

CLAUDIO ABBADO · ANDREI TARKOVSKY

HOMAGE TO ANDREI TARKOVSKY

I first got to know Andrei Tarkovsky in 1983, when we worked together on his new production of Mussorgsky's *Boris Godunov* in London. When Covent Garden invited me to conduct the piece, they left the choice of director to me. I knew and admired all of Tarkovsky's films, and was delighted to be given this opportunity. I had long been interested in *Boris Godunov*, and when I first saw *Andrei Rublev*, I was immediately struck by the way in which Tarkovsky's visual imagination coincided with my own idea of the soul of the Russian people. My work with this exceptional artist proved to be one of the most wonderful experiences of my life and was marked from the outset by his intuitive understanding of the special demands of the operatic stage and by his profound respect for the music, which he insisted must always take precedence over any purely visual effect. He was just as I had imagined him from his films – an artist of immeasurable range, a visionary director, a painter and a poet.

In October 1991 a Tarkovsky Festival was planned round a production of *Boris Godunov* at the Vienna State Opera. It included not only two exhibitions devoted to Tarkovsky's work as a painter but also readings and, of course, all his films. But I was also keen to emphasize a further aspect of his work that would help to make clear his particularly close relationship with music and take the form of a concert ded-

icated to his memory. I got the idea for from Luigi Nono's *No hay caminos, hay que caminar...*, which was dedicated to Tarkovsky and which at that time had not yet been performed in Vienna. I approached a number of composers with whom I was on friendly terms and with whom I had already worked in the context of WIEN MODERN and asked them to contribute to a composition inspired either by Tarkovsky as a person or else by his works and dedicated to his memory. I was delighted when, in spite of the short time available, Beat Furrer, György Kurtág and Wolfgang Rihm all wrote works for us. All three composers came to the first performance of their pieces, and Kurtág even played the piano part in his own composition. Rihm had dedicated the final section of his own work to Luigi Nono, thereby providing the project with a neat sense of symmetry and, as it were, completing the circle – a circle of friends that includes not only the three composers themselves but also the performers and their audience, as is clear from the fact that the Grosser Musikvereinssaal was completely sold out and that all three works were such a notable success with audience and critics alike. Now that the concert has been recorded on disc, it can be heard by those who were not present at the original event, and the circle of friends can be extended to include a much wider audience around the world.

Claudio Abbado

More than just an extraordinary film director and writer, ANDREI TARKOVSKY was one of the great visionaries of the 20th century. Words and images were the instruments, the medium, with which he evoked these visions, enabling him to share them with the public. Born in 1932 in a village northeast of Moscow, Tarkovsky was the son of the well-known Russian poet Arseni Tarkovsky. After studying at the Film Academy in Moscow, he won the Golden Lion at the Venice Film Festival with his first feature film, *Ivan's Childhood*, in 1963. In the same year, together with Andrei Konchalovsky, he wrote the film script of *Andrei Rubliev*, which he directed in 1966. Presented in 1969 at the Cannes Film Festival, where it won the International Critics' Prize, the film was immediately banned in the Soviet Union under the accusation of "mysticism".

Tarkovsky's other celebrated films include *Solaris* (1971-72), *Mirror* (1974), *Stalker* (1979), *Nostalgia* (1983) and *The Sacrifice* (1986). From 1980 he lived mainly in Italy. In 1983 he collaborated with Claudio Abbado for the first and only time in a critically acclaimed production of *Boris Godunov* at Covent Garden, during which the two men became friends. Tarkovsky's highly-regarded book, *Sculpting in Time: Reflections on the Cinema*, appeared in 1985. At the end of the same year, after directing *The Sacrifice* in Sweden, he returned to Italy, already suffering from the cancer from which he died in Paris on 29 December 1986.

WIEN MODERN II

Nono · Kurtág · Furrer · Rihm

On 27 October 1991, as part of the Wien Modern Festival, Claudio Abbado conducted a concert at the Vienna Musikverein in memory of the film director Andrei Tarkovsky. The idea of Wien Modern came from Abbado, and he is its artistic director. On his initiative the piece Luigi Nono had dedicated to Tarkovsky (1987) was set alongside specially commissioned works by Beat Furrer, György Kurtág and Wolfgang Rihm (the last two both personal friends of Nono). Like Nono's, the premiered works were concerned with exploring space, and they followed his example by using an unconventional arrangement of groups of instruments (different in each case) in the auditorium.

No hay caminos, hay que caminar... Andrei Tarkovskij is LUIGI NONO's last orchestral work. The title refers to a phrase, which he claimed to have read on the walls of a cloister in Toledo, emblematic of Nono's own quest: "Camminantes, no hay caminos, hay que caminar" ("Wayfarers, there is no way, one must walk"); there is an inescapable resemblance to the opening lines of the 29th of the "Proverbios y cantares" from Antonio Machado's *Campos de Castilla*). Nono divides the orchestra up into seven "choirs", or groups of instruments, which are placed in front of and around the audience.

Sound and space interweave in a kind of suspended time, their magical interaction inducing a thoroughgoing rethinking of the relationships between them. (Here Nono pursues, in instrumental form, an aim for which, since 1980, he had almost always made use of the live-performance electronic resources offered by the Experimental Studio of Freiburg). The aural space is made to reverberate in any number of different ways; sound emerges and is animated in a process of constant, restless change, using a range of types of production or the differing inflections of microintervals. The entire score, with the exception of only a few bars, revolves around the note G and its alterations by a semitone and a quarter tone. Differences of timbre, dynamics and pitch are both fundamental and inseparable from the movement of sound through space. In such a rarefied setting, on the threshold of silence, the slightest gesture is highlighted: the "paths" traced by the percussion instruments, as the music shifts from one group to another, describe a pattern which is striking, tense and moving; there is a magical intensity in the way different means of producing sound are exploited, and the same applies to alterations of timbre, the entrance or the sudden silence of an instrument. So rarefied is the writing that one can surely speak of a striving for the utmost interiorization, of a voice that is totally alone. It is

worth mentioning here the analysis offered by Giovanni Morelli, who attempted to trace a precise connection between Nono's piece and Tarkovsky's last film, *The Sacrifice*.

Most of GYÖRGY KURTÁG's compositions use restricted groups of performers and are marked by intense expressivity and extreme concision. The simplest of motifs may take on the visionary force of a revelation. Nevertheless, more recently Kurtág has composed several works for larger ensembles, such as the second version of *Samuel Beckett – What is the Word* (1990-91). The score informs us that this is a "message from Samuel Beckett to Ildikó Mányók". Apparently Kurtág sees a link between the Irish writer's last work (*What is the Word*) and the prolonged struggle of the Hungarian actress to learn to speak again after being struck dumb as the result of a road accident in 1982. Using István Siklós' Hungarian translation, Kurtág has composed two versions of the piece for Ildikó Mányók: the first, op.30a (March 1990) is for voice and piano (the composer prefers an upright instrument), while the second, op.30b, completed on 28 July 1991, expands it with the addition of groups of instruments and singers. Beckett's text uses a very limited number of words, repeated insistently, apparently torn with a huge effort from somewhere on the verge of aphasia and silence. Kurtág traces a fragmented vocal line, doubled by the piano, which intones exact pitches in a style halfway between recitation and song, yet different in effect from Schoenberg's *Sprechgesang*. At times the voice pauses, articulating syllable after syllable with the utmost slowness, labori-

ous and hesitant. At others it moves more quickly in a kind of *parlando rubato* made up of semitone intervals, or incorporates echoes of popular song, cries or whispers. There is also a quotation from the slow movement of Bartók's Violin Concerto, though this is hard to recognize because of the way the rhythmic contours of the original have been altered. A group of five voices repeats the soloist's words in English, producing a disturbing interplay of background, echoes and anticipations. The contributions by the groups of instruments (each has an individual part) are rarefied and fragmented, skilfully distributed in space. This bare, harsh style of writing seems almost to evoke, in constantly changing fashion, the void in which a voice resounds. With the most disciplined and incisive means Kurtág achieves a hallucinatory, chilling effect.

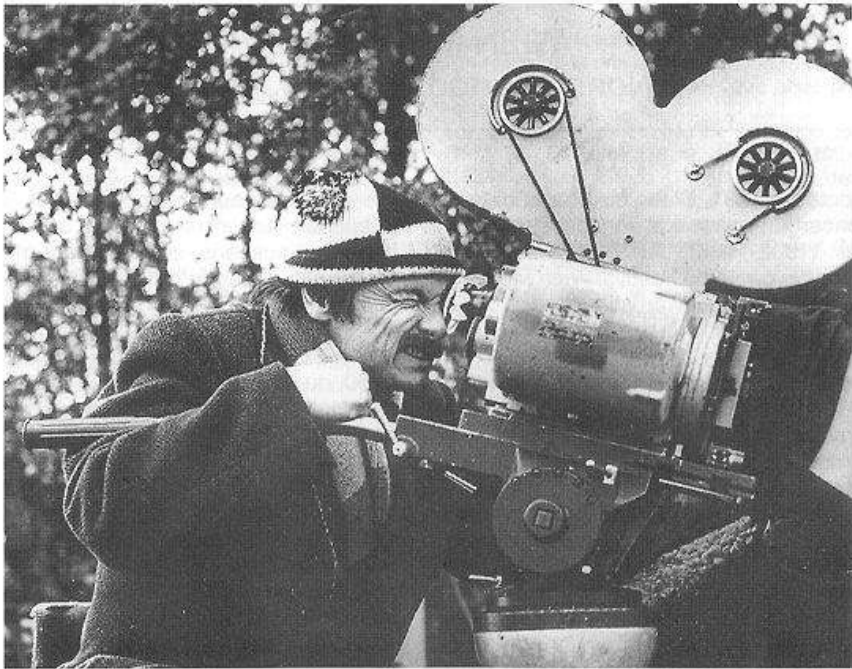
Born in Schaffhausen in Switzerland in 1954, BEAT FURRER studied in Vienna and now works there. One of the most striking aspects of his music is the refined sense of mobility he displays in his invention of sounds (defined with a precise, nervous subtlety). There is no mistaking it in *Face de la chaleur* for flute, clarinet, piano and orchestra divided into four groups (1991). Of the three soloists, the flute stands out to a certain extent, with its agile, elegant arabesques and its lingering on multiple sounds and innovative forms of tone-production. At times one feels that the orchestra projects these impulses into space. The most immediately perceptible feature of the piece's subtle and complex writing is the way it hovers between episodes of increasing density, where

layers of rhythm and sound pile up on one another, where the soloists interweave with the orchestral groupings, and with those lingering passages of poetic rarefaction which allow the soloists to take on a dominant role. The title, with its reference to the image of a flame, evokes the virtuosic shifting of a suspended state of change.

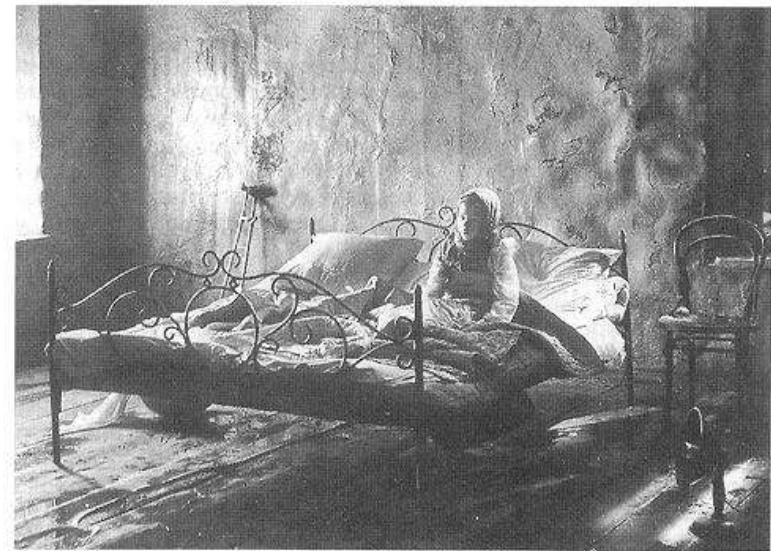
WOLFGANG RIHM's *bildlos/weglos* was written in 1990-91 and dedicated to the "wayfarers" Luigi Nono and Andrei Tarkovsky. Through its very title – literally "without images/without ways" – it engages with ideas dear to Nono at the end of his life and evokes the Biblical rejection of images (which had led Nono to conceive his work *Prometeo* as a "theatre" of purely sonic events). The wayfarer has no secure, marked path to rely on. These ideas also characterize Rihm's poetics, which are free and alien to pre-programmed solutions. Intellectually akin to Nono, Rihm, while of course placing no limits on his own freedom of invention, has in recent years dedicated a cycle of pieces to a sort of conversation with the deceased Venetian composer. *bildlos/weglos* can also be viewed in this context, engaging as it does with Nono's investigation of how sounds move in space, of the relationship between sound and

space. An orchestra of 41 players (mainly brass, percussion and lower strings) is divided into three groups to which are added, at the end, seven sopranos. Instruments which can sustain a tone (such as strings and woodwind) establish contrapuntal relationships of rich complexity with those which cannot (such as the harp and the piano). Bands of sound of changing colours are thus juxtaposed. Crucial also is the suppleness with which instruments on the one hand suggest movement through space, wrapping the listener in the sounds they produce, and on the other create more spatially static moments (when a single group of instruments is employed). With a rugged intensity each sound and each silence is set into sharp relief. At first Rihm had planned to close the piece at bar 161, where he wrote "Rome, 6 January 1991" and where performances can end if voices are not available. But the seven vocalizing sopranos, reminiscent of the scoring (but not the writing) in Nono's *Ha venido*, produce an extraordinarily evocative opening-out of both music and space at the conclusion. The first soprano's part is distinctive, rising to an *F sharp* at the very top of the range.

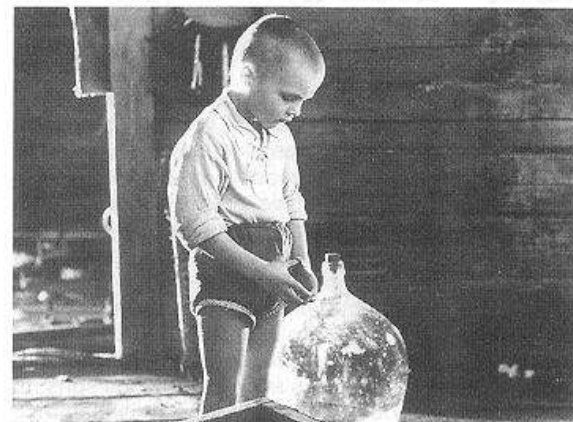
Paolo Petazzi
(Translation: Christopher Whyte)



Andrej Tarkovsky, 1979



Stalker, 1979



Der Spiegel, 1974
(Mirror · Le Miroir ·

HOMMAGE À ANDREI TARKOVSKY

- Wien Modern II -

- | | | | |
|---|---|---|--|
| 1 | LUIGI NONO (1924-1990)
"No hay caminos, hay que caminar ... Andrej Tarkovskij"
(1987) [16'51] | 3 | BEAT FURRER (*1954)
Face de la chaleur (1991) [9'08]
Erster Teil - Part I - Première Partie
Parte prima |
| 2 | GYÖRGY KURTÁG (*1926)
Samuel Beckett - What is the Word
op. 30b (1990-91) [12'01]
ILDIKÓ MONYÓK , Rezitation
ANNET ZAIRE , Sopran | 4 | WISSAM BOUSTANY , Flöte
ERNESTO MOLINARI , Klarinette
THOMAS LARCHER , Piano
WOLFGANG RIHM (*1952)
bildlos / weglos (1990/91) [12'42]
ANNET ZAIRE , Sopran-Solo |

Arnold Schoenberg Chor (2.4)
Einstudierung · Chorus Master · Chef de chœur · Maestro del coro:
ERWIN ORTNER

Ensemble Anton Webern
CLAUDIO ABBADO

Konzertmitschnitt · Live recording · Enregistrement public · Registrazione dal vivo

D.D.D. · P 1996 Deutsche Grammophon GmbH, Hamburg · [51'10]



DIGITAL · STEREO
437 840-2 GH



☐ Aufgenommen
im großen Saal
des Wiener Musikvereins



Cover Photo (Tarkovsky):
Archive I. Jassenjanskij

Printed in Germany by/
Imprimé en RFA par Neef, Wittingen
Made in Germany
Fabriqué en RFA

© 1997