

Homeland, thou art

When a nation celebrates itself as “blessed with beauty” in its national anthem, there must be a particularly special relationship between the people and art. At least art, or beauty, is considered to be of national importance. Paula von Preradović wrote the text of the Austrian national anthem at a time when, after the end of the Nazi reign, the first glimmers of hope were appearing from among the material and emotional destruction. At a time when the horror of nationalism and other isms could still be palpably felt, she defined Austria through its seemingly worry-free unique attributes: nature, “Land of mountains”, and as a society of artists, not only in Austrian opinion, but also from an outside perspective: “Much-praised Austria”.

The styriarte 2010 takes up this idea and asks, using a phrase from Paula von Preradović’s text, about the nation of Austria and why it is characterised by her central art form: music. The search for Austria in music leads far back to a time which didn’t yet know anything of nations, but of families who saw their territory as a god-given possession. It is surprising how very much art in the Middle Ages could determine the status of a court, and how strongly even the first Austrian ruling families, the Babenbergs, could increase their fame through court musicians. Walther von der Vogelweide is perhaps the first in a long row of court composers who lead the 2010 styriarte audience through centuries. From the Babenbergs to the Habsburgs, who, like Emperor Frederick III, had their sovereign’s motto set to music, who, like Ferdinand III or Leopold I, composed themselves or, like Joseph II, gathered the most brilliant composers of the world in their court. Among all this, a young Styrian farmer boy climbs to the illustrious ranks of the Viennese court composers: Johann Joseph Fux, whose 350th birthday is celebrated in 2010 and to whom the styriarte will be paying particular attention this year.

Not only the rise, but also the decline of the Habsburg monarchy can be told through music: it truly was the dawning nationalism which in the end destroyed the empire from inside, tightly linked to regional identity, which also speaks through music. Czechs and Hungarians, Croats and Slovenes established themselves as a nation first of all through art, before they established actual political autonomy. Smetana’s “Má vlast” plays a prominent role but the roots of Austria’s national musicians reach wider and further back into the folk music of the different societies which gathered in the empire. Of course, there are the citizens of Austria, who find their identity in music, who dance away the Metternich Era in the Viennese waltz or develop the own needy self through Schubert’s songs. From all this develops the diverse, colourful picture of Austria that nationalism fought so hard to prevent in the past.

Exclusion, foreignness and segregation are the downside of the discovery of the nation. A veritable cultural war ensues, also staged in the field of music, over who can belong to the nation and who not. The styriarte also tells these stories because homeland has, like everywhere else, changed considerably in Austria and continues to do so today. People from all walks of life have found a new homeland here and

have brought their culture with them, just like the great Graz composer Robert Stolz. Stolz emigrated to the USA, where he began a series of Viennese waltz concerts in the middle of the war. When asked why he had programmed something like that in the midst of such terror, he answered that the Nazis shouldn't simply be given Austrian music and that the songs needed to be played in order to show that the extent of the human potential which lies within them, and that this has to be protected. Paula von Preradović's lyrics for the Austrian national anthem profess the Austrian people to be gifted with beauty. This wasn't meant as self-praise but rather an entreaty, a sincere hope that art and music would be able to reach their full potential here as a medium of human benevolence. This is the home of the styriarte 2010. This home resounds. It lies in imaginations; you cannot simply sit back and relax in it – it must be constantly reworked.

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Friday, June 25 – Helmut-List-Halle, 8 p.m.

Saturday, June 26 – Helmut-List-Halle, 8 p.m.

Sunday, June 27 – Helmut-List-Halle, 8 p.m.

Mein Vaterland

Smetana: Má vlast (My Fatherland)

Vyšehrad (The High Castle)

Vltava (The Moldau)

Šárka

Z českých luhů a hájů (From Bohemia's Woods and Fields)

Tábor

Blaník

Chamber Orchestra of Europe

Conductor: Nikolaus Harnoncourt

Prices: EUR 115 / 92 / 70 / 53 / 21

In rural seclusion and isolated by deafness, Smetana composed his six symphonic poems, comprising a single hymn to his homeland. Nikolaus Harnoncourt reinterprets "The Moldau" and its sister movements for the styriarte 2010. The springs of the Moldau bubble clear and unclouded once more through the transparent sound of the Chamber Orchestra of Europe, softening the crust of the bombastically bloated late Romantic era. Smetana was deeply concerned with sincerity and when accused of being Wagnerian in 1882, the composer responded, "I am fully occupied with Smetanism and this style satisfies me when it is sincere!" His moving scores portray his homeland, her great history and her wonderful landscapes in the very moment of the Czech emancipation from the Austrian empire.

Idyllic landscapes, majestic fortresses and bloody battles provide Smetana with the material for his cycle. The singer Lumír, accompanied by the harp, begins the poem and sings the praises of Vyšehrad, the oldest Bohemian royal fortress in Prag. The second poem follows with the sounds of flutes evoking springs, gradually swelling to form the majestic Moldau, flowing past in the valley below. The forests along which the Moldau flows are the stage for the bloody Maidens' War, where the Amazonian Queen Šárka lures an army into a deadly trap in the third poem. Smetana's fourth poem, "From Bohemia's Woods and Fields", was inspired by the beauties of the

Czech countryside, while the fifth poem memorializes the Hussites, the religious freedom fighters of the Czech reformer Jan Huss, who had entrenched themselves in the city of Tábor. The final poem tells of King Wenceslas and his army of knights, who wait sleeping inside mount Blaník until they are needed to aid the Motherland in the hour of ultimate danger.

Saturday, June 26 – Hirtenfeld, 4 p.m.

Fux im Vollmond

A guided hike by moonlight with music and snacks.

The hike, which leads to the parish church of St Marein, where Fux was baptized, begins and ends in Johann Joseph Fux's paternal home, "Pollhammerhof" in Hirtenfeld.

Schikaneders Jugend

Spafudla

La Gioconda

Direction: Lucia Froihofer

Free entrance

Arranged in cooperation with the parish of Langegg bei Graz

If you exit the A2 a few kilometres east of Graz near Laßnitzhöhe, you will find yourself in the birthplace of Johann Joseph Fux, Austria's greatest Baroque composer. Fux, born in 1660 to a farmer family in Weiler Hirtenfeld in what is today the parish of Langegg, was destined to rise to the position of court composer for the Habsburgs in far off Vienna, though he never forgot his humble beginnings.

Sunday, June 27 – Schloss Eggenberg, 11 a.m.

Stufen zum Parnass

Fux: from „Gradus ad Parnassum“

Cerha: 9 Bagatelles for String Trio (Austrian premiere)

Fuchs: String Trio in A major, op. 94

Haydn: Scherzo from the String Quartet in E flat major, op. 76/6

Webern: Movement from String Trio

Beethoven: String Trio in G major, op. 9/1

Zebra Trio:

Ernst Kovacic, violin

Steven Dann, viola

Anssi Karttunen, violoncello

Prices: EUR 41 / 31 / 17

Ernst Kovacic, Steven Dann and Anssi Karttunen come together to ascend the steps to Parnassus, Fux' seminal treatise on counterpoint. Johann Joseph Fux, from eastern Styria, pointed the way during the Baroque age and Robert Fuchs, from western Styria, followed suit during the Romantic age. Haydn, Beethoven und later Viennese masters were influenced by Fux' intricate trio sonatas.

Sunday, June 27 – Heimatsaal, 8 p.m.

Heimat, bist du

Paula von Preradović: Wiener Chronik, 1945

Music by Karl Schiske, Grete von Zieritz a. o.

Reading: Elisabeth Orth

Lisa Smirnova, piano

Price: EUR 15

During the winter of 1944-45, Austria's fate was still very much undecided. It was during this time that Paula von Preradović, who would later be known as the lyricist of the Austrian national anthem, began to write down thoughts and poems in her war diary. Von Preradović's intention was to create something from this tremendous historical turning point that she could leave to her sons. She had no thoughts of publishing her work nor was she even sure whether she would survive and so these moving texts weren't discovered until much later. They are now to be read for the styriarte, accompanied by music also originating in 1945, a truly fateful year for Austria.

Monday, June 28 – Helmut-List-Halle, 8 p.m.

Meine Preise

Drdla: Serenade No. 1, Souvenir

Strauß: Romances No. 1 and 2, op. 243 and op. 255

Hauer: Waltzes from „Vier Charakterstücke für Violoncello“, op. 59

Sieczynski: Vienna, City of My Dreams, op. 1

Kreisler: Liebesleid

Webern: Three Small Pieces, op. 11, Two Pieces in G major und F major, Sonata for Violoncello, op. posth.

Thomas Bernhard: Reading from „Meine Preise“

Recitation: Peter Simonischek

Franz Bartolomey, violoncello

Cornelia Herrmann, piano

Prices: EUR 41 / 31 / 17

“Nemo propheta in patria”. This piece of biblical wisdom claiming that no one is a prophet in his homeland was a lesson that Thomas Bernhard learned firsthand. Consequently, he avenged himself by means of tirades against his fellow countrymen. Despite his anti-Austrian sentiments, the state of Austria honoured him with awards. Austrian actor Peter Simonischek brings life to the great poet's words and portrays the paradox of a man who denigrated of his own country yet was awarded prizes by the same. Bernhard's texts are connected by cheerful Austrian music from the early twentieth century.

Tuesday, June 29 – Helmut-List-Halle, 8 p.m.

Neues vom Rennweg

Waltzes, Ländler und more by Strauß und Strauß

Traditional Music from across The Balkans

Salonensemble Alt-Wien

Direction: Willy Büchler

Sandy Lopicic Ensemble

Direction: Sandy Lopicic

Prices: EUR 41 / 31 / 17

Count Metternich famously claimed that the Balkan begins in Vienna, in Rennweg Street, a claim that is to be re-examined on this styriarte evening. In contribution to this re-examination, the Strauß dynasty will be represented by Willy Büchler's salon ensemble Alt-Wien as well as the Sandy-Lopicic-Ensemble, with its Bosnian roots. Johann Strauß, father and son, were amongst the greatest violin virtuosos of the 19th century and their performances influenced the atmosphere in concert halls so heavily that the world rejoiced and the police often feared the outbreak of riots. The styriarte offers you the opportunity to experience this fiery atmosphere and discover for yourself the Balkan influence.

Wednesday, June 30 – Minoritensaal, 8 p.m.

Echt ungarisch

Bartók: Rumanian Folk Dances, Suite, op.14, Sonatina, Three Hungarian Folk Songs, Out of Doors, Duo No. 44 a. o.

Hungarian Folk Music

Andreas Bach, piano

Ensemble Muzsikás:

Mihály Sipos, violin

Lászlo Porteleki, violine & koboz

Péter Éri, viola, flute & mandoline

Dániel Hamar, double bass, Hit-Gardon & percussion

Prices: EUR 41 / 31 / 17

After examining Prague and Vienna, the styriarte turns your attention to the southwest. Béla Bartók believed his life's work to lie in uncovering the raw beauty of Hungarian folk music, which was often falsely classified as gypsy music. This gripping juxtaposition of German pianist Andreas Bach with his Hungarian folk music colleagues proves that Bartók captures the authentic spirit of his homeland.

Thursday, July 1 – Helmut-List-Halle, 8 p.m.

Wiener ohne Walzer

Strauß: Emperor Waltz, op. 437 (arr. by A. Schönberg)

Schönberg: Suite in G major for string orchestra

Strauß: Roses from the South, op. 388 (arr. by A. Schönberg)

Schönberg: Five Pieces for Orchestra, op. 16

Mahler: Songs of a Wayfarer (arr. by A. Schönberg)

Anna Clare Hauf, mezzo soprano

recreation – GROSSES ORCHESTER GRAZ

Conductor: Christian Muthspiel

Prices: EUR 41 / 31 / 17

Strauß, Mahler and Schönberg left their mark on Vienna and were at the same time themselves characterised by this great city. Arnold Schönberg's Viennese roots, his love of Johann Strauß' music, his eventual appreciation of Gustav Mahler, who took Schönberg under his wing and his later yearning to return to an older style provide material for this programme from Christian Muthspiel, which manages to do intellectually what Austria was never able to do in reality, namely bring Schönberg, who lived in exile in the United States, back home to Austria.

Friday, July 2 – Heimatsaal, 10 p.m.

Schubertiade

Schubert: selected songs (Erlafsee, Der Hirt auf dem Felsen, Gretchen am Spinnrade a. o.), vocal music and chamber music, arranged for clarinet quartet
Hüttenbrenner: songs and chamber music

Bibiana Nwobilo, soprano

Manfred Schiebel, piano

vienna clarinet connection:

Helmut Hödl, Rupert Fankhauser, Hubert Salmhofer & Wolfgang Kornberger, clarinet

Price: EUR 15

Schubert's songs praise Austria's landscapes with an intimacy, which, in an age of mass tourism, has the ability to touch us twofold. Schubert's capacity to marvel at the greatness of creation as well as to project deepest suffering and enormous felicity in nature have been lost to us. Our *Schubertiade* approaches this phenomenon from the outside, with a Nigerian-born Carinthian soprano and a slightly eccentric clarinet ensemble.

Friday, July 2 – Stefaniensaal, 8 p.m.

Saturday, July 3 – Stefaniensaal, 8 p.m.

Monday, July 5 – Stefaniensaal, 8 p.m.

Die Schöpfung

Haydn: The Creation, Hob. XXI:2 (oratorio)

Dorothea Röschmann, soprano

Werner Güra, tenor

Ruben Drole, bass

Concentus Musicus Wien

Chamber Orchestra of Europe

Conductor: Nikolaus Harnoncourt

Prices: EUR 115 / 92 / 70 / 53 / 21 (restricted sight)

Haydn himself differentiated between his own two great oratorios by saying that angels sing in *The Creation* and country folk sing *The Seasons*. Yet the angels of *The Creation* sing in a manner so earthly and folk-like as to spring from the heart of the nation, which Haydn understood better than any other composer of his time. Nikolaus Harnoncourt conducts *The Creation* in a fantastic line-up, led by the Arnold Schoenberg Chor. He considers Haydn's most famous work to be a heavenly hymn

praising God's creation as well as an earthly praise of nature and mankind. In a poem composed on the occasion of the 1808 Viennese performance of *The Creation*, a contemporary wrote that Haydn had reconciled heaven and earth.

Saturday, July 3 – Mausoleum, 8 p.m.

Musik der Kaiser

Ferdinand III.: Ave maris stella

Leopold I.: Moriste ninfa bella / Guldnes Leben

Alles, was liebet, ist voll Schmerzen

Schönste Klarheit, lass dich finden

Joseph I.: Si trova in tempeste, Regina coeli

Katerina Beranova, soprano

Gernot Heinrich, tenor

Clemencic Consort

Direction: René Clemencic, harpsichord & organ

Prices: EUR 41 / 31 / 17

“Pietas austriaca”, the proverbial piety of the House of Habsburg was the family's guiding star, even when composing music. Three Austrian emperors composed music with great expertise and without any of the paleness so characteristic of all things aristocratic. True excitement reverberates from their notes, brought to life by René Clemencic in the Mausoleum of Emperor Ferdinand II.

Sunday, July 4 – Schloss Eggenberg, 11 a.m.

Sunday, July 4 – Schloss Eggenberg, 8 p.m.

Summa summarum

Haydn: String Quartets in G major and F major, op. 77 (Lobkowitz-Quartets)

String Quartet in d minor, op. 103

Quatuor Mosaïques:

Erich Höbarth, violin

Andrea Bischof, violin

Anita Mitterer, viola

Christophe Coin, violoncello

Prices: EUR 41 / 31 / 17

Towards the end of his long life, Joseph Haydn compiled the material for two and a half string quartets. They are the aggregate of his accomplishments, the quintessence of all cheerfully detached or deeply compassionate messages to his countrymen as well as to Europe as a whole in the age of Enlightenment. This programme by the Quatuor Mosaïques of Vienna (who plays period instruments) may become the crown jewel in their Haydn revelation of recent years.

Sunday, July 4 – Helmut-List-Halle, 8 p.m.

Liszt in der Schweiz

Liszt: from „Années de Pèlerinage“: Première année – Suisse

a. o.

Pierre-Laurent Aimard, piano

Prices: EUR 41 / 31 / 17

Subscription to Aimard (July 4 & 5): EUR 54 / 40 / 22

Pierre-Laurent Aimard wanders through the Alps along the trails of Franz Liszt's tones. As a young man, Liszt processes his impressions of his travels through Switzerland in his "Album d'un voyageur". Among such impressions we find the call of the alphorn, a storm in the mountains and the gurgle of a spring. Liszt also found inspiration in literary works such as Schiller's *William Tell*, Byron's *Child Harold* and Pivert de Senancour's *Obermann*, all which describe the feeling of homesickness as well as the sense of home so prevalent amongst the Swiss people. All this became part of Liszt's beautiful pianistic travel diary, which he published years later as the first of his *Years of Pilgrimage*; truly an Alpine symphony for two pianist hands.

Monday, July 5 – Helmut-List-Halle, 8 p.m.

Bartók an der Donau

Bartók: Sonata for 2 Pianos und Percussion, Sz 110

piano music for two and four hands by Béla Bartók, György Ligeti, György Kurtág and Peter Eötvös

Pierre-Laurent Aimard, piano

Tamara Stefanovich, piano

Colin Currie, percussion

Sam Walton, percussion

Prices: EUR 41 / 31 / 17

Subscription to Aimard (July 4 & 5): EUR 54 / 40 / 22

Bartók composed his first piano piece, "The Course of the Danube", when he was just eleven years old. The piece's title proved to be prophetic, as decades later, Bartók packed up a phonograph and set out to explore folk music along the great River Danube, providing an inexhaustible source for his piano compositions for one or two players. Busoni, among others, considered these pieces to be among the most interesting and personal of their time. Bartók's pieces became works to emulate as the great Hungarians of 20th century classical music continuously find musical inspiration in the folklore of their homeland.

Tuesday, July 6 – Helmut-List-Halle, 8 p.m.

Italienisches Liederbuch

Wolf: Italienisches Liederbuch

Julia Kleiter, soprano

Christoph Prégardien, tenor

Hilko Dumno, piano

Prices: EUR 41 / 31 / 17

The styriarte is pleased to offer this reunion with Julia Kleiter, who played Ilia in the 2008 Graz production *Idomeneo*. Kleiter and her uncle and fellow Limburg native, Christoph Prégardien, serenade the Styrian composer Hugo Wolf in celebration of his

150th birthday. The thoughts of the young composer from Slovenj Gradec, who established himself in Vienna with great difficulty in an age dominated by Brahms, inevitably wander southwards. Paul Heyses' poems offered Wolf the ideal material for a musical journey to picturesque Italy.

Wednesday, July 7 – Helmut-List-Halle, 8 p.m.

Am Donaustrande

Brahms: Liebeslieder-Walzer, op. 52

Schumann: Spanische Liebeslieder, op. 138, Spanisches Liederspiel, op. 74

Ruth Ziesak, soprano

Anke Vondung, mezzo soprano

Werner Gura, tenor

Konrad Jarnot, bass

Christoph Berner, piano

Camillo Radicke, piano

Prices: EUR 57 / 41 / 20

Johannes Brahms was seldom so cheerful as when he completed his *Liebeslieder Waltzes*. The marriage of Viennese waltzes and vocal quartet seemed to him to be so blissful that he repeated them in his Opus 65. The Viennese charm of these pieces unfolds all the more when they are sung by world-class soloists such as those gathered here around Werner Gura.

Thursday, July 8 – Mausoleum, 8 p.m.

A.E.I.O.U.

Music from the Courts of Friedrich III. to Ferdinand II.

Motets dedicated to the emperors by Brassart, de Cleve a. o.

Isaac: Innsbruck, ich muss dich lassen etc.

Ensemble Cinquecento:

Terry Wey, counter tenor

Jakob Huppmann, counter tenor

Thomas Künne, tenor

Tore Tom Denys, tenor

Tim Scott Whiteley, baritone

Ulfried Staber, bass

Price: EUR 41 / 31 / 17

The Viennese ensemble Cinquecento, whose name means 16th century in Italian, would surely have found favour with the Habsburgs. The ensemble wanders in a stylistically confident manner and in heavenly consonance in the footsteps of the Habsburg court chapels and their Dutch maestros. Even the royal palace in Graz was at one point home to such sweet vocals.

Friday, July 9 – Burggarten / Dom / Mausoleum / Alte Universität a. o., 6 p.m.

Ein Fest für Fux

Burggarten

Folk music from Fux' Youth

Albin Paulus, bagpipes

Simon Wascher, hurdy gurdy

Dom

Fux: at the Organ

Christian Iwan, organ

Mausoleum

Fux: Te Deum, K 270

Kyrie & Gloria from: Missa in C major, K 46

Domkantorei

Capella Leopoldina

Direction: Josef M. Doeller

N.N.

From the memoirs of Caroli VI's Kapellmeister Fux

Reading: Manfred Lukas-Luderer

Aula der Alten Universität

Fux: Concentus musico-instrumentalis

II Concerto Viennese

Direction: Rudolf Leopold, violoncello

Burggarten

An imperial finale with fireworks

Capella Leopoldina

Direction: Jörg Zwicker

Price: EUR 29

For his 350th birthday, Johann Joseph Fux returns to the scene of his youth. Between the Jesuit college and the cathedral, the Burg and mausoleum, the young musician from Hirtenfeld bei Graz made circles before he absconded to Ingolstadt in 1683. In Graz he completed the ground work for his fairytale-like ascent to the position of Kapellmeister for three Habsburg emperors: Leopold I "discovered" him on a hunting trip in Wiener Neustadt, the fun-loving Joseph I delighted in his sonatas and suites and the pious Charles VI in his masses and oratorios. Fux' character was as sober as his textbook "Gradus ad parnassum", but in his works he was a whole blood Baroque musician, shown in the styriarte celebration of the composer.

Saturday, July 10 – Pfarrkirche Stainz, 8.30 p.m.

Sunday, July 11 – Pfarrkirche Stainz, 8.30 p.m.

Große Messe

Mozart: Mass in c minor, K 427

Julia Kleiter, soprano

Marie-Claude Chappuis, soprano

Herbert Lippert, tenor

Ruben Drole, bass
Arnold Schoenberg Chor
Concentus Musicus Wien
Conductor: Nikolaus Harnoncourt
Prices: EUR 120 / 100 / 75 / 45 / 20 (without sight)

Mozart's greatest mass remained fragmentary: he could not get beyond the Incarnatus to the Credo and after the Benedictus he put the autograph score to one side – a complete unfinished work. He took the completed sections to Salzburg in 1783 when he paid one last, painful visit to his home town. The break with Salzburg was irreparable: Mozart, uprooted, was now in the great Vienna, searching for fame but also for his god. Nikolaus Harnoncourt conducts this disturbing masterpiece with the Concentus Musicus Wien, the Arnold Schoenberg Chor and his perfect Mozart duo from the 2008 Graz *Idomeneo*: Julia Kleiter and Marie-Claude Chappuis.

Sunday, July 11 – Schloss Eggenberg, 11 a.m.

Von böhmischen Geigen

Dvořák: String Quartet in F major, op. 96 („American“)
String Quintet in E flat major, op. 97
String Sextet in A major, op. 48

Zemlinsky Quartett:

František Souček, violin
Petr Strížek, violin
Petr Holman, viola
Vladimír Fortin, violoncello

Pavel Horejsi, viola

Petr Sporcl, violoncello

Prices: EUR 41 / 31 / 17

The four young strings of the Zemlinsky Quartet from Prague have long been more than a simple insiders' tip in international string quartet circles. For the styriarte they have stocked up well: from the “American Quartet” to the wonderful E flat major Quintet, which was also composed in America, then on to the A major Sextet, the most Bohemian that Dvořák wrote for strings.

Sunday, July 11 – Heimatsaal, 8 p.m.

Stolz goes Jazz

Stolz: Hits from the operettas „Hochzeit am Bodensee“, „Behalt mich lieb, Cherie“, „Frühling im Prater“, „Frühlingsparade“ o.a., arranged by Berndt Luef
Luef: Robert's delight (jazz suite)

Berndt Luef Quintett:

Axel Mayer, trumpet & flugelhorn
Patrick Dunst, alto & soprano sax, flute & bass clarinet
Ewald Oberleitner, bass
Viktor Palic, drums & percussion
Berndt Luef, vibraphone & percussion

Price: EUR 15

He scribbled down melodies on a beer mat because they came to him so quickly that he was afraid he would forget them just as fast. He is certainly the most popular composer in his hometown of Graz and was born 130 years ago: Robert Stolz. As an exile in the USA, he did everything during the time of Nazi dictatorship to avoid relinquishing the Viennese Waltz and the Austrian-German culture to the barbarians. He was also amazed by anyone who worked on his music and kept it current. That is exactly what Berndt Luef and his quintet do: they present the current, forever young Robert Stolz.

Monday, July 12 – Herz-Jesu-Kirche, 8.30 p.m.

Locus iste

Bruckner: Motets (Locus iste, Os justi, Libera me, Tota pulchra es Maria, Ave Maria, Christus factus est etc.)

Organ pieces and improvisations on themes by Bruckner

Peter Planyavsky, organ

Arnold Schoenberg Chor

Direction: Erwin Ortner

Prices: EUR 41 / 31 / 17

For Thomas Bernhard, the music of Anton Bruckner was Austrian kitsch but, for most other music-lovers, it is amongst the greatest works of the Danube Monarchy. In Bruckner's motets, a Catholic mysticism manifests itself, which could only flourish in these parts, and is beautifully sung by the Arnold Schoenberg Chor from Vienna. Longtime organist and cathedral conductor of St Stephan's Cathedral in Vienna, Peter Planyavsky, brings organ-maestro Anton Bruckner with his flair for improvisation into play.

Tuesday, July 13 – Heimatsaal, 8 p.m.

Under der linden

Songs by Walther von der Vogelweide

Balázs Szokolay Dongó, flutes & bagpipes

Susanne Ansorg, vielle

Miriam Andersén, vocals & harp

Price: EUR 15

In one of his famous songs, Walther von der Vogelweide (*1170) says that he learned to sing and speak in Austria. Today it seems almost certain that the most famous German-language poet of the Middle Ages was Austrian. In any case, he celebrated his greatest successes at the court of the Babenbergs in Vienna. No wonder, as the emergent empire needed a poet that was critical as well as magniloquent. However, Walther is also unsurpassed as a musician. His melodies such as *Unter der Linde auf der Heide* are timeless classics and his evocative *Palästinalied* is so current that it has even been found in rock music charts.

Thursday, July 15 – Helmut-List-Halle, 8 p.m.

Österreichische Reisen

Brahms: Akademische Festouvertüre, op. 80

Krenek: Reisebuch aus den österreichischen Alpen (orchestral version)

Schmidt: Symphony no. 4 in C major

Wolfgang Holzmaier, baritone

recreation – GROSSES ORCHESTER GRAZ

Conductor: Andrés Orozco-Estrada

Prices: EUR 41 / 31 / 17

When Brahms came to Wroclaw to launch his Academic Festival Overture, he came across a piece of Austria in the form of the Aula Leopoldina at the University of Wroclaw. Ernst Krenek's incorporation of impressions gathered on his travels through Austria's Alps in a song cycle was more caustically ironic rather than academically festive. This particular work hasn't lost any of charm since it was completed in 1929. In Franz Schmid's fourth from the year 1933 the late romantic era also comes into its own.

Friday, July 16 – Helmut-List-Halle, 8 p.m.

Beethoven pur

Beethoven: Sonata for Piano and Violoncello in F major, op. 5/1

Sonata for Piano and Violoncello in D major, op. 102/2

Seven Variation in E flat major, WoO 46 on the theme „Bei Männern, welche Liebe fühlen“ from Mozart's opera „The Magic Flute“

Sonata for Piano and Violoncello in A major, op. 69

Danjulo Ishizaka, violoncello

Markus Schirmer, piano

Prices: EUR 41 / 31 / 17

Step by step, the Rhinelander Ludwig van Beethoven became Viennese: the storm and stress of his early years gave way to soft, melodic music-making as seen in his exemplary Cello Sonata in A major. This piece crowns the programme by these two masters: with Beethoven, Schirmer and Ishizaka pull out all the stops.

Friday, July 16 – Heimatsaal, 10 p.m.

Im Reiche des goldenen Apfels

“The Turkish globetrotter Evliyâ Çelebi's noteworthy journey outside of Islamic countries and to the city and fortress of Vienna anno 1665”

Instrumental pieces, Türküler folk songs and courtly songs from the manuscripts of Ali Ufki

Thomas Höft, reading

Ensemble Sarband:

Mustafa Dogan Dikmen, vocals & percussion

Celaleddin Biçer, ney

Ugur Isik, ajakli keman

Ahmet Kadri Rizeli, kemençe

Bahadir Sener, kanun

Leitung: Vladimir Ivanoff, percussion

Price: EUR 15

“Golden apple” was the name given by the Turks to each of the four Christian capital cities crowned by golden globes: Constantinople, Buda, Vienna and Rome. In 1665, a distinguished Turkish gentleman travelled to the “golden apple” on the tower of St Stephan’s Cathedral and described his impressions. This diary was then published by Richard Kreuter in 1957. In 2010, Thomas Höft and Vladimir Ivanoff garnish it in their usual scenic-musical way.

Saturday, July 17 – Freilichtmuseum Stübing, from 2 p.m.

Heimat zu entdecken

An eventful day in the museum village of Stübing with folk musik and culture from the Austrian landscapes

Krenek: Reisebuch aus den österreichischen Alpen

Price: EUR 29 (reduction for children up to age 12)

“Ich reise aus, meine Heimat zu entdecken”. The opening line of Ernst Krenek’s song cycle from the year 1929, his “Reisebuch aus den österreichischen Alpen” (travel diary from the Austrian Alps), both fondly as well as ironically describes his journey of discovery through his homeland: its landscapes, treasures and people. The styriarte takes up this idea in the Stübing open-air museum, where it is possible to stroll through all of Austria in little over an hour, and invites the audience to walk the paths that Krenek walked, experiencing folk culture and folk music, craft techniques, dance floors, culinary events and musicians as Krenek may have experienced it eighty years ago. The day ends, as dusk settles, with a celebration at the head of the valley.

Saturday, July 17 – Helmut-List-Halle, 8 p.m.

Wien 1683

Battle music by Kerll, Biber and Schmelzer

Fux: Turcaria 1683 (compiled by Lorenz Duftschmid)

Turkish music from manuscripts by Ali Ufki and Demetrius Cantemir

Armonico tributo Austria

Direction: Lorenz Duftschmid

Ensemble Sarband

Direction: Vladimir Ivanoff

Prices: EUR 41 / 31 / 17

In the summer of 1683, two giant armies moved toward Vienna. The Turks encircled the capital, even before Germans and Poles came as relief. On 12 September it came to the decisive battle before the gates of the city. Lorenz Duftschmid and Vladimir Ivanoff recall the events of this fateful year for music. Baroque music from Fux and Biber steps into the ring with original Turkish music from the period.

Sunday, July 18 – Schloss Eggenberg, 11 a.m.

Himmlische Längen

Schubert: Sonata in B flat major, D 960

Sonata in a minor, D 784,

Zwölf Deutsche, D 790

Stefania Neonato, pianoforte

Prices: EUR 41 / 31 / 17

In 2009 Stefania Neonato wowed us at the styriarte with Clementi and Haydn. In 2010, the young Italian follows up with Schubert on the forte piano. His tragic and torn A minor sonata, his original Austrian ländler folk dances and the “heavenly lengths” of his great B flat major sonata reveal an intimate portrait of the most Austrian of all composers.

Sunday, July 18 – Heimatsaal, 8 p.m.

für und mit ernst

Muthspiel: für und mit ernst

Solo performance with poems by Ernst Jandl

Christian Muthspiel, trombone, piano, voice, electronics & toys

Ernst Jandl's voice

Price: EUR 15

He has been dead for ten years but in Christian Muthspiel's programme “für und mit ernst” he lives again: the indescribable Austrian lyricist Ernst Jandl. His poems lived a double life, both written and recited by the poet and that is also the approach this homage takes: 30 Jandl poems from a volume spoken by the poet himself enter into a dialogue with Muthspiel's diverse acoustic and electronic instruments to take you on an acoustic journey through Jandl's cosmos.

Monday, July 19 – Stefaniensaal, 8 p.m.

Kleine Nachtmusik

Fux: Overture in d minor

Zelenka: Concerto à 8 concertanti in G major, ZWV 186

Fux: Concerto le dolcezze e l'amerezze della notte, E 112

Tůma: Sinfonia a Quattro in B major

Fux: Rondeau in C major, E 111

B'Rock

Prices: EUR 41 / 31 / 17

When the Habsburg Emperors retired to their private rooms, they were entertained by refined orchestral suites and concerti. These originated from the court conductor Fux or his students, who came from all parts of the monarchy to Vienna to study under him, just like with the Bohemian Zelenka and Tůma. However, our experts from Ghent will show us very quickly that it is not all about lullabies in our serenades: B'Rock, Belgium's finest Baroque export, has stood for highly lively, unrestrained music-making since 2005.

Tuesday, July 20 – Minoritensaal, 8 p.m.

Einfach böhmisch

Smetana: Piano trio in g minor, op. 15

Dvořák: Dumky-Trio, op. 90

Tecchler Trio:

Esther Hoppe, violin

Maximilian Hornung, violoncello

Benjamin Engeli, piano

Prices: EUR 41 / 31 / 17

No two composers could be any more opposite than Smetana, the professional musician, and Dvořák, the Bohemian musician. Both drew inspiration for their piano trios from Slavic national music but wanted, however, something entirely different: Smetana uninhibited emotion and Dvořák a subtle playing with the Ukrainian *dumka* and its endless possibilities.

Thursday, July 22 – Helmut-List-Halle, 8 p.m.

Saturday, July – Helmut-List-Halle, 8 p.m.

Orfeo ed Euridice

Fux: Orfeo ed Euridice, K 309 (half scenic performance)

Componimento da Camera per Musica

Soloists: N.N.

Arnold Schoenberg Chor

Le Concert des Nations

Direction: Jordi Savall

Prices: EUR 75 / 57 / 41 / 31 / 20

It was not just Gluck that brought this antique fable of the divine singer Orpheus to the Viennese opera stage. As early as in 1715, the new imperial court conductor Johann Joseph Fux recreated the antique myth in calming, moving, dramatic tones. His one-act opera consisted of enchanting arias, great choral movements and rich orchestral interludes. *Orfeo ed Euridice* was the prelude to the heyday of Viennese court opera under Emperor Charles VI, for whom Fux had produced more music-theatrical masterpieces than Gluck or Mozart had for Joseph II. Jordi Savall leads the performance of this Fux Orpheus with his Baroque orchestra "Le concert des Nations" with the Arnold Schonberg Chor and a hand-picked sextet of soloists.

Friday, July 23 – Helmut-List-Halle, 8 p.m.

Concert des Nations

Lully: Suite „Le Bourgeois Gentilhomme”, op. 60

Biber: Battalia à 10

Corelli: Concerto IV in D major

Muffat: Florilegium II, Suite IV „Impatientia”

Avison: Concerto IX in Seven Parts

Boccherini: La Musica notturna di Madrid

Le Concert des Nations

Direction: Jordi Savall

Prices: EUR 57 / 41 / 20

Before the term “homeland” had really been adopted, there were already national styles in music: Lully had invented the French style, Corelli the Italian, Biber had contributed with Bohemia and Boccherini with Spain. Who could present this national diversity from eighteenth century Europe better than Jordi Savall with his “Concert des Nations”?

Sunday, July 25 – Schloss Eggenberg, 11 a.m.

Flauto pastorale

Schmölzer: Flute music

Doppler: Fantaisie pastorale en hongroise

Schubert: Variations on „Trockne Blumen“, D 802 a.o.

Dieter Flury, flute

Ieva Osa, piano

Prices: EUR 41 / 31 / 17

As a solo flutist with the Vienna Philharmonic, Dieter Flury is well acquainted with the Viennese sound. He knows how to subtly trace the Hungarian sentiment of the Doppler brothers just as well as he knows Franz Schubert's “dried flowers”. Jakob Eduard Schmölzer (1812–1886), the “Father of Styrian songs”, fits seamlessly into the pastoral image of this matinee: before this man from Graz became a patriot of Styrian songs, he distinguished himself in his youth as a flute virtuoso.

Sunday, July 25 – Landhaushof, 6 p.m.

O gran Fernando

Monteverdi: Madrigali guerrieri, et amorosi (VIII. madrigal book)

styriarte-madrigalists

Anthony Rooley, lute & study

Adrián Schvarzstein, direction

Prices: EUR 29

The “great Ferdinand”, Ferdinand II, to whom Monteverdi wanted to dedicate his Eighth Madrigal Book, now rests in the mausoleum in Graz. When the Emperor suddenly died in 1637, his son Ferdinand III inherited the dedication. The most beautiful numbers from Monteverdi's madrigal legacy will be staged by maestro Anthony Rooley with young singers, rehearsed especially for the styriarte, in the most beautiful arcade courtyard in Styria.

*January 2010
Subject to change*

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Tickets and information:

A-8010 Graz, Sackstrasse 17

phone +43.316.825 000

fax +43.316.825 000.15

tickets@styriarte.com

www.styriarte.com