

RICHARD WAGNER

Performance Materials and Versions



Richard Wagner

Complete Works

Commissioned by the Society for the Promotion of the
Richard Wagner Complete Edition, Mainz
in association with the Bavarian Academy of Fine Arts, Munich
Founded by Carl Dahlhaus
Editor-in-Chief: Egon Voss
Musicological staff: Klaus Döge, Christa Jost, Peter Jost, Gabriele Meyer



The Richard Wagner Complete Edition makes available for the first time in reliable editions the complete output of Richard Wagner. A first attempt at opening up Wagner's works for musicologists and practical musicians was undertaken by the conductor Michael Balling but went no further than an edition of eight volumes which moreover revealed grave shortcomings and was brought to a close after Balling's death in 1925. A further attempt by Otto Strobel got no further than the preparatory stage.

This third attempt at a Complete Edition is the first critical, musicologically-based edition, created on the basis of all currently available sources and the latest findings of Wagner scholarship. At the same time it is intended for practical use. The printed music is therefore free from philological sym-

bols. Critical Reports which appear at the end of individual volumes serve as philological apologia. Numerous hitherto unknown, unpublished works and, above all, alternate versions of works, are published for the first time. This means that Wagner productions are now provided with solid performing material, and Wagner scholars and enthusiasts have an authentic text; for, contrary to widespread opinion, even Wagner's best known works have not been available up to now in reliable editions. In detailed documentation for each work, the genesis, history and performances conducted by Wagner himself are laid out clearly in the Complete Edition so that a virtually seamless picture emerges of Wagner's intentions.

*Richard
Wagner*

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Orchestral Materials based on the Complete Edition

Our new orchestral materials for the operas of Richard Wagner have decisive advantages over material hitherto available. Most significantly, these are the first materials to correspond to the scores of the Complete Edition.

We have collaborated with theaters using our orchestral materials for **current productions**, which has provided us with invaluable feedback from the rehearsal process. As a result, we have been able to tailor new parts ideally suited for use in the theater.

For example, the material for *Lohengrin* was used by the Hessisches Staatstheater Wiesbaden, and the Mainfranken Theater Würzburg worked with newly produced orchestral materials for its new production of *Tristan und Isolde*.

With the new orchestral materials of *Der Ring des Nibelungen*, we will collaborate with the Bamberg Symphony Orchestra.

Wherever possible we have avoided pages with fewer than 9 staves; in critical cases, if need be, blank pages are interleaved. In exceptional cases, in order to achieve a compact overview of the layout, the division of a bar can be a practical solution. In such cases the bar number is given in brackets on the following complete bar.

REHEARSAL FIGURES AND BAR NUMBERS

Rehearsal figures and bar numbers are taken from the score in the Complete Edition; basically, however, bar numbers appear in the parts at the beginnings of lines, even when this has been arranged differently in the score in the Complete Edition.

CUES

The cues in the 'historical' orchestral parts of the operas are used as the model in creating the new parts from the scores of the Complete Works where, in contrast to contemporary orchestral parts, transpositions of the cues were made to correspond to the key of the instrument in which the cues appear. In the new orchestral material, all cues are in C except for the clarinet parts, where they change respectively from A to B flat according to which clarinet is being played, and for the cor anglais in F.

CLEFS

The use of clefs in the scores of the Complete Edition is not the decisive factor in the production of the new parts. In the cello, bassoon and trombone parts the tenor clef is used where this makes it possible to avoid more than three ledger lines; generally, however, the bass clef is preferred. In the cello part—and only the cello part—the treble clef is also possible.

TRANSPOSITIONS

In parts extracted from complete editions it is useful to make **additional individual parts in today's customary transpositions**: the bass

Clear and well-spaced **Layout**
makes for improved readability.

CUES

already used out in actual rehearsals, both in instrumental and vocal parts, streamline the rehearsal process.

Bar numbers and rehearsal figures

correspond to the score in the Complete Edition.

Non-reflective and textured **Paper**
makes for optimal readability in limited lighting conditions, and for easy page-turns.

12
 222 (im Zeitmaß)
 sehr lebhaft

Violine I

229 ritardando langsam [12] wie vorher
 KÖNIG
 Gott laß mich wei - se

237 HEERRUFER
 Recht und Macht Ge - richt ge - hal - ten sein?

244 KÖNIG
 rich - tet streng und mild.

249 HEERRUFER
 Königs Schild ge

255 HEERR.
 kla - gen - d - laut - und hell:
 HEERRUFER
 er - scheine hier zur Stell!

13 Zweite Szene
 263 Mäßig langsam
 Ob. pizz
 pp

271 6 Va. tremolo 3 [14] (pizz)
 pp

285 1 Bogen 2
 pp fp pp

295 2 KÖNIG
 So frage ich 1 KÖNIG
 Was ent

303 1 pizz ELSA f
 Mein ar - mer Bru - der!

52 938

In addition to the traditionally transposed parts (horns in F, trumpets in C and bass clarinet in B flat and in the treble clef)

alternative parts

in today's customary keys are included in the performance material.

The **original key** is indicated in these alternative parts.

clarinet, for example, is complete in B flat and in the treble clef as a supplementary part. Beyond that, a trial will be made in individual cases as to whether it is useful to make supplementary horn and trumpet parts in F and C as applicable. This applies in particular to the bass trumpet in Wagner operas, since as a rule this is played by the trombonist, whose parts are normally notated in C.

APPENDICES, CUTS

The orchestral parts contain all the appendices of the Complete Edition relevant to performance and sometimes also relevant transpositions in the vocal parts which affect the orchestral parts. Cuts authorized by Wagner are also included in the orchestral materials.

FORMAT

In terms of format we follow the traditional quarto format. The orchestral parts are consequently larger than the usual editions and follow the format standards given in the guidelines of the Deutsche Orchester-Vereinigung and the Major Orchestra Librarians' Association.

PAPER

We take into account the specific lighting conditions in the pit by printing the parts on a **lightly tinted** paper rather than a pure white paper. Experience has shown that this guarantees better legibility of the notes under the lights on the players' music stands.

Marc Piollet
Principal Conductor
Hessisches Staatstheater
Wiesbaden, June 2012



The greatest value was placed on **practical page-turns** when designing individual pages layout.

"I regard it as of fundamental importance to use new, musicologically researched editions, most especially in the case of *Lohengrin*, since here the new edition sensibly and naturally resolves questions which arise in respect of phrasing, dynamics, articulation and uniformity of sound character compared with older editions. Just to take one example: the difference between an accent and a marcato above the note, or a precise indication of the beat on which a dynamic

mark begins. In older editions such details are often imprecise and not consistently indicated.

Apart from that, I value the clear, fresh and large-format setting which promotes creativity in the musicians who play from it.

I am very happy that I was able to be the first conductor to conduct from the new Schott Edition in my first *Lohengrin* at the opening of the International May Festival Wiesbaden in 2012."

38 Oboe 1

698 **vi - * V.1** [13] **vi - ** V.2**

f sehr gehalten **più f** **Wieder ruhiger, wie zuvor**

706 **Etwas beschleunigend** **sempre f** **più f ff p**

716 **3** **2** **10** **p f**

737 **14** **rit. a tempo** **2 1 p dolce**

747 **Etwas belebend** **4 f p f 5 f**

762 **1 f f più f ff**

771 **heftig ff f f**

777 **vi - V.3** **6 f f più f ff**

788 **poco rall. a tempo (etwas schleppend)** **1 3**

795 **Ob. 2 3 3 p f f f**

802 **p f p f p f molto cresc.**

*) zu T. 840 **) zu T. 808

53 635

Original
excisions and cuts

authorized by Wagner
indicated by numbering
from the Complete Edition.



“For the Würzburg Philharmonic Orchestra and me it was a great pleasure and honour to be the first musicians who were able to use the new orchestral materials for *Tristan und Isolde* from Schott Music. Apart from the fact that, because of their clear typography they are a pleasure for the orchestra to use, they offer the performers new possibilities: since the music for the individual parts has been cleansed of later additions, and

only those performance markings are included which Wagner wrote in his autograph score, it is

much easier to convey to the orchestra the composer’s intentions. Alongside the authentic reproduction of harmonies, articulation and rhythm the materials somehow make it possible to realize with the orchestra Wagner’s so accurately thought-out architecture and tempo relationships. Now that one is enabled to convey Wagner’s intended performance markings as authentically as possible, the listening audience can sense how transparently Wagner conceived the orchestral sonority of this work. Thus it becomes clear that, even with smaller orchestral forces such as in Würzburg, maybe similar to those at the first performance, this transparency of texture may be achieved with the help of the score markings in the individual parts.”

Enrico Calessi
Principal Conductor
Mainfranken Theater
Würzburg, July 2012

The precisely proportioned
positioning of
dynamic markings
over the relevant
number of beats assures a
nuanced musical texture according
to the exact wishes of the composer.

Wagner’s original
transitional bars
used to facilitate cuts are found where
needed in the orchestral parts.

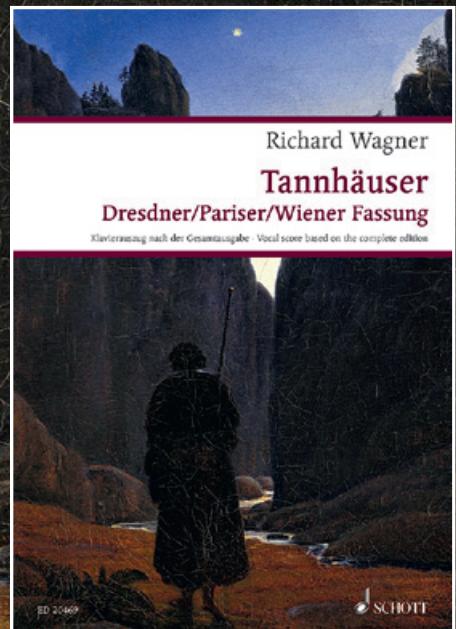
Production schedule for orchestral materials for the operas (Nov 2012)

Work/Version	Type of Materials	Availability
Rienzi	New edition	Available
Der fliegende Holländer (Original Version)	New edition	Available
Der fliegende Holländer (1842-80)	New edition	Spring 2013
Tannhäuser (Dresden)	New edition	Late 2012
Tannhäuser (Paris/Vienna)	New edition	Late 2012
Lohengrin	New edition	Available
Das Rheingold	New edition	Early 2013
Die Walküre	New edition	Late 2012
Siegfried	New edition	Early 2013
Götterdämmerung	New edition	Late 2012
Tristan und Isolde	New edition	Available
Die Meistersinger von Nürnberg	New edition	Late 2013
Parsifal	Arrangement based on the Complete Edition	Available
Iphigenia in Aulis (Gluck/Wagner)	New edition	Late 2012

For *Das Rheingold* and *Götterdämmerung*, new conducting scores will be produced which are identical to the Complete Edition scores but with an improved layout which is better suited to practical theatre requirements.

Vocal Scores

For the first time as Urtext—based on the Complete Edition



Tannhäuser
(Dresden/Paris/Vienna Version)
ED 20469

An important addition to our newly produced orchestral materials is the first publication of vocal scores of Wagner's ten great operas in every important version. For the first time, we are able to offer theatres and interested opera-lovers vocal scores as urtext editions conceived following uniform editorial criteria:

- The score corresponds to the performance materials from the Complete Edition.
- For practical use in rehearsal and study, every vocal score includes rehearsal cues and bar numbers throughout.
- The publisher has secured the services of renowned musicologists associated with the Richard Wagner Complete Edition who convey detailed information in critical forewords.
- The forewords are given in three languages (German, English, French).
- Uniform and attractive front cover designs with reproductions of paintings from the Wagner era underline the series design of the edition.

Three of the eleven vocal scores have special features:

DER FLIEGENDE HOLLÄNDER (ORIGINAL VERSION 1841)

With the production of the vocal score of the 1841 version, an engraved edition of this score is available for the first time.

TANNHÄUSER

"Within the framework of research for the Richard Wagner Complete Edition, the editors Egon Voss, Peter Jost, Reinhard Strohm and Cristina Urchueguía have investigated and presented the over thirty year history of the origins and development of *Tannhäuser*; their academic research which has also taken around thirty years to complete has produced eight volumes containing a grand total of 2,959 pages. The current vocal score has been compiled to provide access to this wealth of acquired knowledge for practising musicians."

(Wolfgang M. Wagner, quoted from the foreword to the new *Tannhäuser* vocal score)

The vocal score draws together for the first time **all four stages** of the work (the scores of 1845, 1860, the Paris version of 1861/62 with

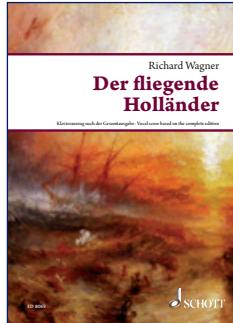
the complete French text of this version, and the Vienna version of 1875) in an edition suitable for rehearsal and study, making possible a comparison of versions without any loss of practicability.

Every variant is printed sequentially in the chronological order of the stage action so that each of them can be revealed by simply leafing forwards in their context within the action. Just two of the variants sketched for the Paris premiere are printed separately as an appendix.

A fascinating **insight into Richard Wagner's practical theatrical thinking** and his very precise idea of sound balance, set details and conception of the roles is made possible by quotations at key points from his article "On the Performance of *Tannhäuser*" which appeared in 1852.

For example, Wagner justifies a suggested cut in the orchestra in Act I Scene 4 made soon after the first performance with the comment:

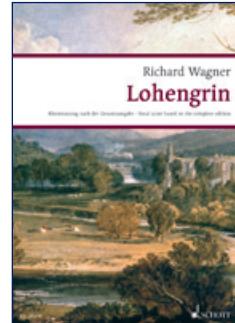
"[...] with the uncommon stiffness and awkwardness of our run-of-the-mill small-time opera singers and bit-players I never got the over-



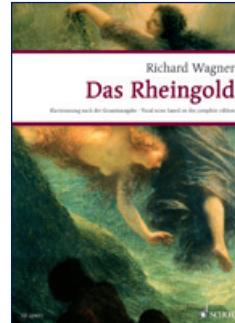
Der fliegende Holländer
(Original Version 1841)
ED 8065



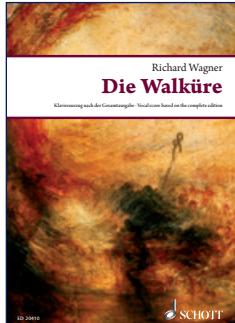
Der fliegende Holländer
(1842-1880)
ED 20531



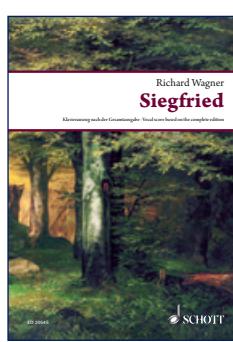
Lohengrin
ED 20370



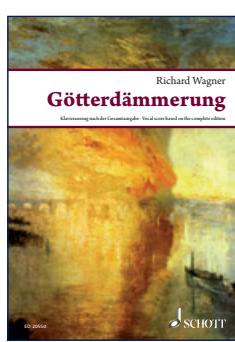
Das Rheingold
ED 20491



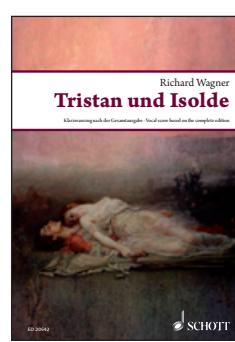
Die Walküre
ED 20530



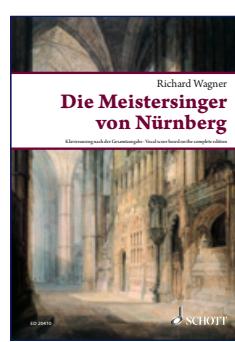
Siegfried
ED 20532



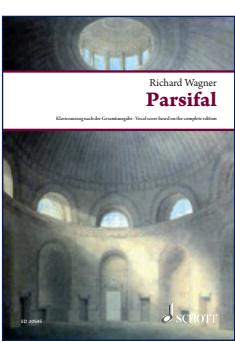
Götterdämmerung
ED 20550



Tristan und Isolde
ED 20542



Die Meistersinger von Nürnberg
ED 20410



Parsifal
ED 20545

3. Szene

(Tannhäuser, Ein junger Hirt, {Die älteren} Pilger)

(Tannhäuser, der seine Stellung nicht verlassen, befindet sich plötzlich in ein schönes Tal versetzt. Blauer Himmel, heitere Sonnenbeleuchtung. – Rechts im Hintergrunde die Wartburg; durch die Talöffnung nach links erblickt man den Hörselberg. – Rechts führt auf der halben Höhe des Tales ein Bergweg von der Richtung der Wartburg her nach dem Vordergrunde zu, wo er dann seitwärts abbiegt; in demselben Vordergrunde ist ein Muttergottesbild, zu welchem ein niedriger Bergvorsprung hinaufführt. – Von der Höhe links vernimmt man das Geläute von Herde-Glocken; auf einem hohen Vorsprunge sitzt ein junger Hirt mit der Schalmei dem Tale zugekehrt.)

Deuxième Tableau 3^e Scène

(Tannhauser. Un jeune Pâtre. Pélerins)

(Tannhauser qui n'a pas quitté sa place se trouve subitement dans une belle vallée. Ciel pur, soleil brillant ; au fond, à droite, le Wartburg, au fond de la vallée, à gauche, le Hörselberg. Sur un petit monticule, l'image de la Vierge. Sur un avancement de rocher est assis un jeune Berger jouant du chalumeau. {Sur les hauteurs de gauche, on entend le tintement des clochettes des troupeaux.})

Moderato ♩ = 84

Moderato 3 = 84

VI 8 1

p *più p* *pp* *Kl* *p* *

acc. 3 *ritardando 3* *10 acc. 3*

dim. *p*

5 (Der Hirt spielt auf der Schalmei.)
(Le Pâtre joue du chalumeau.)

EH (Th)

15

PF ossia: *HIRT / PÂTRE* *De son mont sor - tait*

ritardando *De son mont sor-tait dame Hol-da pour*

f *dim.* *p*

20

ziehn durch Flu - ren und Au - en, - gar sü - ßen Klang ver - nahm da mein Ohr, mein
voir les champs, la prai - ri - e. Ah ! quels doux sons j'en - ten - dais là : mon

*) Für die anderen Fassungen des Schalmei-Solos und Klavierbegleitung ad lib. siehe S. 71f.

French-language

Paris version

whelmingly bright impressions I intended so as to produce the required heightened effect which the liveliest outpourings of life can produce.”
(Vocal score, page 221)

In the large ensemble scene at the end of Act II, Wagner comments on a specific place in the score with an eye to the conductor and his great responsibility for achieving the **proper balance between orchestra and voices**:

“The exclamations ‘Ah, have pity on me!’ here need such a piercing emphasis that he [the singer portraying Tannhäuser] will not manage it as a merely well-schooled singer; rather, the highest dramatic artistry must enable him to express the powerful pain and despair which has to arise like a cry for salvation out of the most dreadful depths of a terrifyingly suffering heart. The conductor must see to it that the principal singer is enabled to succeed appropriately by means of the most discreet accompaniment by the other singers and the orchestra.”

(Vocal score, page 367)

badly sung top note is worse than doing without it. Wagner even tolerated the transposition of lengthier passages because he was less concerned with the letter of the score than with theatrical effectiveness. [...] The present vocal score goes beyond the Complete Edition [...] in that the ossias mentioned above are indicated in the vocal part itself, in small notes. They concern principally the role of Tristan, but also those of Isolde, Brangäne and Kurwenal. They rest in part on the Tristan edition within the Complete Edition but for the greater part go back to a source which could not be consulted for the Complete Edition because it was not yet accessible. This relates to a vocal score from the estate of the composer Peter Cornelius who was engaged by Wagner as repetiteur at the Vienna rehearsals in 1861-63. That the ossia bars go back to Wagner can be taken as certain, since in some places they are notated in his own hand.” (Egon Voss, quoted from the foreword to the vocal score)

The **transpositions** mentioned by Egon Voss —two by Hans von Bülow for the revival of the work which he conducted in Munich in 1869 and the third suggested by Wagner himself in 1861—are printed in the appendix to the vocal score.

The **ossias, transpositions, and cuts** are available for practical use in the theatre and in rehearsal.

The cuts are also incorporated into the **orchestral materials** for *Tristan und Isolde*. This is also the case with ossias which affect the orchestral parts.

Bar numbers

and rehearsal figures
(not shown in illustration)
after the Complete Edition

Instrumental cues

Ossia variants

of the individual versions

French singing text

of the Paris version

Practicable variants

from various sources

TRISTAN UND ISOLDE

Performance directions by the singer Ludwig Schnorr von Carolsfeld are incorporated in the vocal score from the Complete Edition's *Tristan* volume. He entered these directions into his own copy of the *Tristan* part which he used at the 1865 Munich premiere. Wagner was deeply impressed by his interpretation of the title role.

For the first time in a vocal score of *Tristan und Isolde* all **cuts** are incorporated—with the corresponding transitional bars—which Wagner himself made, and approved, in two cases, were actually declared by him to be final. These cuts strikingly document Wagner's struggle with the final form of the work.

For the first time in a single edition all of Wagner's own suggestions for **ossias** are found; ossias which evolved from performances under his own direction. Egon Voss writes about this in his foreword to the vocal score:

“Such ‘pointers’, as you might say, were current practice in the 19th century which Wagner, as the example shows, did not evade. He was enough of a practical man of the theatre to know that a

Der fliegende Holländer

Original version and 1842-1880 version

The original version of *Der fliegende Holländer* dates from 1841. Wagner, at the time a completely unknown Kapellmeister in France, trying to get a foothold in Paris, saw the opportunity for a stage work that would meet the fashion at the Paris Opera of performing several short works one after another. *Der fliegende Holländer*, conceived in 1840 and composed in 1841, seemed to him suited to the purpose.

In 1841, even when Wagner no longer counted on a success in Paris, he still held to the conception of a one-act opera and offered the work to German opera houses under the title of "Romantic Opera in One Act and Three Scenes". This version is set in Scotland, taking as the literary model for the opera Heinrich Heine's novel fragment "From the Memoirs of Mr. Schnabelewopski", and the protagonists have English names. This version was never performed in Wagner's lifetime.

Beginning in 1842, the work went through a tale of constant revision: Even before the Dresden premiere (2nd January 1843) Wagner undertook fundamental alterations. He transposed the location from Scotland to Norway, changed characters' names as appropriate, divided the opera into three acts—not least due to considerations of scene-changes—and transposed Senta's Ballad from A minor to G minor. It was in this version that the score of the opera went to print in 1845.



For a performance in 1860 he composed the later so-called 'Tristan' or 'Redemption' ending to the Overture.

Until the very end of his life, Wagner contemplated a plan for a final score or a definitive vocal score: it never came to be, so that to this day, as with *Tannhäuser*, we still do not have *Der fliegende Holländer* in a final version.

Based on the research conducted in the creation of the Complete Edition, our editions contain, in one case the original version of 1841, while the other essentially goes back to the first printing of the score of 1845, but with the addition of the source-material for the retouchings dating from 1842 to 1889.

ORCHESTRAL MATERIALS

The orchestral materials based on the Complete Edition of the newly produced original version of 1841 will be available in late 2012. New orchestral materials for the 1842-1880 version will be available in Spring 2013.

VOCAL SCORES

The original version of the opera was made available for the first time in a vocal score in 2005 (ED 8065). The completely revised new edition of the vocal score of the 1842-1880 version appeared in 2011 (ED 20531).



ORIGINAL VERSION (1841)

Characters:

Donald, a Scottish sailor · bass – Senta,
his daughter · soprano – Georg, a huntsman ·
tenor – Mary, Senta's nurse · contralto –
Donald's helmsman · high bass – Sailors on
the Scottish ship - the Flying Dutchman's
crew – Girls

Orchestra:

pic.2.2.ca.2.2-2valve hn.2natural hn.2valve
tpt(natural tpt).3.1-timp-str
on stage: 3pic(more if possible)-6hn-tam-t.
wind machine

Duration: 135 minutes

VERSION 1842-1880

Characters:

Daland, a Norwegian sailor · bass – Senta,
his daughter · soprano – Erik, a huntsman ·
tenor – Mary, Senta's nurse · contralto –
Daland's helmsman · high bass – Sailors on
the Norwegian ship - the Flying Dutchman's
crew – Girls

Orchestra:

pic.2.2.ca.2.2-2valve hn.2natural hn.2valve
tpt.3.1-timp-hp-str
on stage: 3pic(more if possible)-6hn-tam-t.
wind machine

Duration: 135 minutes



Wagner worked, with interruptions, on the version of *Tannhäuser* which was first performed on 19th October 1845 in Dresden from 1842 to 1845, the point at which the score went to print. This appeared in a printing of 100 copies published by the composer and was distributed through the agency of the Dresden publisher C.F. Meser. For this version Wagner himself produced a vocal score, reproduced in the Complete Edition (GA 20, III).

The frequent performances of the work which followed the Dresden premiere led to retouchings. Above all, three important details were altered by Wagner himself. The chalumeau solo before the entrance of the Shepherd in I.3 was first shortened but later

lengthened again; the same happened with the Prelude to Act III. Wagner also altered the end of the opera: he had Venus briefly appear once more and had the procession with the body of Elisabeth shown on stage. These alterations appear in print in the score of 1860, the "Dresden version", and are also thought to have been the basis for the performance of the Paris Opera.

For Paris, however, according to the local performance tradition, a ballet in the third act was obligatory. Initially Wagner refused but finally decided to compose a bacchanale for Act I, Scene 1, which then became the distinguishing feature of the so-called "Paris version" of 1861/62.

At a new production of *Tannhäuser* at the Munich Opera in 1867, which Wagner himself did not oversee, practically all the additions from the Paris version, barring a few exceptions, were adopted; also the French texts of the first two scenes of Act I had already been translated back into German. In this version, the "Vienna version", *Tannhäuser* was given a new production in the presence of Wagner at the Vienna Court Opera in 1875.

Tannhäuser

Dresden/Paris/Vienna Versions

DRESDEN VERSION

Characters:

Herrmann, Landgraf von Thüringen · low bass - Tannhäuser · tenor - Wolfram von Eschinbach · high bass - Walther von der Vogelweide · tenor - Biterolf · bass - Heinrich der Schreiber · tenor - Reinmar von Zweter · bass - Elisabeth, Nichte des Landgrafen · soprano - Venus · soprano - Ein junger Hirt · soprano - Vier Edelknaben · soprano and alto - Thüringische Ritter, Grafen und Edelleute, Edelfrauen, ältere und jüngere Pilger, Sirenen, Najaden, Nymphen, Bacchantinnen · choir

Orchestra:

3(3.pic).2.2.bcl.2-2valve hn.2natural hn.3.3.1-timp.2perc(tri, cym, tamb, b.d)-hp-str on stage: 2pic.4.4.ca.6.4-12natural hn.12tpt.4tbn-perc(tri, cym, tamb)-hp(off-stage instrument, part played by orchestra)



ORCHESTRAL MATERIALS

The orchestral materials for the Vienna version have already been produced. In addition we are planning, analogous to the newly-published vocal score ED 20469, to bring together in one set of materials the French-language Paris version and the Dresden version. This is planned for completion in late 2012.

VOCAL SCORE

The newly-produced vocal score based on the Complete Edition brings together for the first time all four states of the work (the scores of 1845 and 1860, the Paris version of 1861/62 and the Vienna version of 1875) in a practical

PARIS VERSION

Characters:

Hermann, Landgrave de Thuringe · bass - Tannhauser · tenor - Wolfram · baritone - Walther · tenor - Biterolf · baritone - Henri · tenor - Reinmar · bass - Élisabeth, nièce du Landgrave · soprano - Vénus · soprano - Un jeune Pâtre · soprano - Quatre Pages · soprano and alto - Chevaliers, Nobles de Thuringe, Dames, Pages, Pélérins, Nymphes, Faunes, Bacchantes [Sirènes, 3 Grâces, Satyres] · choir

Orchestra:

3(3.pic).2.2.2-2valve hn.2natural hn.3.3.1-timp-3perc(tri, cym, tam-t, tamb, b.d)-4hp-str on stage: pic.2.2.ca.3.2-4valve hn.12natural hn.9tpt-perc(tri, cym, tamb, casts)-hp(off-stage instrument, part played by orchestra)

VIENNA VERSION

Characters:

Hermann, Landgraf von Thüringen · low bass - Tannhäuser · tenor - Wolfram von Eschenbach · baritone - Walther von der Vogelweide · tenor - Biterolf · bass - Heinrich der Schreiber · tenor - Reinmar von Zweter · bass - Elisabeth, Nichte des Landgrafen · soprano - Venus · soprano - Ein junger Hirt · soprano - Vier Edelknaben · soprano and alto - Thüringische Ritter, Grafen und Edelleute, Edelfrauen, ältere und jüngere Pilger, Sirenen, Najaden, Nymphen, Bacchantinnen · choir - 3 Grazien - Amoretten - Jünglinge - Faune - Satyrn

Orchestra:

3(3.pic).2.2.bcl.2-2valve hn.2natural hn.3.3.1-timp.3perc(tri, cym, tamb, b.d, casts)-hp-str on stage: pic.2.2.ca.3.0-4valve hn.12natural hn.12tpt-perc(tri, cym, tamb)-hp(off-stage instrument, part played by orchestra)

edition for rehearsal and study use which facilitates a comparison of the versions without compromising practicability.

VARIANTS

All variants are printed in the chronological sequence of the stage action so that each of them can be found by simply leafing forward in the score and parts within the context of the action.

CUTS

All of the cuts authorized by Wagner are indicated in the score, including the transitional bars that he composed.



Reduced versions by Abbass and Lessing: Parsifal and Der Ring des Nibelungen

For *Der Ring des Nibelungen* and *Parsifal* we have in our catalogue the complete orchestral materials in reduced versions which make performances possible in theatres with limited pit space. These reduced versions are known under the names of their creators as "Abbass Versions" (or Coburg Versions, after the place of their presumed first performances) or "Lessing Versions" respectively.

Alfons Abbass (1856-1924) entered the Meiningen Court Orchestra as first violin in 1877 and soon after became first viola. In 1907 he was named "Ducal Music Director for Stage and Entr'acte Music". Among his duties were making arrangements for small forces. Abbass had earlier arranged popular orchestral pieces for the military band of the infantry regiment stationed in Meiningen which, since 1909, had been used to augment the Court Orchestra for, among other things, entr'actes in stage productions.

It is not known what Alfons Abbass's connection to the Ducal Saxon Court Theatre Coburg-Gotha was at the time he produced his reduced versions of *Der Ring des Nibelungen* and *Parsifal*. Since *Tannhäuser* had first been seen in Coburg in 1854, the operas of Richard Wagner had been a staple component of the Court Theatre seasons. The first performance in Coburg of *Der Ring des Nibelungen* took place in 1906-7 under the direction of Principal Conductor and later General Music Director Alfred Lorenz. Possibly it was for this series of productions that Alfons Abbass worked out his reduced orchestral version of the four parts of the *Ring*. It cannot be established whether his reduced version of *Parsifal* also came into being for Coburg, where the work was produced for the first time in December 1920.

Gotthold Ephraim Lessing (1903-1975) began as a repetiteur and coach in Dortmund in 1921. Between 1935 and 1937 he worked as General Music Director at the Plauen Civic Theatre. Subsequently he became General Music Director of the Baden-Baden Spa and Symphony Orchestra. Until 1956 he was Director of Music in Lübeck and until 1963 took the conducting master classes at the College for Music and Theatre in Munich. Until 1971 he led the Turkish State Symphony Orchestra as its chief conductor.

As invoices sent to Schott confirm, Lessing's reduced version of *Der Ring des Nibelungen* dates from 1942-43. We cannot establish for which production it was intended. For *Götterdämmerung*, handwritten documents at

Schott make it possible to verify a first performance at the Regensburg Theatre in April 1951.



Alfons Abbass (2nd from right) as viola player in the Wendling Quartet together with the clarinettist Richard Mühlfeld (c.1899)

The Parsifal version by Abbass

In *Parsifal*, Abbass reduces the woodwind section from 15 to 12 players by allocating the cor anglais and bass clarinet as doubling instruments to the third oboe and third clarinet respectively, and by dispensing with the contra-bassoon. In the off-stage music he reduces the number of brass instruments from 6 trumpets and 6 trombones to 2 trumpets and 4 trombones.

The Ring versions by Abbass and Lessing compared to the original versions

The reductions are conspicuous in relating exclusively to the winds, harps and off-stage music: the strings and percussion remain unaltered.

Abbass dispenses with the separate piccolo and allocates the piccolo part as a doubling instrument to the third flute (in *Die Walküre* to the second flute). He deals similarly with the

cor anglais and the bass clarinet which are allocated to the second oboe and second clarinet respectively. Altogether, he reduces the number of woodwinds from 15 players (original version) to 9 in all (8 in *Die Walküre*).

Abbass considerably reduces the brass: he dispenses with the tenor tuba, bass tuba, bass trumpet and contrabass trombone, halves the horn section from 8 to 4, the trumpet section from 4 to 2 and reduces the trombone section from 4 to 3 players.

Abbass reduces the 6 harps of the original version to one harp, with a second ad lib. off-stage harp for *Rheingold*. In *Götterdämmerung* he puts some of the harp part into the concertmaster's part.

He reduces the 18 anvils in the off-stage music in *Rheingold* to a minimum of 3 anvils. In *Siegfried* he reduces the off-stage music to a cor anglais, which can also be taken by the second oboe. In *Die Walküre* and *Götterdämmerung* he dispenses with off-stage music entirely.

Lessing intervenes less severely in the wind section of the four parts of the *Ring*. He reduces the woodwind section from 15 players to 12 players.

In the brass he retains the special instruments up to the contrabass trombone and reduces the horn section from 8 to 6. In the trumpet section the bass trumpet is made ad lib.; the trombone section is reduced by one trombone from 4 to 3.

Like Abbass, he reduces the 6 harps of the original version to one harp; a second harp ad lib. is placed under the stage. Instead of the 18 anvils in the off-stage music in *Rheingold*, Lessing indicates a minimum of 8 anvils.

PARSIFAL

	<i>Original</i>	<i>Abbass</i>
Woodwind	15 players 3(3.pic).3.ca.3.bcl.3.cbsn	12 players 3(3.pic).3(3.ca).3(3.bcl).3
Brass		both versions: 4.3.3.1
Harps		both versions: 2hp
On stage	6 trumpets, 6trombones, marching drum, bell, thunder machine	2 trumpets, 4 trombones, marching drum (very low), bell
Percussion		both versions: timp
Strings		both versions: 16.16.12.12.8

DAS RHEINGOLD

	<i>Original</i>	<i>Lessing</i>	<i>Abbass</i>
Woodwind	15 players pic.3.3.ca.3.bcl.3	12 players 3(all pic).3(3.ca).3(3.bcl).3	9 players 3(3.pic).2(2.ca).2(2.bcl).2
Brass	8 horns 5. & 7. tenor tuba in Bb, 6. & 8. bass tuba in F	6 horns 3. & 5. tenor tuba in Bb, 4. & 6. bass tuba in F	4 horns
	4 trumpets 3. bass trumpet	3-4 trumpets 3. bass trumpet ad lib.	2 trumpets
	4 trombones 4. contrabass trombone	3 trombones	3 trombones
		all versions: 1 contrabass tuba	
Harps	6 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement)	2 harps (2. backstage ad lib.)	2 harps (2. backstage ad lib.)
On stage	18 anvils, 1 harp	min. 8 anvils	min. 3 anvils
Percussion		all versions: timp.2perc(tri, cym, tam-t)	
Strings		all versions: 16.16.12.12.8	

DIE WALKÜRE

	<i>Original</i>	<i>Lessing</i>	<i>Abbass</i>
Woodwind	15 players pic.3(3.pic).3.ca.3.bcl.3	12 players 3(2.&3.pic).3(3.ca).3(2.cl in D,3.bcl).3	8 players 2(2.pic).2(2.ca).2.2
Brass	8 horns 5. & 7. tenor tuba in Bb, 6. & 8. bass tuba in F	6 horns 3. & 5. tenor tuba in Bb, 4. & 6. bass tuba in F	4 horns
	4 trumpets 3. bass trumpet	3-4 trumpets 3. bass trumpet ad lib.	2 trumpets
	4 trombones 4. contrabass trombone	3 trombones	3 trombones
		all versions: 1 contrabass tuba	
Harps	6 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement)	2 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement)	2 harps
On stage	bull's horn, thunder machine	bull's horn, thunder machine	—
Percussion		all versions: timp.2perc(glsp, tri, cym, tam-t, military drum)	
Strings		all versions: 16.16.12.12.8	

SIEGFRIED

	<i>Original</i>	<i>Lessing</i>	<i>Abbass</i>
Woodwind	15 players pic.3(3.pic).3.ca.3.bcl.3	12 players 3(2. & 3.pic).3(3.ca).3(3.bcl).3	9 players 3(2. & 3.pic).2(2.ca).2(2.bcl).2
Brass	8 horns 5. & 7. tenor tuba in Bb, 6. & 8. bass tuba in F	6 horns 3. & 5. tenor tuba in Bb, 4. & 6. bass tuba in F	4 horns
	4 trumpets 3. bass trumpet	3-4 trumpets 3. bass trumpet ad lib.	2 trumpets
	4 trombones 4. contrabass trombone	3 trombones	3 trombones
	all versions: 1 contrabass tuba		
Harps	6 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement)	2 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement)	1 harp
On stage	cor anglais, horn, blacksmith's hammer, thunder machine	cor anglais, horn, bull's horn, thunder machine	cor anglais (can be played by second oboist)
Percussion	all versions: temp.2perc(glsp, tri, cym, tam-t)		
Strings	all versions: 16.16.12.12.8		

GÖTTERDÄMMERUNG

	<i>Original</i>	<i>Lessing</i>	<i>Abbass</i>
Woodwind	15 players pic.3.3.ca.3.bcl.3	12 players 3(3.pic).3(3.ca).3(3.bcl).3	9 players 3(3.pic).2(2.ca).2(2.bcl).2
Brass	8 horns 5. & 7. tenor tuba in Bb, 6. & 8. bass tuba in F	6 horns 3. & 5. tenor tuba in Bb, 4. & 6. bass tuba in F	4 horns
	4 trumpets 3. bass trumpet	3-4 trumpets 3. bass trumpet ad lib.	2 trumpets
	4 trombones 4. contrabass trombone	3 trombones	3 trombones
	all versions: 1 contrabass tuba		
Harps	6 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement. If this arrangement is used it is recommended that the 1st violin part in the Alfons Abbass arrangement is used, in which some of the harp part is taken solo by the concert-master.)	2 harps (alternatively: 2 harps or 1 harp in the Heinrich Katona-Grüneke arrangement. If this arrangement is used it is recommended that the 1st violin part in the Alfons Abbass arrangement is used, in which some of the harp part is taken solo by the concert-master.)	1 harp
On stage	horn in C, horns in F, bull's horns in C/Db/D, 4 harps	horn in C, horns in F, bull's horns in C/Db/D, 4 harps	—
Percussion	all versions: temp.2perc(glsp, tri, cym, tam-t, military drum)		
Strings	all versions: 16.16.12.12.8		

Symphonic works by Richard Wagner

Richard Wagner's symphonic works stand for the most part in the shadow of his stage works. With this overview of his orchestral works we wish to draw your attention to a little-known side of Wagner and offer some ideas for programming.

Album Sonate

Sonata in A flat major for piano (1853)
orchestrated by Karl Müller-Berghaus
orchestra: 3(2.pic, 3.ad lib).2.ca.2.bcl.2-
4.2.3.1-timp-hp-str
10'

Deux entreats tragiques

(1832)
orchestrated by Henk de Vlieger
orchestra: 2.2.0.2-2.2.0.0-timp-str
12'

Fünf Gedichte

von Mathilde Wesendonck
for soprano and orchestra (1857-1858)
nos. 1-4 orchestrated by Felix Mottl,
no. 5 by Richard Wagner
orchestra: 2.2.2.2-4.1.0.0-str
15'

Großer Festmarsch

for large orchestra in E minor (1876)
orchestra: pic.3.3.3.3.cbsn-4.3.btpt.3.0.cbtba-
timp.4perc(tri, cym, tam-t, s.d, b.d)-str
12'

Huldigungsmarsch

for large orchestra (1864)
orchestra: pic.2.2.2.bcl.2-4.3.3.1-
timp.3perc(tri, cym, s.d, b.d)-str
12'

Huldigungsmarsch

for large wind band (1864)
orchestra: 2pic in Db.2.0.Abcl.8Ebcl.14Bbcl.
bcl.2-8(4 in F, 4 in Eb).2alto hn in Eb.3tenor
hn in Bb.3flugelhn in Bb.8(2 in high Bb, 4 in
F, 2 in Eb).6.2bar.6-timp.3perc(tri, s.d, b.d
with cym)
12'

Konzert-Ouvertüre Nr. 1

for orchestra in D minor (1831)
based on the Complete Edition
edited by Egon Voss
orchestra: 2.2.2.2-4.2.3.0-timp-str
7'
Complete Edition RWA 118-10

Konzert-Ouvertüre Nr. 2

for orchestra in C major (1832)
based on the Complete Edition
edited by Egon Voss
orchestra: 2.2.2.2-4.2.3.0-timp-str
10'
Complete Edition RWA 118-10

La Descente de la Courtille

for mixed chorus and orchestra in B flat
major (1841)
interlude for Th. Marion Dumersans and
Ch.-Désiré Dupeutys' vaudeville-ballet-
pantomime in two acts
orchestra: pic.1.2.2.2-2.2.3.0-timp.4perc
(tri, cym, tamb, military drum, b.d, casts)-str
on stage: several alphorns in F
4'

Neujahrskantate

for mixed chorus and orchestra in E minor
(1835)
Music for the festival play "Beim Antritt des
neuen Jahres 1835" by Wilhelm Schmale
orchestra: pic.2.2.2.2.cbsn-4.2.3.0-timp.
perc(tri, cym, s.d., b.d)-str
on stage: 2.2.2.2-4.0.0.0
16'
Complete Edition RWA 116

"Norma il predisse, o Druidi"

Aria for bass, male choir and orchestra for the
opera "Norma" by Vincenzo Bellini (1839)
based on the Complete Edition
edited by Egon Voss
orchestra: pic.1.2.2.2-4.2.3.1-timp.perc(b.d
with cym)-str
8'
Complete Edition RWA 115

Ouvertüre

to Raupach's (historic) tragedy
"König Enzio"
for orchestra in E minor (1831-1832)
based on the Complete Edition
edited by Egon Voss
orchestra: 2.2.2.2-4.2.0.0-timp-str
7'
Complete Edition RWA 118-10

Sinfonie in C-Dur

for orchestra (1832-1878/1882)
based on the Complete Edition
edited by Egon Voss
orchestra: 2.2.2.2.cbsn-4.2.3.0-timp-str
30'
Complete Edition RWA 118-10

Sinfonie in E-Dur

for orchestra (1834)
completed and orchestrated by Felix Mottl
(1887)
based on the Complete Edition
edited by Egon Voss
orchestra: 2.2.2.2.cbsn-4.2.2.0-timp-str
18'
Complete Edition RWA 118-20

Opera excerpts for the concert hall

Arias, overtures and concert works from Wagner's operas are popular items for orchestral concerts.

Here we have gathered together a selection from our repertoire.

ORCHESTRA

Rienzi, der Letzte der Tribunen

- Overture
orchestra: pic.2.2.2.2.cbsn-4.4.3.1-timp.2perc(tri, cym, s.d, marching drum, b.d)-str
12'

Der fliegende Holländer

- Overture
Original version 1841
orchestra: pic.2.2.ca.2.2-2valve hn.2natural hn.2valve tpt(also natural tpt).3.1-timp-str
10'
- Overture
Version 1842-1880
orchestra: pic.2.2.ca.2.2-4.2.3.1-timp-hp-str
10'

Tannhäuser

- Overture
(Dresden version)
orchestra: pic.2.2.2.2-2.3.3.1-timp.2perc(tri, cym, tamb)-str
14'
- Bacchanale
(Venusberg - Paris version)
orchestra: pic.2.2.2.2-4.3.3.1-timp.3 or 4perc(tri, cym, tamb, casts)-hp-str
12'

Die Walküre

- The Ride of the Valkyries
orchestra: 2pic.2.3.ca.3.bcl.3-8.3.4.0.cbtba-timp.2-3perc(tri, cym, marching drum)-str
6'
Eulenburg Pocket Score ETP 807
- Wotan's Farewell and Magic Fire Music
orchestra: 2(2.pic).2.2.2-4.2.3.1-timp.3perc(glsp, tri, cym)-hp-str
18'

Götterdämmerung

- Dawn and Siegfried's Rhine Journey
orchestra: pic.3.3.ca.3.bcl.3-8.3.btpt.3.cbtbn.0.cbtba-timp.2perc(glsp, tri, cym)-hp-str
12'
- Dawn and Siegfried's Rhine Journey
orchestral adaption by Engelbert Humperdinck
orchestra: pic.2(2.ad lib).2.2.2-4.3(3.ad lib).3.1-3timp(3.ad lib).2perc(glsp, tri, cym)-hp-str
10'
- Siegfried's Death and Funeral Music
arranged for reduced orchestra by L. Stasny
orchestra: 2(2.pic).2.2.2-4.2.3.1-timp.3perc(tri, cym, marching drum)-hp-str
10'

Tristan und Isolde

- Prelude with concert ending
orchestra: 3.2.ca.2.bcl.3-4.2.3.1-timp-hp-str
12'

Parsifal

- Prelude
orchestra: 3.3.ca.3.bcl.3.cbsn-4.3.3.1-timp-str
10'
Eulenburg Pocket Score ETP 666
- Good Friday Music
orchestra: 3.3.ca.3.bcl.3.cbsn-4.3.3.1-timp-str
9'

VOICE AND ORCHESTRA

Rienzi, der Letzte der Tribunen

- Introduction and Rienzi's prayer
for tenor and orchestra
orchestra: 2.2.2.2.cbsn-4.2.3.0-timp-hp-str
9'

Der fliegende Holländer

- The Dutchman's Aria
for baritone and orchestra
orchestra: pic.2.2.2.2-4.2.3.1-timp-str
10'
- Senta's Ballad
for soprano and orchestra
orchestra: pic.2.2.2.2-4.2.3.1-timp-str
5'

Tannhäuser

- Song to the Evening Star
for voice and orchestra
(Dresden version)
orchestra: 2.2.1.2-0.0.3.1-hp-str
5'
- Elisabeth's Aria
"Hallen-Arie" from Act II
for soprano and orchestra
(Dresden version)
orchestra: 2.2.2.2-4.0.0.0-timp-str
5'
- Elisabeth's Prayer "Allmächt'ge Jungfrau!"
for soprano and wind instruments
orchestra: 3.2.1.bcl.2-2valve hn.2natural hn.3.0.0
- Rome Narration
for tenor and orchestra
(Dresden version)
orchestra: 3(3.pic).2.2.2-4.2.3.1-timp-str
10'

Die Walküre

- Siegmund's Lovesong
for tenor and orchestra
orchestra: 3.3.ca.3.bcl.3-4.0.0.0-hp-str
5'
- Wotan's Farewell and Magic Fire Music
version for bass-baritone and orchestra
orchestra: 2(2.pic).2.2.2-4.2.3.1-timp.3perc(glsp, tri, cym)-hp-str
18'

Siegfried

- Siegfried's Forging Song
for tenor and orchestra
orchestra: 2.3.ca.3.3-8.3.btpt.4.0.cbtba-timp.perc(blacksmith's hammer)-str
9'
- Siegfried's Melting Song
for tenor and orchestra
orchestra: pic.3.3.ca.3.bcl.3-8(5.&7.ttba in Bb, 6.&8.ttba in F).3.btpt.3.cbtbn.0.cbtba-timp-hp(ad lib. 2 or 6 hp)-str
9'

Götterdämmerung

- Immolation Scene
for soprano and orchestra
orchestra: pic.3.3.ca.3.bcl.3-8(5.&7.ttba in Bb, 6.&8.ttba in F).3.3.cbtbn.0.cbtba-timp.2perc(tri, cym, tam-t)-hp(ad lib. 2 or 6 hp)-str
20'
- Immolation Scene
for soprano and orchestra
arranged by Gotthold Ephraim Lessing
orchestra: 3(3.pic).3(3.ca).3(3.bcl).3-6 in F&Bb(3.&5.ttba in Bb, 4.&6.ttba in F).3.3.1-timp.2perc(tri, cym, tam-t)-2hp-str
20'
- Siegfried's Narrative, Death and Funeral March
for tenor and orchestra
orchestra: pic.3.3.ca.3.bcl.3-8(5.&7.ttba in Bb, 6.&8.ttba in F).3.btpt.3.cbtbn.0.cbtba-timp.3perc(tri, cym, marching drum)-hp(ad lib. 2 or 6 hp)-str
17'

Die Meistersinger von Nürnberg

- Fliedermonolog
for bass and orchestra
orchestra: pic.2.2.2.2-4.0.0.0-timp-hp-str
6'
- Hans Sachs' Monologue
for bass and orchestra
orchestra: pic.2.2.2.2-4.2.3.1-timp-hp-str
7'
- Walther's Prize Song
for tenor and orchestra
orchestra: 2.2.2.2-4.2.3.1-timp-hp-str
4'

SEVERAL SOLO VOICES AND ORCHESTRA

Die Meistersinger von Nürnberg

- Quintet from Act III
for two sopranos, two tenors, bass and orchestra
orchestra: 2.2.2.2-4.1.3.0-timp-hp-str
4'

Parsifal

- Good Friday Music
for tenor solo, bass solo and orchestra
orchestra: 3.3.ca.3.bcl.3.cbsn-4.3.3.1-timp-str
11'

CHORUS AND ORCHESTRA

Der fliegende Holländer

- Sailor's Chorus
for male chorus and orchestra
orchestra: pic.2.2.2.2-4.2.3.1-timp-str
3'

Tannhäuser

- Entry of the Guests
for mixed chorus and orchestra
(Dresden version)
orchestra: 3(3.pic).2.2.2-4.3.3.1-timp.3perc(tri, cym, b.d)-str
on stage: 12tpt
7'
- Pilgrim's Chorus
for mixed chorus and orchestra
(Dresden version)
orchestra: 2.2.2.2-4.0.3.1-timp-str
4'

SOLO VOICES, CHORUS AND ORCHESTRA

Die Meistersinger von Nürnberg

- Hans Sachs' Closing Song
for bass, mixed chorus and orchestra
orchestra: pic.2.2.2.2-4.3.3.1-timp.2perc(tri, cym)-str
backstage: tpt-marching drum
10'

Parsifal

- Transformation Scene and Closing Scene of Act I
for soloists (TBB), boys' choir, mixed chorus and large orchestra
orchestra: 3.3.ca.3.bcl.3.cbsn-4.3.3.1-timp-str
on stage: 6tpt.6tbn-gl.marching drum
20'

Inspiration Wagner

On the following pages you will find remarkable and convincing arrangements of Richard Wagner's stage and vocal works. In addition, we present "Wagner Without Wagner": contemporary works of the 20th and 21st centuries relating to him directly or written in the spirit of the Master.

Gavin Bryars

The Porazzi Fragment

on a theme by Richard Wagner
for 21 solo strings (1999)
orchestra: 11vn.4va.4vc.2db
15'

- Version for double-bass choir (2006)

12db
15'

Harald Heilmann

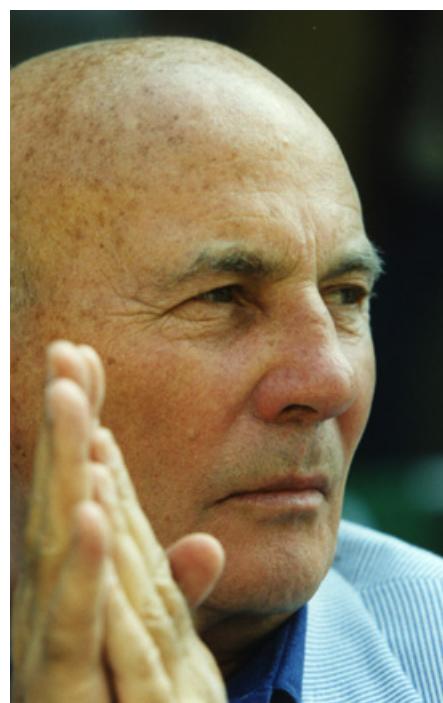
Stern der Liebe

cantata for soprano and string orchestra,
op. 142
after texts by Richard Wagner
7'

Volker David Kirchner

1. Sinfonie „Totentanz“

for large orchestra (1980)
orchestra: 4(4.pic).3.ca.3(2.Ebcl).
bcl.3.cbsn-8(5.-8.tba).4.4.0.cbtba-
2temp.8perc(glsp, xyl, mar, glass hp, tri, 2cym,
2tam-t, s.d, b.d, wdbl)-mand.2hp.cel.pno-
str(16.14.12.10.8)
20'



Hans Werner Henze

Richard Wagnersche Klavierlieder

for two soloists (mezzo-soprano and
baritone), choir and orchestra
set by Hans Werner Henze
(1998-1999)
(Ger./Fr.)
orchestra: 2(1.pic, 2.pic&afl).2(2.ca).2(2.
bcl).2(2.cbsn)-2.2.0.ttba.0.cbtba-
temp.3perc(glsp, crot, vib, mar, cym (pair),
3sus cym, tam-t, tamb, s.d, 3tom-t, military
drum, marching drum, b.d with cym, guiro,
casts)-hp.cel.pno-str
60'

When, at the end of the 1990s, Hans Werner Henze received the commission to orchestrate Richard Wagner's early songs, he sensed that he could not simply transfer the piano part to the classical-romantic orchestra. "I wanted, had to, go further than in my Wesendonck arrangement if the whole operation was not to turn out artistically to be entirely superfluous. Thus, all sorts of changes come to light, not out of capriciousness but out of artistic curiosity: changes of time, for example, transformations of key and tessitura, the execution and completion of the two fragments "Extase" and "La tombe dit à la rose", with additional voices—simply things which met my wishes and were often hidden in the piano part, so as to bring into the daylight beauties of this music which were only hinted at, to open them out and allow them to shine forth in all their richness."

(Hans Werner Henze)

Tristan

preludes for piano, tapes and orchestra
(1973)
orchestra: 4(3.pic&afl, 4.pic).2.ca.Ebcl.2.bcl.
ssax.2.cbsn-6.4(1.pic tpt).3.ttba.0-
temp.5perc(I: crot, dobaci, marimba, mar,
birdcall; II: glsp, boo-bam, Trinidad steel
drum, casts, wdbl, birdcall; III: vib, cym
(pair), 4sus cym, 4handbells, flex, birdcall;
IV: tub bells, bell on metal sheet, Indian bell,
2water gongs, 4tam-t, military drum, thunder
sheet, birdcall; V: tom-t, string drum, b.d,
bass siren)-mand.hp.cel-str
43'

Wesendonck-Lieder

Five Songs for female voice on poems by
Mathilde Wesendonck by Richard Wagner.
Orchestrated for contralto voice and cham-
ber orchestra by Hans Werner Henze (1976)
orchestra: 1.afl.1.ca.1.bcl.1.cbsn-2.0.0.0-hp-
str(6.4.4.4.2)
13'

In the phase during which this arrangement came into being, Hans Werner Henze was anything but a Wagnerian. Nonetheless, he himself decreed a confrontation with his music. *Tristan und Isolde* was the opera the music of which Henze found to a degree accessible, and so it was that the *Wesendonck-Lieder* from 1858, with their clear echoes of the "Tristan harmony", attracted his interest. He himself explained the goal of his arrangement as being: "to evoke the pre-Tristan situation. On these grounds I have chosen a small set-up of seven woodwinds, two horns, harp and a small string orchestra, so that the preliminary character of the songs remains intact. At the same time, however, I try by means of harmonic fragmentation to reveal the Tristan-esque sound already inherent in the piano version."

(Hans Werner Henze)

Volker David Kirchner

Nachtstück

Variations on a Wagnerian chord transition
for viola and small orchestra
orchestra: 2.2.ca.2.2(2.cbsn)-2.2.2.0-
str(0.0.6.5.3)
12'

Markus Lehmann

Souvenirs de Munich

Quadrille sur les thèmes favoris de "Tristan et Isolde" de Richard Wagner de Emmanuel Chabrier
Set for wind band, timpani and percussion, musically further peppered with a few more well-known themes from "Tristan und Isolde" by Markus Lehmann (1988)
orchestra: pic.1.2.1.bcl.2.cbsn-4.2.2.btbn.1-timp.perc(tri, cym (pair), s.d, b.d)
11'

Lorin Maazel

The Ring Without Words

for orchestra
compiled by Lorin Maazel (1987-1988)
orchestra: 2pic.3.3.ca.3.bcl.3-8(2ttba&2btba).3.2btpt.4.cbtbn.0.cbtba-timp.perc(bell, tri, cym, tam-t, 3anvil, s.d, b.d, bull's horn)-2hp-str
70'

Dieter Schnebel

Wagner-Idyll

(Re-Visionen 1,4)
for chamber ensemble and voice ad lib.
(1980)
(Ger.)
ensemble: afl.ssax(asax)-tpt-2perc(xylorimba, vib, tub bells, cym, tam-t, b.d)-hp(or 2gr).harm(or org)-va.vc
10'

Valentin Silvestrov

Zwei Dialoge mit Nachwort

for string orchestra and piano
(2001-2002)
10'

Henk de Vlieger

The Ring

an orchestral adventure (1991)
orchestra: pic.3(3.pic).3.ca.3(3.cl in D).bcl.3-4.2ttba(5.&6.hn).2btba(7.&8.hn).3(2.&3.anvils).btpt.3.cbtbn.0.cbtba-2timp(2.anvils).3perc(glsp, tri, cym, tam-t, 3anvils, lg marching drum)-2hp(more if possible)-str(16.16.12.12.8)
70'

Tristan und Isolde

an orchestral passion (1994)
orchestra: 3(3.pic)2.ca.2.bcl.3-4.3.3(3.btbn).1-timp-hp-str
backstage: 6 hn in F

60'

Meistersinger

an orchestral tribute (2005)
orchestra: 3(3.pic).2.2.2-4.3.3.1-timp.4perc(glsp, tri, cym, 2marching drums, b.d)-hp-str
backstage ad lib.: 1 or 2 hn.1 or 2 tpt
52'

Parsifal

an orchestral quest (1993)
orchestra: 3.3.ca.3.bcl.3.cbsn-4.3.3.1-timp.2perc(bells in C G A E.lg marching drum)-2hp-str
55'



What Henk de Vlieger—principal occupation, percussionist with the Netherlands Radio Philharmonic Orchestra—describes as "tribute", "passion", "adventure" and "quest" could be summarized under the genre of "symphonic poem". His Wagner arrangements go far beyond the mere compilation of melodic highlights. With discreet interventions into the original scores he grasps the essence of the respective operas, making whole scenes pass before the listener and sensitively delineating important vocal passages in the orchestra. Thanks to the characterization of the parts, the listener is easily able to follow the programme of the music.

Impressum

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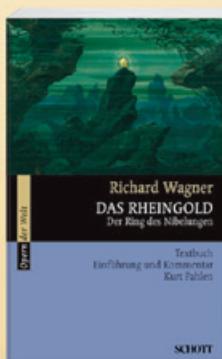
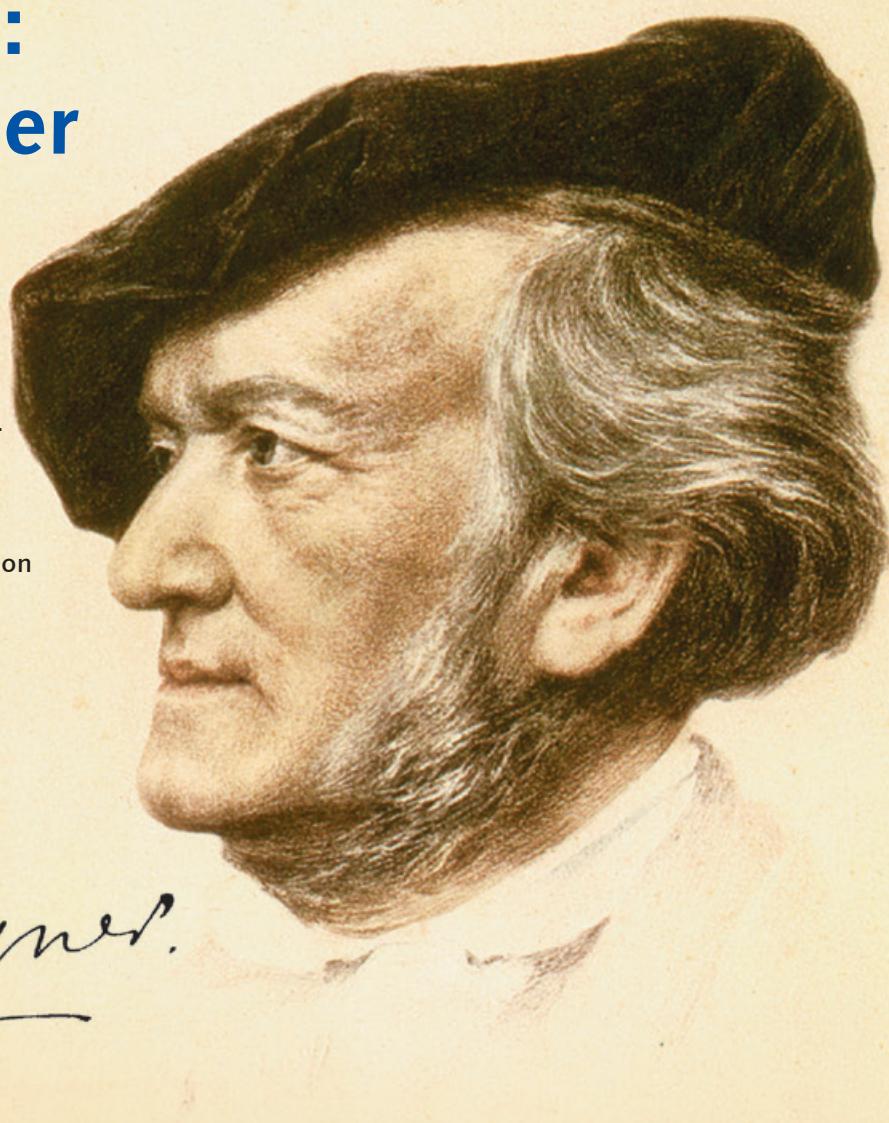
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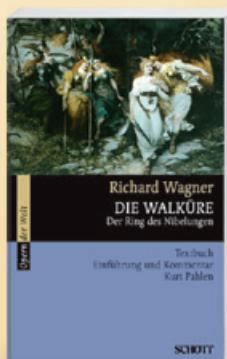
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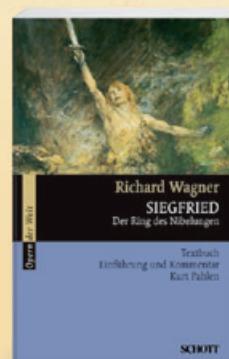
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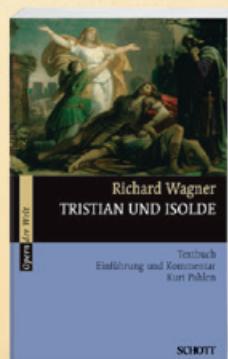
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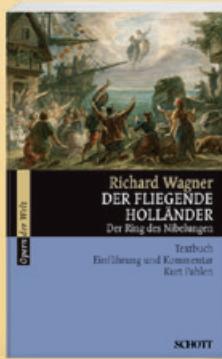
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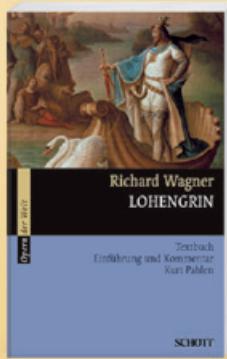
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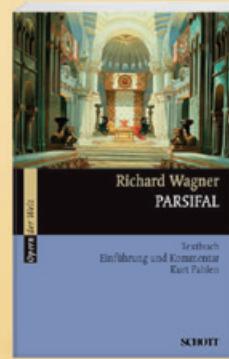
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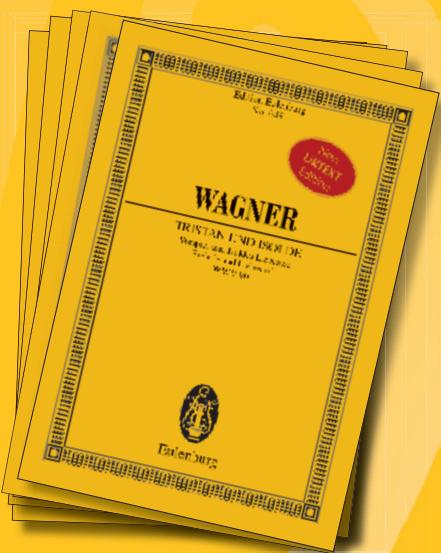
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