



Bilbao Orkestra  
Sinfonikoa

Presentation of the double CD  
with the recording of the

# Gurre-Lieder by Arnold Schönberg

Concert to commemorate the 90th anniversary of the BOS  
8th-9th of March 2012



## A recording that forms part of History



Concert photos:

<http://www.flickr.com/photos/bilbaorquestra/sets/72157629634129785/>

What was just a promise at the presentation of our 90th anniversary concert, bringing out a recording of the concert at which we performed the monumental work that is Arnold Schönberg's *Gurre-Lieder* for the first time, has now become a reality.

The BOS has seen how this live concert before an audience in Bilbao, performed on such a special occasion, is being brought out by the German record company, **Bella Música** on its Thorofon label.

For us this is an extraordinary event. This was already the case when we performed it a year and a half ago as we premiered this piece in the Basque Country, practically a century after it was first performed in Vienna and we performed it with Günter Neuhold, our artistic Director and chief conductor, who, let's not forget, is an Austrian conductor.

However this *extraordinary event* has now ceased to be an *ephemeral event*, and has become a project that will live on in time and has a special value. With this album we have placed on the record market the first recording made worldwide of the *Stein Version* for "reduced orchestra" (that is 99 musicians, 166 choir singers and 6 solo singers).

With extra *added value*: the fact that this is a live recording, with all the magic and complications that this involves, made at that concert to celebrate the 90th anniversary of the Bilbao Symphony Orchestra on the 8<sup>th</sup> and 9<sup>th</sup> of March 2012.

This is a recording that is a result of the determination and collaboration of the BOS, of the three choirs that participated in those concerts, and of the soloists who took part. However, above all it is the result of the determination and drive shown by our Conductor, Günter Neuhold, who through his commitment to driving this through has made a dream come true.

This piece is a further addition to the list of recordings made by the BOS and becomes the first of our CDs that is not devoted to music by Basque composers. Up to now, our recordings offered music by Jesús de Guridi, Pablo Sarasate, Jesús Aranbarri or the composer from Bilbao who the Foundation that we depend on is named after: Juan Crisóstomo de Arriaga. From now on, we have a commercial recording that falls within a musical sphere that the Orchestra feels particularly comfortable in: large-scale symphonic works.



## ON THE “REDUCED VERSION” OF THE GURRE-LIEDER BY ERWIN STEIN (1922/23)

By **Ulrich Krämer**, Head of the Research Center at the Schönberg Complete Edition in Berlin

The present recording of the *Gurre-Songs* is based on an arrangement of the work for a reduced, that is to say a normally sized orchestra, which Erwin Stein created for the Vienna Universal Edition in close consultation with the composer. Stein had already become a pupil of Arnold Schönberg's in 1906 but subsequently gave up composition, probably also because of the great pressure of competition from the two 'master pupils' Anton Webern and Alban Berg. Instead, he initially chose a career as director of music (*Kapellmeister*). In 1924 he assumed leadership of the orchestra department of Universal Edition and became chief editor of the company's journals *Musikblätter des Anbruch* and *Pult und Taktstock*, which were committed to the propagation of the 'New Music.' At this time Stein also became increasingly active as a music publicist. His intelligent contributions, which explored contemporary practical as well as theoretical questions about music time and again focus on the music of his friend and teacher Schönberg, to whom he remained faithful even after his forced emigration to London following the "Anschluss", where he found employment with the music publisher Boosey & Hawkes.

Since 1920 Stein had been adapting several modern orchestral scores for reduced wind sections, which were to facilitate performances in smaller towns. Among the most important is the so-called "Oldenburg Edition" of Alban Berg's opera *Wozzeck*.

Arranging predominantly contemporary orchestral works was also an important aspect of Stein's activity for the "Verein für musikalische Privataufführungen" (Society for private musical Performances), which had been founded by Schönberg at the end of 1918 and the artistic directorship of which he had assumed from Anton Webern two years into its existence. Because of limited financial resources symphonic works could only be performed as arrangements for piano (partially for several hands) or for chamber ensembles. However, an attempt was made from the start to make a virtue out of necessity as the selected works could be rehearsed much more thoroughly with small ensembles than would have been possible under normal circumstances. In this regard, the conditions for the preparation of the performances by the various "Vortragsmeister" (performance directors) were exemplary from an interpretive point of view and set standards which are still valid today. Part of the society's practice of arrangement was the inclusion of piano and harmonium, which stemmed from the salon orchestra common at the time and supported a mixed ensemble of solo woodwind instruments and a string quartet or quintet. Stein also used both instruments in his arrangement of the *Gurre-Lieder*, where they serve as substitutes particularly for the 'expelled' woodwind and brass instruments and, in the case of the piano, replace the obligatory voices of the 3rd and 4th harp. In addition to strings,

percussion, celesta and two harps, Stein's reduced orchestra includes, instead of the five- to eightfold scoring of the woodwind section and the seven- to tenfold scoring of the brass section of the original score 'only' three- to fourfold woodwind and four- to sixfold brass, whereby the 5th and 6th horns, which are added in the *Wilde Jagd* (Wild Hunt) of Part III, are played *ad libitum* – a measure which apparently goes back to a suggestion by Schönberg.

Stein began working on his adaptation of the *Gurre-Songs* score towards the end of 1922 in Darmstadt, where he had assumed his position as director of music in 1918 and had also established private bonds. The impulse had apparently come from the Universal Edition, whose director Emil Hertzka had suggested such an adaptation as early as March 1914. Schönberg himself was working at the time on an arrangement of the *Lied der Waldtaube* (Song of the Wood Dove) for chamber ensemble in order to have at hand a striking addition to an intended performance of his *Kammersymphonie* Op. 9 in Copenhagen, which he was to direct. Early in February 1923 Stein had completed work on Parts I and II and had sent them to Schönberg for review. Less than four weeks later he reported completion of Part III. Next to the reduction of the orchestral score further measures, such as avoiding trumpets in different keys, were to contribute to improving the performance conditions. A simplification of the

male choir was also part of this effort, and Stein attacked it after completing Part III. A major difficulty was the high pitch of the tenors, which he attempted to resolve through 'cautious punctuations,' that is by transposing particularly high passages down an octave. He also considered the contraction or omission of single voices for the purpose of simplification. On 1 March Schönberg gave him license by letter to make alterations in the polyphonic sections as well, as he no longer fully

believed "in the technical justification of this type of polyphony." Despite this authorisation Stein occasionally asked Schönberg for advice about smaller details, which is the reason why their correspondence offers far-reaching insight into the practice of arrangement of the Viennese school.

When Stein's arrangement was first performed has not been documented as the relevant catalogues of the publishing house only started in 1928. A perfor-

mance of the reduced version on 18 January 1929 in the Vienna Concert Hall under the direction of Paul von Klenau, who had already conducted the *Gurre-Lieder* in November 1923 in Vienna, has been confirmed. Schönberg himself, also in 1929, conducted the lovesongs Nos. 5 to 9 from Part I with ensuing intermezzo and the *Lied der Waldtaube* in Stein's version for the Berlin radio channel 'Funkstunde'.

## Instrumentation

	Original version - 1911	Erwin Stein's reduced version - 1920
<b>Flute</b>	8 [1,2,3,4,5/Picc,6/Picc,7/Picc,8/Picc]	4 [1/Picc,2/Picc,3/Picc,4adlib]
<b>Oboe</b>	5 [1,2,3,4/Eh,5/Eh]	3 [1,2/Eh,3/Eh1]
<b>Clarinet</b>	7 [1,2,3,4/Bcl,5/Bcl,6/Ebcl,7/Ebcl]	4 [1,2,3/bcl,4/Ebcl]
<b>Fagot</b>	5 [1,2,3,Cbn1,Cbn2]	3 [1,2,3/Cbn]
<b>Horn</b>	10 [1-6,7/TW,8/BW,9/TW,10/BW]	6
<b>Trumpet</b>	7 [1,2,3,4,5,6,7/Btpta]	4
<b>Tombon</b>	7 [1,2,3,4,5/AT,6/BT,7/CT]	4
<b>Tuba</b>	1	1
<b>Timpani</b>	2 players	2 players
<b>Percussion</b>	6 [Grosse Rührtrommel, Becken, Triangel, Glockenspiel, Kleine Trommel, Grosse Trommel, Holzharmonika, Ratschen, Einige grosse eiserne Ketten, Tam tam]	6 [Grosse Rührtrommel, Becken, Triangel, Glockenspiel, Kleine Trommel, Grosse Trommel, Holzharmonika, Ratschen, Einige grosse eiserne Ketten, Tam tam]
<b>Harp</b>	4	2
<b>Celesta</b>	1	1
<b>Piano</b>	0	1
<b>Harmonium</b>	0	1
<b>Strings</b>	20Vn1 20Vn2 16Vla 16Vc 12Db	16vn1 14Vn2 12Vla 10Vc 8Db

## 90 YEARS OF THE BILBAO SYMPHONIC

That an orchestra can celebrate 90 years of uninterrupted activity (with just one *break* between the 4th of April 1937 and the 10th of August 1938, caused by the Civil War) is quite an event, because there are not many symphony orchestras in the world that can show such an old *birth certificate*.

Providing a generic review, without aiming to be comprehensive, of the founding dates of orchestras from all over the world, may help us to understand how important it is that, in 1922, a city with a population of little more than 110,000, set up its own symphony orchestra.

Chicago Symphony Orchestra: 1891

Santa Cecilia National Orchestra (Rome): 1908

Royal Stockholm Philharmonic Orchestra: 1914

Birmingham City Orchestra: 1920

National Symphony Orchestra of Mexico: 1928

Symphony Orchestra of Venezuela: 1930

National Orchestra of Belgium: 1931

National Orchestra of Chile: 1941

Buenos Aires Symphony Orchestra: 1947

National Orchestra of Argentina: 1948

National Orchestra of Spain: 1940

Barcelona Symphony Orchestra: 1944

Moscow Symphony Orchestra: 1951

Paris Symphony Orchestra: 1967



When you see the founding dates of these orchestras, it is not difficult to understand how important it was to set up an ensemble like the BOS, that has formed part of the cultural life of Bilbao, Bizkaia and the Basque Country for over nine decades. It has an importance that has extended well beyond the Basque Country, as, for example, between 1945 and 1964 almost every year the Orchestra went on tours around Northern and Central Spain (in some cases they went even further, even reaching Andalusia), so that it became the de facto Orchestra of the North of Spain. We can get an idea of how important this activity was from the fact that in all these annual tours (that at the time were known as excursions) the BOS covered, throughout all these years, more than 61,000 km (that is, they went one-and-a-half times around the world along the Equator).

However the history of our orchestra is not just important because of its duration and appearances. During these 90 years and almost 4,000 symphony performances, the BOS has been accompanied by the most important soloists and conductors in each period; it has encouraged and promoted Basque musicians and composers; and in short, it has brought to Bilbao, to Bizkaia and to the Basque Country the very best symphony music and its top musicians.

An example of this concerns two of our favourite pieces: *El Caserio* by J. Guridi and M. Ravel's *Bolero*. In both cases, these composers conducted the Orchestra.

In short, the fact that our city and our region can count on an orchestra with the BOS's history and profile is a cultural asset and a basic element that provides international cultural prestige.

Even more so, if you bear in mind its current technical and artistic level. It is no coincidence that in the last few years it has been invited to Japan on two occasions, where it has performed before more than 50,000 people altogether including its two tours in 2007 and 2009.

## The history of the BOS

The Bilbao Symphony Orchestra gave its first concert on the 8th of March 1922 in the Arriaga Theatre, conducted by Armand Marsick. It was civil society itself in Bizkaia that inspired its creation, and this is an area with which it has kept up close relations that are nowadays reflected in the more than 2,600 season-ticket holders for its Symphony Season.

Since it was founded its chief conductors have been Armand Marsick, Vladimir Golschmann, Jesús Arámbarri, José Limantour, Antoine de Babier, Rafael Frühbeck de Burgos, Alberto Bolet, Pedro Pirfano, Urbano Ruiz Laorden, Theo Alcántara and Juanjo Mena, who was chief conductor until June 2008. Since July of the same year, Günter Neuhold has been the artistic director and chief conductor of the Orchestra.

Over these 90 years the BOS has performed extensively not only in Bilbao and Bizkaia but also abroad. In July 2003 the BOS, conducted by Juanjo Mena, was invited by Valery Gergiev to perform at the Mariinsky Theatre in Saint Petersburg as part of the celebrations for the city's 300th anniversary. This concert was a milestone in the recent international renown

achieved by the Orchestra, which is regularly invited to festivals like *La folle journée* Festival in Nantes and *La Roque D'Antheron* in Marseilles. In May 2007 it was invited for the first time to Japan, where it gave a series of 10 concerts in Tokyo for nearly 40,000 people. Two years later, the Orchestra was once again invited to this country, on this occasion to go on a tour of seven cities, during which it performed before more than 10,000 people.

As well as its presence on international stages, in the history of the BOS we can also stress the tours around Spanish cities that for decades made it the de facto "Orchestra of the North". The BOS has also often performed at the National Auditorium in Madrid, at the Musical Fortnight in San Sebastián, at the Santander International Festival, the Paris Festival, Festival of Religious Music in Cuenca or in the "Orchestras of the World" cycle at Ibermúsica. In March 1998 it was invited to the concert held to celebrate the investiture of the composers, Carmelo Bernaola, Cristóbal Halffter and Luis de Pablo as Honorary Doctors by the Complutense University in Madrid. In 1998 it represented the Basque Country at the World Fair in Lisbon, and in 1999 it took part in the opening of the Euskalduna Concert Hall, which is where the Orchestra is based.

The list of conductors who have conducted the BOS includes historic names such as Enrique Fernández Arbós, Bartolomé Pérez Casas, Ataulfo Argenta, Hans Von Benda, Eduardo Toldrá, Sir Malcolm Sargent and Igor Markevitch, and others such as Charles Dutoit, Ros Marbá, García Asensio, Jerzy Semkow, Josep Pons and Aldo Ceccato. It has also been conducted by Maurice Ravel, Jesús Guridi, Pablo Sorozábal, Jesús Arambarri, Krzysztof Pendere-



recki, Carmelo Bernaola, Luis de Pablo, Ernesto and Cristóbal Halffter and other composers in performances of their own works.

The BOS, throughout its long history, has shared the stage with some of the greatest soloists: José Iturbi, Arthur Rubinstein, Jacque Thibaud, Vladimir Horowitz, Fritz Kreisler, Joseph Szigeti, Henryk Szeryng, Vlado Perlemuter, Mstislav Rostropovich, Salvatore Accardo, Joaquín Achúcarro, Felix Ayo, Nicanor Zabaleta, Maurice André, Mischa Maisky, Narciso Yepes, Alicia de Larrocha, Boris Belkin, Ivo Pogorelich, Jean Pierre Rampal, Viktoria Mullova, Asier Polo, Truls Mork and Frank Peter Zimmermann, among many others. The list of singers includes names such as Victoria de los Angeles, Montserrat Caballé, Alfredo Kraus, Plácido Domingo and Luciano Pavarotti, as well as the Bilbao Choral Society, the Orfeón Donostiarra and the University of the Basque Country Choir.

In its recording catalogue an interesting collection of Basque music for Naxos with CDs devoted to Aram-barri, Guridi, Arriaga, Isasi, Usandizaga and Sarasate, conducted by Juanjo MENA, stands out. The recordings of works by Arriaga with Jesús López Cobos in 1985 are also outstanding.

As well as its season-ticket programme at the Euskalduna, its natural expansion to towns in Bizkaia, its collaboration in ABAO operas, and its tours and trips on the road, the Orchestra has also given didactic concerts since 1985, an initiative that it can be considered to be a pioneer. It also continues to work together with other cultural institutions such as the Arriaga Theatre, the Guggenheim Museum in Bilbao, the Museum of Fine Arts, or Deusto University.



## THE CELEBRATION OF THE 90TH ANNIVERSARY OF THE BOS

The Bilbao symphony Orchestra commemorated its ninetieth anniversary by performing this extraordinary work that also requires putting in an extraordinary musical, organisational and financial effort.

99 musicians, 165 choir singers of both sexes, 6 soloists and the conductor were on stage; that is, more than 270 people.

The exceptional nature of this work can be seen by looking at these two details:

- Despite being premiered in Vienna on the 23<sup>rd</sup> of February 1913, the BOS performed it for the first time in the Basque Country on the 8<sup>th</sup> of March 2012.
- The version that was performed was the one by E. Stein, that adapted the piece by his maestro to a size that provided it with more possibilities of being performed, as Schönberg's original version requires at least 145 musicians on stage, as well as the choirs. This version by E. Stein has been performed since 2005 on three occasions throughout the world: in 2005 by the Saito Kinen Orchestra from Japan, in 2010 by the Berlin Philharmonic and on the 8<sup>th</sup> and 9<sup>th</sup> of March 2012 by the Bilbao Symphony Orchestra.

Until this CD came out there were no recordings of this version of A. Schönberg's work. To make it, the orchestra recorded its performances on the 8th and 9th of March, in order to make a CD, which was to become, as a result, the first recording of this monumental work in the version by E. Stein.





## THE WORK

### TOWARDS NEW MUSIC

"The key to my entire evolution": this is how Schönberg referred to his *Gurre-Lieder* (1900-11), a piece that is surprising in advance just because of its overwhelming, unusual size: in the version by his student, Edwin Stein, which is the one we are going to hear tonight, there are two hours of music for narrator, five solo voices (soprano, mezzo-soprano, two tenors and a bass), three male choirs for four voices and a mixed eight-voice choir, fourteen woodwind instruments, fifteen brass instruments, sixteen percussion instruments (including six timpani), two harps, celesta, piano, harmonium, and at least twelve first violins, ten second violins, eight violas, eight cellos and six double-basses. Even so, this is one of his scores that is the least complex or difficult to understand for the average music-lover, and in order to see why this is the case we are going to review in a few lines who this Viennese composer was; a man who was highly respected but at the same time extremely controversial.

### Arnold Schönberg

Born in Vienna in September 1874, a member of a Jewish family and a self-taught composer, his great reference was, from a very early age, Richard Wagner, who with his musical dramas had stretched the limits of tonal music to extremes that practically heralded its definitive decay. This is why in 1899 we have the young Schönberg composing a work

heavily influenced by Wagner like the sextet, *Verklärte Nacht* (Transfigured Night), but thinking at the same time about going even further, as he knew he was destined to carry out a historic mission, which would consist first of all of gradually establishing the atonal system, and then, of introducing a new system that would ensure "the supremacy of German music for the next one hundred years": the twelve-tone system. Rejected by the Nazis in 1933, he settled in the United States where he died in July 1953.

So, broadly speaking we have three stages: the first is still post-romantic and takes on the legacy of German 19th-century composers, mainly Wagner's; in the second phase he was to put into practice what Liszt predicted towards 1881: the natural transition from tonal to atonal music; and in the third stage (more or less from 1923 onwards) he was to develop the twelve-tone system based on the twelve-note technique. Almost from the beginning he was accompanied in these adventures by his disciples Anton Webern and Alban Berg, and together they would form what would be known as the Second Viennese School. The enormous importance of the atonal revolution and of the later introduction of the twelve-tone system extends right up to the present day, as music would never be the same again after Schönberg, and this is as true as the day is long. However we need to go even further back to try and find the roots of the *Gurre-Lieder*, which were basically composed during the first stage.

### Precedents

They usually say that the *Gurre-Lieder* are a summary of the main trends in European romanticism: in these we can find the Beethoven who broke with the conventions of the classical symphony with the inclusion of voices in the *Ninth*, there is the Schumann of poetic love, the Berlioz of dramatic legends (*The damnation of Faust*), there is the Liszt of melodramas and harmonic ambiguity, there is the Sibelius of Nordic legends (*Kullervo*), there is the Brahms of the great symphonic structures. There is, of course Wagner, more than anyone else. As well as this, by 1900 Mahler had already premiered his *Second symphony* ("*Resurrection*"), and Strauss several of his symphonic poems. However there is no precedent with this display of choral and orchestral resources, or with this expressive violence, or perhaps with this dramatic tension. Schönberg took romantic rhetoric to the very limit with a real volcanic eruption, and in this way he shattered all its principles to definitively smooth the path towards New Music.

### The poem: Valdemar and Tove

However, what actually are the the *Gurre-Lieder*? In themselves they form a song-cycle (*lieder*) on a large scale, but sometimes they have talked about an oratorio, on other occasions of a cantata, and even on others of a great dramatic symphony. They put music to a poem by Peter Jacobsen inspired by a medieval Danish legend about the secret love affair



between King Valdemar IV Atterdag (1340-1375) and the young Tove Lille. The story is basically like this: Valdemar and Tove fall in love on Rügen, an island in the Baltic; on his return to Zealand with the young girl, the king builds Gurre Castle for her by Lake Esrom. In a fit of jealousy while Valdemar is away, his wife, Queen Helvig, induces her lover Folkvard Lavmandsson to lock Tove in a chamber, where she dies an agonisingly slow death. The poem is completed with another legend, according to which Valdemar would prolong the search for the girl beyond his own death in Gurre, riding eternally through forests and over plains.

As is often the case, the background to the story was more or less real, and in this case would go back about two hundred years further: our Valdemar may be inspired by Valdemar I of Denmark (1157-1182) and Helvig may be based on his lawful wife, Sofie. For a long time, since the Middle Ages, ballads were sung about the Gurre legends. The subject could not be any more romantic: love, nature, supernatural elements... the composer, a great lover of literature, was almost certainly familiar with Jacobsen's text in 1899, the year it was published in German. He might even have worked initially on the draft versions of the translation. Whatever may have been the case, the poem inevitably establishes the blueprint for the *Gurre-Lieder*, and divides them into three parts.

In the first part the most poetic and lyrical moments of the piece occur. After an orchestral prelude, Valdemar (tenor) and Tove (soprano) alternate songs of pure love with some epic moments in the midst of an atmosphere that is occasionally disturbed by the King's dramatic premonitions,

which materialise in a short, terrifying interlude. The song of the Wood Dove (mezzo-soprano) tells the story of the young girl's death.

The second part is the shortest (about four or five minutes) and consists entirely of Valdemar's lament, as he rises up in anger to God: "I too am a Monarch".

The third part starts out against a crepuscular atmosphere to put music to the savage hunt that Valdemar's ghost rides on among ghostly supernatural apparitions. A peasant (bass) describes the band of ghost riders, Valdemar's men, who gallop around in a frenzy. After this come two new songs: one by the King evoking Tove and a song by the fool Klaus (tenor) caricaturing his laments. Valdemar makes his way to the heavens, and along with him his men fade away for ever. In the epilogue, after a prelude and the speaker's narration, the final apotheosis occurs: an ode to the sun with the hope of a new dawn.

## The music

We have already disclosed a vital element when it comes to understanding the *Gurre-Lieder*: the influence of romantic composers in general and Wagner's influence in particular. Schönberg still formed part of this world when he began to compose them in March 1900, and this was also the case when he left them practically finished in 1903. Only the third part still hadn't been fully orchestrated. However the years went by and the score seemed to have been completely abandoned: "I started working on it again in July 1910 (...) it must be clear that the part that was orchestrated in 1910 and 1911 shows a



completely different orchestral style to the one in parts I and II. It wasn't my intention to conceal this. On the contrary, it is obvious that ten years later I would orchestrate it quite differently".

Actually, a lot of things happened between 1900 and 1910, but there is one thing that stands out from all the rest: going beyond traditional harmony. "In 1908 Schönberg's music wasn't in any key", Webern was to say in 1933 regarding the *Pieces for piano op. 11*, that he considered to be the first purely atonal pieces. "Nobody can imagine that time, of course, as something that suddenly occurred. Its links with the past were quite sound". For Schönberg and his disciples, the decay of tonality was a response to a process that was as natural and inevitable as the one that in its day had led to the disappearance of ecclesiastical modes. Works such as the symphonic poem *Pelleas und Melisande*, the 1<sup>st</sup> and 2<sup>nd</sup> string quartets, the *Chamber Symphony op. 9*, the *Two Lieder op. 14*, the

*Buch der hängenden Gärten* cycle, the *Five orchestral pieces op. 16*, the monodrama *Erwartung* or the aforementioned *Three pieces for piano op. 11* are from this period (1903-1909). To get our bearings, these were also the years of Richard Strauss's operas *Salomé* (1905) and *Elektra* (1909), Debussy's *La mer* (1905), Mahler's *Eighth Symphony* (1906) or Puccini's *Madama Butterfly* (1904).

As a result, as far as the music is concerned, the *Gurre-Lieder* form a tonal, hugely post-romantic work, with abundant use of the *leitmotiv*, but certain aspects of their orchestration place them in the dawn of New Music. A clear example of this are the textures that accompany the song by the fool Klaus, or the way that the instruments are used in this, or the speaker's narration, which is the very first example of the *Sprechgesang* technique (spoken or declaimed singing) in Schoenberg's work which openly herald the expressionism of *Pierrot lunaire* (1912).

## Destiny

As soon as they were premiered (on the 23rd of February 1913 in Vienna, conducted by Franz Schreker), the *Gurre-Lieder* began to form part of the past. "I wasn't destined to continue in the manner of *Verklärte Nacht* or *Gurre-Lieder*, or even *Pelleas & Melisande*. The Supreme Commander had ordered me on a harder road", the composer was to write in 1948. The *Gurre-Lieder* were a great success at that time and are still a success one hundred years later, but Schönberg's destiny was to go along a different path, and he was prepared to travel along this until he crossed the gateway to eternal life.



## THE REPRESENTATION OF THE 90TH ANNIVERSARY OF THE BOS

En la representación de los *Gurre-Lieder* de A. Schönberg (versión de E Stein) el público asistente va a poder disfrutar de más de 270 personas en el escenario. De los cuales 99 van a ser músicos, 165 coralistas de ambos sexos, 6 solistas y el director.



### Stig Fogh Andersen, tenor

Stig Fogh Andersen (tenor) made his debut in 1979 at the Danish National Opera in Aarhus, and since 1980 he has been a soloist at the Royal theatre in Copenhagen, where his roles have included Leander in Carl Nielsen's *Masquerade*, Tamino in Mozart's *The Magic Flute*, Jonathan in Carl Nielsen's *Saul and David*, the title role in Per Nørgård's *Siddharta*, Don José in Bizet's *Carmen*, King Erik and Rane Johnsen in Heise's *King and Marshal*, Florestan in Beethoven's *Fidelio* and the title in Britten's *Peter Grimes*.

In the 2000/2001 season Stig Fogh Andersen appeared in *The Queen of Spades* and *Otello* at the Royal Theatre in Copenhagen. He is one of the busiest Wagner singers in the world and has sung the title roles in *Lohengrin*, *Tannhäuser*, *Tristan and Isolde*, *Parsifal* and *Die Meistersinger*, in cities like Copenhagen, Zurich, Berlin, Chemnitz, Munich, Houston, Mannheim, Strasburg and Cologne -, and the great tenor roles in *The Ring*, for example, at the Metropolitan in New York, as well as in Aarhus, Helsinki, London, Buenos Aires, Turin, Amsterdam, Chicago and Berlin. He has sung *Florestan* at the Bregenz festival and in Aarhus, Zurich and Munich, the tenor part in Mahler's *Das Lied von der Erde* in Edinburgh, Schönberg's *Gurre-Lieder* in Tivoli conducted by Marek Janowski, and with EMI he has recorded Franz Schmidt's *Das Buch mit sieben Siegeln* with the conductor Franz Welser-Most.



### Anne Schwanewilms, soprano

The German soprano Anne Schwanewilms is considered to be one of the finest contemporary interpreters of music by Strauss and Wagner. Her unique stage presence and her highly versatile voice mean that she is one of the most sought-after singers on the international opera scene; she has also managed to successfully maintain a versatile artistic level that is reflected in a broad repertoire ranging from Italian opera to oratorios and *lieder*. Renowned conductors and orchestras have accompanied her on opera stages and at concerts all over the world. Her concert repertoire includes works by Berg, Mahler, Strauss, Beethoven, Mendelssohn, Schönberg, Verdi and Wagner. As an eminent Lieder singer, Anne Schwanewilms has formed close working relationships with outstanding pianists in this genre (Charles Spencer, Roger Vignoles and Malcolm Martineau), with whom she has performed in international concert halls.

In 2012 she brought out two CDs as a soloist, one with the WDR Symphony Orchestra (works by Wagner, Schreker and Mozart) and another with the Gürzenich Orchestra conducted by Markus Stenz. Anne Schwanewilms's exceptional artistry was honoured in 2002 with the Singer of the Year Award by the magazine *Opernwelt*.



### Lilli Paasikivi, mezzo-soprano

Lilli Paasikivi made her debut with Sir Simon Rattle and the Berlin Philharmonic performing the role of Fricka in *The Ring of the Nibelung* in the Aix-en-Provence Festival production. Since then she has sung as Brangäne at the Royal Monnaie Theatre, Fricka at the Hamburg State Opera and Kundry at the Frankfurt Opera. Among other appearances in operas, it is worth mentioning her debut at the Lyon National Opera in the role of the Composer (*Ariadne auf Naxos*) and the worldwide premiere of Toshio Hosokawa's opera.

The song cycles and symphonies by Mahler stand out in her concert repertoire. Her outstanding performances include *The Song of the Earth* with the Los Angeles Philharmonic (Esa-Pekka Salonen), the Ensemble Intercontemporain (Susanna Mälkki) and the Sydney Symphony Orchestra (Vladimir Ashkenazy); the *Symphony num. 3* with the London Symphony Orchestra (Paavo Järvi), the Hamburg Philharmonic (Simone Young) and the Bergen Philharmonic Orchestra (David Zinman); and *Songs for dead children (Kindertotenlieder)* accompanied by the New World Symphony Orchestra (Michael Tilson Thomas).

Lilli Paasikivi's recordings include Beethoven's *Symphony num. 9* with the Leipzig Gewandhaus Orchestra (Riccardo Chailly); Sibelius's *Kullervo Symphony* (Osmo Vänskä / BIS); Mahler's *Symphony num. 3* (Benjamin Zander / Telarc); the *Complete Songs* of Alma Mahler (Jorma Panula / Ondine) and Mahler's *Symphony num. 8* (Valery Gergiev / LSO Live).

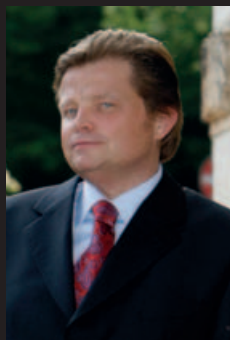


### Fernando Latorre, baritone

He obtained advanced qualifications in Singing, Composition and Orchestration with the Graduation Award and qualified as a music teacher at the Advanced Conservatory in Bilbao. At the same time he studied piano and viola. He furthered his studies with F. Corelli, J. Aragall, E. Müller and A. Kraus. In the 1995/6 season he joined the Philharmonic Choir and La Scala Opera House in Milan.

In the field of opera he regularly sings in the most important opera seasons in Spain, and has been conducted by prestigious figures such as R. Marbá, J. L. Cobos, E. Müller, G. Neuhold, J. Acs, A. Ives, F. Chaslin, M. Ortega, A. Zedda, A. Guingal, E. Boncompagni, P. Halffter, C. Halffter, J. Mena, J. R. Encinar, C. Soler, etc. And he has shared the stage with P. Domingo, J. Carreras, S. Ramey, J. Diego Flórez, R. Brusson, etc.

Among his latest performances the following are especially worth mentioning: L. Balada's *Faust Bal* at the Teatro Real, C. Halffter's *Don Quijote* and Bretón's *La Dolores* at the National Auditorium in Madrid and his latest opera, *Lázaro* at the Palau in Valencia and at the Megaron Concert Hall in Athens, Dvorak's *Te Deum*, Stravinsky's *Pulcinella*, Cimarosa's *Il Maestro di Capella*, Beethoven's *9th Symphony* with the B.O.S., Haydn's *The Last 7 Words* with the Basque Symphony Orchestra. Busoni's *Turandot* at La Maestranza in Seville, Gaztambide's *El Estreno de un artista* and Barbieri's *Gloria y Peluca* at the Zarzuela Theatre in Madrid, *Eugene Onegin* in Bilbao, Rossini's *Le petit Messe Solenne* at the Auditorium in León.



### Arnold Bezuyen, tenor

Arnold Bezuyen, has wide-ranging experience at international opera theatres and music halls, such as the la Scala Theatre in Milan, Bayreuth Festival, Covent Garden and Vienna Staatsoper. He played the role of Loge in the production that the Metropolitan staged of *The Rheingold* in March 2011. His forthcoming performances include the roles of Bacchus in *Ariadne auf Naxos* in Bordeaux, the *Gurre-Lieder* in Bilbao and Siegfried in *Götterdämmerung* in Dessau.

He has also performed in Amsterdam, Bonn, Düsseldorf, Kassel, London, Naples, Stuttgart, Tokyo and Valencia. He has very successfully performed *Die Meistersinger von Nürnberg* at the Royal Opera House (Covent Garden); *Boris Godunov* at the Gran Teatro del Liceo, *Arabella* at the Deutsche Oper in Berlin and *Jenufa* at the Hamburg Staatsoper.

Arnold Bezuyen has worked with Pierre Boulez, Sir Andrew Davies, Christoph Eschenbach, Adam Fischer, James Levine, Seiji Ozawa, Antonio Pappano, Jaap van Sweden and Christian Thielemann.

His concert repertoire has led him to sing the *Missa Solemnis* in Santiago de Compostela, the *Ninth Symphony* at the Musikverein in Vienna and in Hamburg, and *The Song of the Earth* with the Dortmund Philharmonic Orchestra. Arnold Bezuyen also took part in the world premiere of *Legende*, a work by Peter-Jan Wagemans. Finally, we must also mention his appearance as Klaus Narr in Schönberg's *Gurre-Lieder* in Monte Carlo and Berlin.



### Jon Fredric West, tenor

Jon Fredric West has established himself as one of the finest interpreters of the title role in *Siegfried* and as Siegfried in *Götterdämmerung*. He has performed both roles in the Ring cycle at the Metropolitan Opera, the Bavarian Staatsoper, the Deutsche Oper in Berlin, the Stuttgart Staatsoper, the Châtelet Theatre and the Las Palmas theatre

Among his other performances it is worth mentioning *Tristan and Isolde* (Oviedo, Madrid and Las Palmas), *Tannhäuser* (Metropolitan, La Monnaie, Berlin, Vienna, Dresden and Madrid); Canio in *I Pagliacci* (La Scala, San Francisco, Stuttgart and Tel Aviv); the Kaiser in *Die Frau ohne Schatten* (Milan, Munich and Vienna); Samson in *Samson and Delilah* (Metropolitan and Zurich) and *Otello* (Vienna, Baltimore and San Francisco).

He has performed Schönberg's *Gurre-Lieder* and Mahler's *Das Lied von der Erde* with the New York Philharmonic and Zubin Mehta, and Beethoven's *Missa Solemnis* conducted by Sir Colin Davis. He has also been conducted by Leonard Slatkin, Seiji Ozawa, Riccardo Chailly, Michael Tilson Thomas, and the orchestras that he has performed with include the London, Boston, and San Francisco Symphony orchestras; and the New York and Israel Philharmonic Orchestras, etc.





### EASO Abesbatza Choir

The EASO choir was founded in 1949 and it has been asked to perform in a wide variety of places all over the world: Teatro Real, Madrid; Palau, Barcelona; Salle Pleyel, Paris; Herkulesaal, Munich; Royal Palace, Monaco; Royal Theatre, Brussels; Teatro Colón, Buenos Aires; Palacio Bellas Artes, Mexico City; Bartlesville Auditorium (USA); Berliner Philharmonie; Alexandrinsky Theatre and the Hermitage, St Petersburg; Salle Pleyel & Châtelet Theatre, Paris; Vladikavkaz Ballet and Opera Theatre...

It has worked with the following orchestras: Spanish National; French National; London Philharmonic; Gulbenkian Orchestra, Portugal; Bordeaux Philharmonic; Buenos Aires Philharmonic; Spanish Radio & Television Orchestra, Paris Opera, National de Lyon, National du Capitole, Toulouse; I Solisti, New York; Galicia Symphony Orchestra; Basque National Symphony Orchestra; Orchestra of the Age of Enlightenment...

It has been conducted by Igor Stravinsky, Serge Baudo, Sylvain Cambreling, Marek Janowski, Kurt Wöss, Bruno Campanella, Ransom Wilson, David Parry, Leopold Hager, Jesús López Cobos, Josep Pons, Arturo Tamayo, Juan José Mena, Víctor Pablo Pérez, Günter Neuhold, Tugan Sokhiev, Andrés Orozco, & Vladimir Jurowski...

It has made more than 30 recordings.



### Andra Mari Abesbatza Choir

It was founded in 1966 by José Luis Ansorena, who was its conductor until in 1994 its current conductor José Manuel Tífe, took on this post. It has won numerous prizes in various competitions and has performed in Madrid, Barcelona, Seville, A Coruña, Tenerife and at festivals in Perelada, Santander and San Sebastián, among others. It has worked with the Symphony Orchestras of the Basque Country, Bilbao, Tenerife, Galicia, Madrid, Spanish National Orchestra, Bayonne Côte-Basque Regional Orchestra, Scottish Chamber Orchestra, Buenos Aires Philharmonic, Cadaqués Orchestra, Thüringen Philharmonie, Orchestra of the XVIII century, etc. with conductors such as F. Brüggen, J. López Cobos, J. J. Mena, A. Ros Marbá, A. Boreyko, A. Orozco-Estrada, V. Pablo Pérez, S. Ranzani, C. Mandeal, G. Neuhold, E. García Asensio, Robert King or Philip Pickett. It has toured several European countries and Argentina, and has made 18 recordings. It performs all kinds of choral music, including operas and zarzuelas, and specialises in Basque music. In Errenteria it set up the Musikaste Festival, the Basque Music Week that is held each year, as well as Eresbil, the Basque Music Archive, with nearly 30,000 scores by 2000 Basque composers from all periods.



### Araba Abesbatza Choir

Founded by Sabin Salaberri in 1968, its performances have taken place all over the Basque Country and in several Spanish provinces at a wide variety of festivals and in several European countries. In its highly varied musical facets, it has performed on countless occasions with various symphony orchestras. Throughout its history the Araba Choir has recorded two albums on its own; the second of these devoted to the music of the composers from Alava, Jesús Guridi and Vicente Goikoetxea. In 1997 together with the Samaniego Choir it recorded an anthology of choral works by Sabin Salaberri. In 2003 both choirs also recorded works by Luis Aramburu with the Municipal Band of Vitoria-Gasteiz. Together with the Samaniego Choir it has also recorded an album of music by composers with links to the Vitoria-Gasteiz Seminary. In 2008 it also took part in the opening concert of the 2008-2009 season by the Bilbao Symphony Orchestra where it performed Cherubini's Requiem with the Easo, Biotz Alai and Voces Graves de Pamplona choirs. Its current conductor is Aitor Sáez de Cortazar.



## BILBAO ORKESTRA SINFONIKOA

### Principal conductor and artistic director, Günter Neuhold

Bilbao Orkestra Sinfonikoa (BOS) gave its first concert on 8 March 1922 at the Arriaga Theatre, under the baton of Armand Marsick. The orchestra was set up as the result of a grassroots movement in Bizkaia, a province with which it continues to have a close relationship, proof of which is the 2,200 season-ticket holders for its Symphony Season.

Since the BOS was founded, its principal conductors have been Armand Marsick, Vladimir Golschmann, Jesús Arámbarri, José Limantour, Antoine de Babier, Rafael Frühbeck de Burgos, Alberto Bolet, Pedro Pirfano, Urbano Ruiz Laorden, Theo Alcántara, Juanjo Mena and Günter Neuhold.

Down through those 90 years, the BOS has been active both in Bilbao and Bizkaia and abroad. In July 2003, the BOS, under Juanjo Mena, was invited by Valery Gergiev to perform at St. Petersburg's Mariinski Theatre as part of the celebrations to mark the city's 3rd centenary. The concert marked a milestone in the Orchestra's international outreach and it is regularly invited to *La folle journée* (Nantes) and *La Roque d'Anthéron* (Marseille) festivals. It has been invited to Japan twice: in 2007, where it performed a series of 10 concerts in Tokyo for nearly 40,000 people, and in 2009, when it went on tour to Osaka, Fukui, Tokyo, Fukuoka, Yokohama and Gifu.

Apart from the orchestra's presence in international forums, special mention should be made of the tours of Spanish cities in the history of the BOS that meant it was de facto the "Orchestra of the north" for decades. The BOS has also frequently performed at the National Auditorium in Madrid, at the Donostia-San Sebastián Musical Fortnight, at the Santander International Festival, Paris Festival, or at the Ibermúsica "Orchestras of the World" cycle. In March 1988, the BOS was invited to the concert to mark Carmelo Bernaola, Cristóbal Halffter and Luis de Pablo being awarded honorary doctorates by the Complutense University of Madrid. In 1998, the orchestra represented the Basque Country at the Lisbon World Expo and took part in the opening of the Euskalduna Conference Centre and Music Hall, the home of the Orchestra, in 1999.

The list of conductors who have led the BOS include renowned names of the ilk of Enrique Fernández Arbós, Bartolomé Pérez Casas, Ataúlfo Argenta, Eduardo Toldrá, Sir Malcolm Sargent and Igor Markevitch, and others such as Charles Dutoit, Ros Marbá, García Asensio, Jerzy Semkow and Josep Pons. It has also been conducted by Maurice Ravel, Jesús Guridi, Pablo Sorozábal, Jesús Arambarri, Krzysztof Penderecki, Carmelo Bernaola, Luis de Pablo, Ernesto & Cristóbal Halffter and other composers to perform their own works.

The BOS, throughout its long history, has performed alongside some of the greatest soloists: José Iturbi, Arturo Rubinstein, Jacques Thibaud, Vladimir Horowitz, Fritz Kreisler, Joseph Szigeti, Henryk Szeryng, Vlado Perlemuter, Mstislav Rostropovich, Salvatore Accardo, Joaquín Achúcarro, Felix Ayo, Nicanor Zabaleta, Maurice André, Mischa Maisky, Narciso Yepes, Alicia de Larrocha, Boris Belkin, Ivo Pogorelich, Jean Pierre Rampal, Asier Polo, Truls Mork, Sabine Meyer and Frank Peter Zimmermann, to name a few. The list of singers includes names of the ilk of Victoria de los Angeles, Montserrat Caballé, Alfredo Kraus, Plácido Domingo, Luciano Pavarotti, Ainhoa Arteta, Waltraud Meier, along with the Bilbao Choral Society, Orfeón Donostiarra and the Choir of the University of the Basque Country (UPV).

As part of its discography, the BOS conducted by Juanjo Mena recorded an interesting collection of Basque music for the Naxos classical music label (Arambarri, Guridi, Arriaga, Isasi, Usandizaga, Sarasate and Escudero) and works by Rodrigo and Takemitsu with Kiyoshi Shomura, the Japanese guitarist, for the EMI JAPAN label. In 1985, it recorded Arriaga works with Jesús López Cobos. It also released a CD under the Thorofon label of Schönberg's *Gurrelieder*, recorded live during the concerts to mark the orchestra's 90th anniversary and conducted by Günter Neuhold.

In addition to its chamber and season-holder seasons at the Euskalduna Conference Centre and Music Hall, its outreach to the towns of Bizkaia, its involvement in ABAO operas, and its tours and outings, the Orchestra plays a key educational role: concerts for schools since 1985, an initiative in which it is considered a trail-blazer, family concerts and social inclusion through music activities. It also has lines of collaboration in place with other cultural institutions, such as the Arriaga Theatre, the Guggenheim Museum Bilbao and Bilbao's Fine Arts Museum.

The activity of the BOS is possible thanks to the support of its many supporters and to the contributions of its patrons, Bizkaia Provincial Council and Bilbao City Council.



## Günter Neuhold, Principal conductor and artistic director

Günter Neuhold was born in Graz, Austria, in 1947. In 1969 he completed his studies at the Graz Conservatoire with a masters degree. He then followed advanced courses in Rome with Franco Ferrara and in Vienna with Prof. Hans Swarowsky. Between 1972 and 1980 he was engaged at various German opera houses, a period he closed as first Kapellmeister in Hannover and Dortmund.

After winning several **competitions** - Florence and San Remo (1976); Vienna Salzburg and Milan,(1977), he began an international career.

From 1981 to 1986 he was Music Director at the **Teatro Regio di Parma**, and Chief Conductor of the **Orchestra Sinfonica "Arturo Toscanini"**.

From 1986 to 1990 he was Chief Conductor and Musical Director of the **Koninklijk Filharmonisch Orkest van Vlaanderen** in Antwerp, which achieved an international reputation during this period and toured in Germany, Italy, Great Britain and France.

Günter Neuhold was General Music Director at the **Badisches Staatstheater Karlsruhe** from 1989 to 1995 and from 1995 to 2002 he was General Music Director and Artistic Director at the **Theater der Freien Hansestadt Bremen**. From 2008 he is Chief Conductor and Music Director of the Orquesta Sinfonica de Bilbao.

Beside his permanent engagements he conducted the following **orchestras**: Wiener Philharmoniker, Wiener Symphoniker, Staatskapelle Dresden, Philharmonia Orch.,

Orchestre National de France, WDR Köln, mdr Leipzig, NDR Hamburg und Hannover, SWF Baden Baden, SDR Stuttgart, RAI, RSO Berlin, Maggio Musicale Fiorentino, BBC-Cardiff, Capitole Toulouse, Orch. Philh. Monte Carlo, Gulbenkian, Malmö S.O., Tokyo Philharmonic, Tokyo Metropolitan, Orqu. Nat. Buenos Aires, Orqu. Sinf. de São Paulo, Radio-TV-Moskau.

He has conducted **operas** in : Milan, Rome, Naples , Venice, Palermo, Bologna, Genoa, Vienna, Berlin, Dresde, Munich, Leipzig, Zurich, Genève, Madrid, Monte Carlo, Paris, Toulouse, Bordeaux, Strasbourg, Marseille, Lisboa, Bilbao, Graz, Oslo, Göteborg, Philadelphia and Buenos Aires.

He has taken part in Festivals of acknowledged prestige: Salzburger Festspiele, Radio France Montpellier, Granada, Flanders, R. Strauss Dresden, Enescu Festival Bucharest, Santander, Opera du Rhin-Strasbourg and the Venice Biennale.

He has made a wide range of recordings, including: *Bluebeard's Castle*, *La Damnation de Faust*, *Der Vampyr*, *Madama Butterfly* (Orphée d'Or 2003), and *The Ring of the Nibelung* (Wagner), *St Mathew Passion*, Verdi's *Requiem*, symphonic works by Bartok, Stravinsky, Mahler, Brahms, Bruckner, J. Strauss, Kodaly, Schreker, Wolf – Ferrari, Schnittke, Schulhoff, Tchaikovsky, Liebermann and Rihm. The aforementioned recording of Wagner's Ring Cycle, is considered to be a benchmark in budget-priced series.

In 1999 he was awarded the "Decoration of Honour in Silver for Services to the Austrian Republic".



12th PROGRAM  
**90 YEARS BOS**

**ARNOLD SCHÖNBERG**  
(1685-1759)

***Gurre - Lieder***

For soloists, choir and orchestra

Erwin Stein version

Text by Jens Peter Jacobsen

Waldemar	<b>Stig Fogh</b> , tenor
Tove	<b>Anne Schwanewilms</b> , soprano
Waldtaube	<b>Lilli Paasikivi</b> , mezzo-soprano
Bauer	<b>Fernando Latorre</b> , baritone
Klaus-Narr	<b>Arnold Bezuyen</b> , tenor
Narrador	<b>Jon Fredric West</b> , tenor

**Easo Abesbatza Choir**

(Xalba Rallo, conductor)

**Andra Mari Abesbatza Choir**

(Jose Manuel Tife, conductor)

**Araba Abesbatza Choir**

(Aitor Sáez de Cortázar, conductor)

**Bilbao Orkestra Sinfonikoa**

**Günter Neuhold**, conductor

## I. Teil / Part I

	Orchester-Vorspiel / Orchestral prelude	
I.	Waldemar	<i>Nun dämpft die Dämm'ung</i>
II.	Tove	<i>O, wenn des Mondes Strahlen</i>
III.	Waldemar	<i>Roß! Mein Roß!</i>
IV.	Tove	<i>Sterne jubeln</i>
V.	Waldemar	<i>So tanzen die Engel vor Gottes Thron nicht</i>
VI.	Tove	<i>Nun sag ich dir zum ersten Mal</i>
VII.	Waldemar	<i>Es ist Mitternachtszeit</i>
VIII.	Tove	<i>Du sendest mir einen Liebesblick</i>
IX.	Waldemar	<i>Du wunderliche Tove!</i>
	Orchester-Zwischenspiel / Orchestral interlude	
X.	Lied der Waldtaube	<i>Tauben von Gurre!</i>



## II. Teil / Part II

Waldemar	<i>Herrgott, weißt du, was du tatest</i>
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## III. Teil / Part III.

### Wilde Jagd / The wild hunt

I.	Waldemar	<i>Erwacht König Waldemars Mannen wert!</i>
II.	Bauer	<i>Deckel des Sarges klappert</i>
III.	Waldemars Mannen / Waldemar`s vassals	
	Chor / Choir	<i>Gegrüßt, o König</i>
IV.	Waldemar	<i>Mit Toves Stimme flüstert der Wald</i>
V.	Klaus-Narr	<i>Ein seltsamer Vogel ist so'n Aal"</i>
VI.	Waldemar	<i>Du strenger Richter droben</i>
VII.	Waldemars Mannen / Waldemar`s vassals	
	Coro / Choir	<i>Der Hahn erhebt den Kopf zur Kraht</i>
VIII.	Melodram / Melodrama	<i>Des Sommerwindes Wilde Jagd</i>
	Sprecher / Narrator	<i>Herr Gänsefuß, Frau Gänsekraut</i>
IX.	Gemischter Chor / Mixed choir	<i>Seht die Sonne</i>