Friedrich Cerha: Spiegel I-VII

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

Friedrich Cerha on Spiegel I-VII:

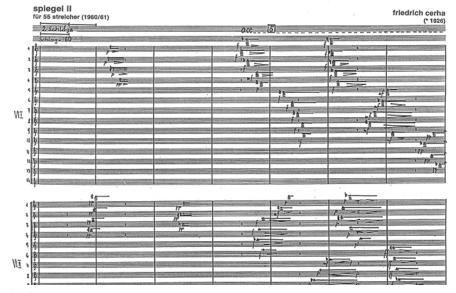
The optical aspect played an essential part in all phases of creating the *Spiegel*. When writing down the scenic draft (1961) it was always clear to me that there cannot be a single, compulsory bracing of the optical and acoustical level; instead, the combination of both creates a field of overlapping 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

for large orchestra | 9'

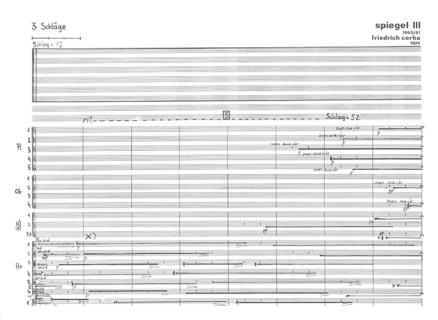
5 4 5 4 - 8 4 7 1 - perc(6), hp(2), hpsd, pno, str

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



Spiegel II for 55 strings | 13' str(14 13 10 10 8)

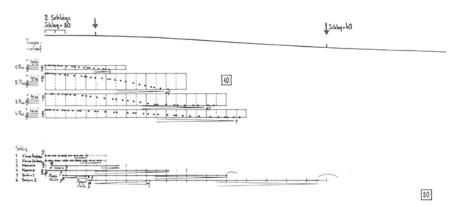
world première: 18.10.1964, Donaueschingen; SWF-Sinfonieorchester, cond. Ernest Bour



Spiegel III

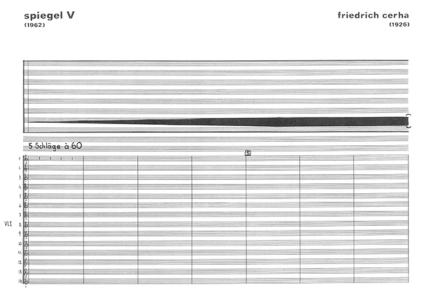
for large orchestra | 9'
5 4 4 0 - 6 4 4 0 - perc(4), hp(3), cel, cemb, pno, vln.l(35), vln.ll(14), vla(4), vc(3), cb(2)

world première: 19.11.1965, Stockholm; Kungliga Filharmoniska Orkestern, cond. Friedrich Cerha



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

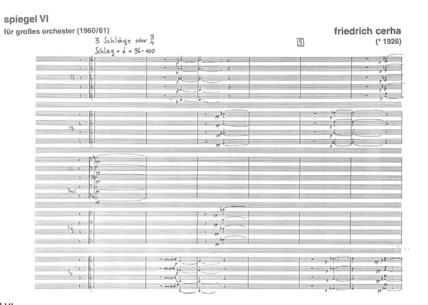


Spiegel V

for large orchestra | 9'

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

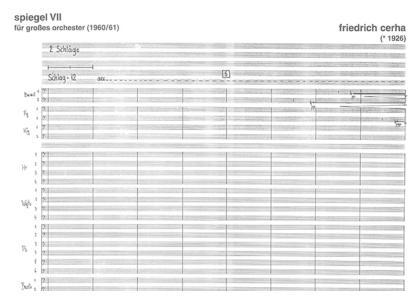
world première: 13.12.1963, Munich; Orchester des Bayerischen Rundfunks, cond. Friedrich Cerha



Spiegel VI

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

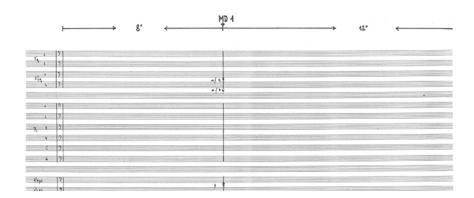


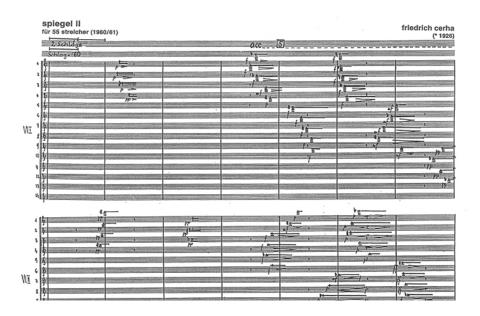
Spiegel VII

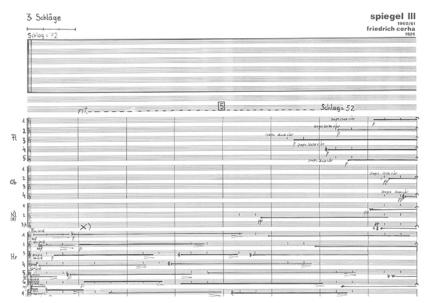
for large orchestra | 17'

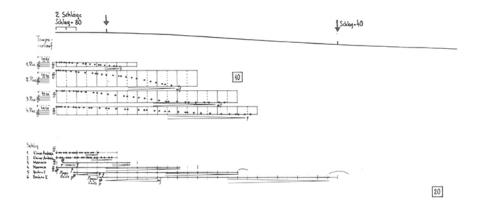
5 4 5 4 - 4 4 6 2 - perc(10), hp(2), cel, hpsd, pno, t.sax, bar.sax, wagner tuba(4), str world première: 28.01.1972, Vienna; ORF Radio-Symphonieorchester Wien, cond. Friedrich Cerha

- 1 = 1'



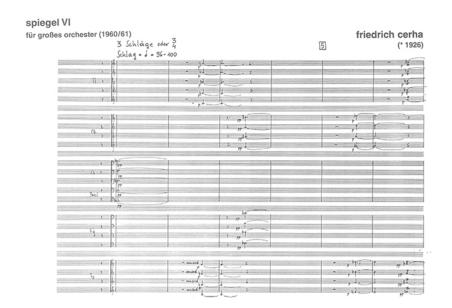












spiege für groß	el VII ses orchester	(1960/61)			friedrich cerha (* 1926)			
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The descriptive record of my own ideas seems to contradict that, and it is a procedure which can entail misunderstandings. Nevertheless I decided to do it to provide an image 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