

Rückblick

Ι

Altes und Neues für 4 Spieler Hommage à Stockhausen

1 Invocatio Tr. in Bb, Grand Piano II, DB

2 Kyrie Slide Trumpet, Grand Piano I, Pianino II, DB

II, DB	
II Drei Pilinszky-Lieder	5'46
 1 Alkohol Tr. in C, Grand Piano I, Pianino II, DB 2 In memoriam F.M.Dostojewski Tr. in Bb, Grand Piano + Pianino I, + Celesta II, DB 	
3 Hölderlin Tr. in Bb, Pianino I, Celesta II + Celesta, Harmonium, Dl	
	5'46
8 Klavierstücke Op. 3 Grand Piano I, Tr. in Bb (only at the end of 8)	
IV	2'29
1 Hommage à John Cage Tr. in Bb, DB 2 Choral Grand Piano I	

3 Hommage a Stockhausen Tr. in Bb. Grand Piano I. Cemb. + Cel. + Cymbal

5'04

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6'06

- 1 ... la mémoire de György Szoltsányi Grand Piano II
- 2 Hommage tardif à Karskaya Grand Piano II (+ 3rd hand Grand Piano I)
- 3 Stiller Abschied von Endré Székely Tr. in Bb, Pianino I, Grand Piano II, DB
- 4 Thomas Blum in memoriam Tr. in Bb, Pianino I solo, Celesta II, DB

VI

9'56

- 1 Antiphone in fis (Jatekok II, S. 34) Grand Piano II
- 2 Hommage à Tristan Flugelhorn in Bb, Celesta I, Pianino II, DB
- 3 Les Adieux in Janáceks Manier Grand Piano I
- 4 Studie zu Hölderlin Grand Piano I, Grand Piano II
- 5 Zorniger Choral (Jatekok IV, S. 2) Grand Piano I four-handed
- 6 Stolpernd (in memoriam Marianne Reismann) Grand Piano I + II
- 7 Invocatio alio modo Flugelhorn in Bb
- 8 Anitphone in fis alio modo Flugelhorn in Bb, Grand Piano + Celesta I, Cembalo II, DB
- 9 Kyrie alio modo Pianino II, DB

VII (... quasi scherzo ...)

3'47

- 1 Präludium und Walzer in C (Jatekok I, S. 1 B) Grand Piano I+II unisono
- 2 Mit den Handflächen (Jatekok I, S. 2 A) Grand Piano I+II unisono
- 3 Grashalm für Klára Grand Piano I
- 4 Hommage à Paganini (la nuova campanella) (Jatekok IV, S. 16/17) Grand Piano I, Pianino II
- 5 Spiel mit Unterbrechungen (Jatekok III, S. 1) Grand Piano I
- 6 Blumen die Menschen (Jatekok I, S. 25) Grand Piano I

"Die Sprüche des Péter Bornemisza"

- 1 Sünde Tr. in C, Grand Piano I, Pianino + Cembalo II, DB
- 2 Der Geist ist freies Wildtier Tr. in C, Grand Piano I
- 3 Der Teufel plagt Dich ... Tr. in C, Grand Piano I, Pianino II, DB
- 4 Attila József: Breiig wird der Schnee ... DB solo
- 5 Wie im Troge die Stinte Tr. in C, Grand Piano I, Cembalo II, DB
- 6 O Mensch, bewein dein Sünde groß Grand Piano I
- 7 Die Worte hämmern ... Tr. in C, Grand Piano I
- 8 Blumen die Menschen Tr. in C, Grand Piano I, Celesta II, DB
- 9 Es rafft dich der Tod Tr. in C. Grand Piano I
- 10 Der Glaube Tr. in C
- 11 Summa der Sprüche des P.B. Tr. in C, DB

IX 7'05

- 1 Hommage à Soproni (Jatekok IV, S. 8/9) Grand Piano I four-handed 2 Hommage à Halmagyi Mihály (Jatekok IV, S. 6/7) Grand Piano I four-handad
- 3 Invocatio Tr. in Bb, Grand Piano II, DB
- 4 Kyrie a Slide Trumpet, Grand Piano I, Pianino II + Cymbal, DB



Rehearsing $R\ddot{u}chblich$ with György & Márta Kurtág, Budapest, June 2018

György Kurtág

The Hungarian composer was born in 1926 in Lugos (Lugoj, now in Rumania). Kurtág began studying piano and composition in Temesvár (Timisoara), before moving to Budapest in 1946 and enrolling at the Liszt Academy of Music, where his masters were Sándor Veress and Ferenc Farkas (composition), Pál Kadosa (piano) and Leó Weiner (chamber music). In 1951 he received his degree in piano and chamber music performance, four years later in composition. During 1957 and 1958 he studied with Marianne Stein and attended courses of Darius Milhaud and Olivier Messiaen in Paris. In 1971 he spent a year in West-Berlin on the DAAD Scholarship.

Between 1960 and 1968 Kurtág worked for the Hungarian National Philharmonia as an accompanist (répétiteur), in 1967 began teaching at the Academy of Music, and was later appointed professor of chamber music. Although he officially retired in 1986, his teaching activity there continued until 1993. Between 1993 and 1995 he was composer-in-residence of the Berlin Philharmonic Orchestra, then moved to Vienna for one year as composer-in-residence of the Wiener Konzerthaus. Starting in 1996 he spent two years in the Netherlands on the invitation of several significant Dutch musical institutions, including the Concertgebouw Amsterdam, the Orlando Quartet, the Royal Conservatory of the Hague, the Nederlandse Opera. In 1998 he returned to Berlin for another year, before going to Paris, as a guest of the Ensemble intercontemporain, the Paris Conservatoire, the Cité de la Musique and the Festival D'Automne and finally settling in France in 2002.

György Kurtág is the recipient of prizes too numerous to mention. In Hungary he was presented with the Erkel Prize three times and the most prestigious Hungarian award, the Kossuth Prize twice. In 1985 he was named Officier des Arts et des Lettres of the Republic of France, in 1987 was elected member of both the Bayerische Akademie der Schönen Künste in Munich and the Akademie der Künste, Berlin. In 1994 he received the Austrian State Award for European Composers and the Denis de Rougemont Prize of the European Festival Federation. The year of 1998 brought Mr. Kurtág three distinctions: The Music Prize of the Siemens Foundation, the "Österreichische Ehrenzeichen" of Austria, as well as the European Prize for Composition. In 1999 he

became member of the "Ordre pour le mérite für Wissenschaften und Künste" (Order of merit in Sciences and Arts), Berlin, in 2000 he was awarded the John Cage Prize in New York and in the following year was named "Foreign Honorary Member" of the American Academy of Arts and Letters, beside receiving the Hölderlin Prize of the City and the University of Tübingen, Germany. In September 2003 he received the Léonie Sonning Music Prize in Copenhagen, his ... concertante... for violin and viola solo and orchestra was premiered upon the occasion.

Kurtág's present oeuvre is quite extensive, apart from the fact that he revoked almost all his compositions dated from before his first visit to Paris in 1957, except Klárisok, which was a wedding-present to his wife and Movement for Viola and Orchestra (the 1st movement of the Viola Concerto), and a small piece for piano four-hand. His fondness for literature manifests itself throughout his output, as many of his important compositions are based on poetry or former readings of his. Messages of the late Miss R. V. Troussova, which brought him international recognition in 1981, are based on texts by Rimma Dalos. Further wonderful examples are the Kafka Fragments, commissioned by the

Witten Festival in 1987 and the Attila József Fragments. Early on, Kurtág immersed himself in Russian literature, which later led to a kind of "Russian period", the results of which are such outstanding pieces as the Scenes from a Novel, the Requiem for the Beloved or the Songs of Despair and Sorrow. six choruses on Russian poems, which was premiered at the Holland Festival in 1995. His Hölderlin, Lichtenberg and Beckett settings have grown into larger cycles. Between 2010 and 2017 Kurtág worked on his first and only opera. It was commissioned by Teatro alla Scala and premiered there in 2018. This oneact opera entitled Fin de partie is based on Samuel Beckett's drama Endgame.



Ensemble Musikfabrik

Ever since its formation, Ensemble Musikfabrik has had the reputation of being one of the leading ensembles for contemporary music. Following the literal meaning of its name, Ensemble Musikfabrik is particularly dedicated to artistic innovation. New, unknown, and often personally commissioned works in unusual media are typical of their productions. The results of their extensive work, usually taking place in close collaboration with the composers, are presented by the Cologne-based international soloist ensemble in about 80 concerts a year in both Germany and abroad, at Festivals, in their own series "Musikfabrik in WDR" and in regular radio recordings and CD productions. In 2014 the online Label Musikfabrik was founded.

The musicians themselves take the responsibility for making all-important decisions. Exploring forms of modern communication, and new possibilities for expression in musical and theatrical areas, are a focal point. Interdisciplinary projects that can include live electronics, dance, theatre, film, literature and creative artists, along with chamber music, and the confrontation with works using open form and improvisation.



extend the traditional conducted ensemble concerts. Lecture concerts and the experimentation with alternative concert forms involving audience participation are also part of this. Thanks to its extraordinary profile, and its superb artistic quality. the Ensemble Musikfabrik is sought after world wide and is a trusted partner of renowned composers and conductors. Since 2013 the ensemble owns a complete

replicated set of the Harry Partch instruments. Furthermore, the double bell brass instruments are another outstanding trait of the ensemble's eagerness to experiment.

The ensemble's guest list is as prominent as it is long: It includes Mark Andre, Louis Andriessen, Stefan Asbury, Sir Harrison Birtwistle, Unsuk Chin, Péter Eőtvős, Brian Ferneyhough, Heiner Goebbels, Toshio Hosokawa, Michael Jarrell, Mauricio Kagel, Helmut Lachenmann, David Lang, Liza Lim, Benedict Mason, Mouse on Mars, Carlus Padrissa (La Fura dels Baus), Emilio Pomàrico, Enno Poppe, Wolfgang Rihm, Peter Rundel, Rebecca Saunders, Karlheinz Stockhausen, Ilan Volkov and Sasha Waltz.

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ENSEMBLE MUSIKFABRIK

György Kurtág Rückblick

Altes und Neues für 4 Spieler Hommage à Stockhausen for trumpet, double bass and two pianists (1993) 56'38

Marco Blaauw, trumpet
Florentin Ginot, double bass
Benjamin Kobler, keyboards I (grand piano, pianino, celesta)
Ulrich Löffler, keyboards II (grand piano, pianino, celesta, cembalo, harmonium, cymbal)

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