

Friedrich Cerha: *Spiegel I-VII*

<? echo \$this->teaser; ?>

Friedrich Cerha on *Spiegel I-VII*:

The optical aspect played an essential part in all phases of creating the *Spiegel*. When writing down the scenic draft (1961) it was always clear to me that there cannot be a single, compulsory bracing of the optical and acoustical level; instead, the combination of both creates a field of overlapping in which various individual solutions are possible. The director and the choreographer should therefore feel as little bound or even patronised as possible, to have space to unfold their personal creativity.

spiegel I

friedrich cerha

Diagram illustrating the structure of *Spiegel I* for large orchestra, showing time intervals and musical notation.

Time intervals: 8" and 12"

Musical notation: Staves for various instruments including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba/Euphonium), and percussion (Percussion 1, Percussion 2, Timpani, Snare Drum, Cymbals).

Spiegel I

for large orchestra | 9'

5 4 5 4 - 8 4 7 1 - perc(6), hp(2), hpsd, pno, str

world première: 21.09.1968, Warsaw; Orchestre Symphonique de la Philharmonie National, cond. Andrzej Markowski

spiegel II
für 55 strelcher (1960/61) friedrich cerha
(* 1926)

2 Schläge acc 5

Schlag = 60

Vi
Vc
Kb
Hr

Fl
Ob
Kln

Spiegel II
for 55 strings | 13'
str(14 13 10 10 8)
world première: 18.10.1964, Donaueschingen; SWF-Sinfonieorchester, cond. Ernest Bour

spiegel III
1960/61
friedrich cerha
1926

3 Schläge

Schlag = 72

Schlag = 52

Perc

Fl
Ob
Kln

Hr

Spiegel III
for large orchestra | 9'
5 4 4 0 - 6 4 4 0 - perc(4), hp(3), cel, cemb, pno, vln.I(35), vln.II(14), vla(4), vc(3), cb(2)
world première: 19.11.1965, Stockholm; Kungliga Filharmoniska Orkestern, cond. Friedrich Cerha

spiegel IV
für großes orchester (1960/61)

friedrich cerha
(* 1926)

Spiegel IV

for large orchestra and tape | 23'

5 4 4 2 - 4 4 6 2 - perc(8), t.sax, bar.sax, wagner tuba(2), str

world première: 26.10.1971, Weiz; ORF Radio-Symphonieorchester Wien, cond. Milan Horvat

spiegel V
(1962)

friedrich cerha
(1926)

Spiegel V

for large orchestra | 9'

5 4 5 4 - 8 4 6 2 - perc(12), pno, tape, str

world première: 13.12.1963, Munich; Orchester des Bayerischen Rundfunks, cond. Friedrich Cerha

spiegel VI

für großes orchester (1960/61)

3 Schläge oder $\frac{3}{4}$
Schlag = $\frac{1}{2}$ = 96 - 100

friedrich cerha

(* 1926)

Spiegel VI

for large orchestra | 6'

5 4 5 4 - 8 4 6 0 - timp(3), str

world première: 21.05.1968, Hamburg; NDR SO, cond. Friedrich Cerha

spiegel VII

für großes orchester (1960/61)

friedrich cerha

(* 1926)

Spiegel VII

for large orchestra | 17'

5 4 5 4 - 4 4 6 2 - perc(10), hp(2), cel, hpsd, pno, t.sax, bar.sax, wagner tuba(4), str

world première: 28.01.1972, Vienna; ORF Radio-Symphonieorchester Wien, cond. Friedrich Cerha

spiegel I

friedrich cerha



$\frac{\partial^2 L}{\partial x_1^2} = \frac{\partial}{\partial x_1} \left(\frac{\partial L}{\partial x_1} \right)$
 $= \frac{\partial}{\partial x_1} \left(2x_1 - 2x_2 \right)$
 $= 2$

spiegel II
für 55 strelcher (1960/61)

friedrich cerha
(* 1926)

Two pages of musical notation for a string quartet. The notation is for a string quartet, with parts for Violin I (Vi I), Violin II (Vi II), Viola (Vi), and Cello/Double Bass (Vcl/Bs). The score is written on staves with various musical notations including notes, rests, and dynamic markings like 'pp' and 'acc'. The first page is labeled 'Z. Schildg.' and 'Schlag. 60'. The second page is labeled 'acc' and '5'.

3 Schläge

spiegel III
1960/61
friedrich cerha
1926

Handwritten musical score for a piece titled "Schlag = 72" and "Schlag = 52". The score is written on multiple staves for various instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Kl.), Bassoon (Fag.), and Horn (Hr.). The notation includes notes, rests, and dynamic markings like "p" and "f". The tempo is indicated as "Schlag = 72" and "Schlag = 52". The score is dated "1926" in the top right corner.

spiegel IV
für großes orchester (1960/61)

friedrich cerha
(* 1926)

2 Schläge
Schlag = 80

Tempo:
verlangt

↓ Schlag 40

4. Pic.
3. Pic.
2. Pic.
1. Pic.

40

Schlag

1. Klarinetten
2. Klarinetten
3. Klarinetten
4. Klarinetten
5. Klarinetten
6. Klarinetten

20

spiegel V
(1962)

friedrich cerha
(1926)

5 Schläge à 60

50

VII

spiegel VI
für großes orchester (1960/61)

friedrich cerha
(* 1926)

3 Schläge oder $\frac{3}{4}$
Schlag = $\frac{1}{4}$ = 96-100

5

1. Pic.
2. Pic.
3. Pic.
4. Pic.

1. Klarinetten
2. Klarinetten
3. Klarinetten
4. Klarinetten
5. Klarinetten
6. Klarinetten

1. Violinen
2. Violinen
3. Violinen
4. Violinen
5. Violinen
6. Violinen

1. Violen
2. Violen
3. Violen
4. Violen
5. Violen
6. Violen

1. Celli
2. Celli
3. Celli
4. Celli
5. Celli
6. Celli

1. Kontrabass
2. Kontrabass
3. Kontrabass
4. Kontrabass
5. Kontrabass
6. Kontrabass

spiegel VII
für großes orchester (1960/61)

friedrich cerha
(* 1926)



The descriptive record of my own ideas seems to contradict that, and it is a procedure which can entail misunderstandings. Nevertheless I decided to do it to provide an image of impressions to be released. It is only the fundamental tendency of the process described in the draft which is binding. Looking at the overall concept, a number of rules for the presentation can easily be derived.

The isolated essence, its individual development, its destiny, is not the subject of presentation. Life always appears as a community; expressionistic accents are to be avoided. In a specific historical situation, obvious symbolic content should never be made plain with force. The inventory of classical ballet movements is unsuitable for executing the tasks presented in this piece. The actors' movements are often similar, but not identical; only in isolated, exceptional cases are they simultaneous. Similarity of movement and temporal coordination are stronger if the task is common to all.

Among its individual parts, the music comprises strong formal references, variants and varied reprises. These are likewise intended in the optical area, yet the two relational systems do not always cover each other, although the optical events are to be fundamentally developed from the music. The cooperation of the two levels is intended in this way to attain complexity in the relationships. It would be correct if – in analogy to the music – the optical aspect (proceeding from adequately chosen material) would reveal aesthetic and dramatic events as essential in the formally governed composition, acting in response to emotional and intellectual principles as the music does.

Friedrich Cerha