

## Johannes Kalitzke



Photo: Johannes Kalitzke © Jörg Landsberg

Music full of experience and integrative power

His choice of repertoire as well as his musical language are characterised by a desire to explore different regions, to open and connect them, but also to separate them from each other. For Johannes Kalitzke, electronics or theatre are no hermetic formulae. He seeks the connecting elements, the transition, the integrating forces. Thus even in his earlier small-scale works such as *Trio infernale* (1985), not only scenic elements but also real actions are made a part of his chamber music – not for their own sake, but in relation to the instrumental environment. Often electronic and real sounds are wrought into his orchestral scores in such a refined, sophisticated manner that a level of amalgamation is achieved where it is hardly possible to tell the two soundworlds apart.

To what level it is possible to approximate historic and contemporary worlds of sound is shown in *Schuberts Traum* (1999). Here, the way the composer deals with quotations is just as surprising as is his inward reflection of the Romantic master: *Schuberts Traum* is a work that uses a very personal text, namely a diary entry of Schubert. The language of sound in which both underlying notions and musical features are brought across is very modern, surprising the audience with its accessibility and intensity and bearing the marks of experience.

For Johannes Kalitzke, his double role as conductor and composer is an indispensable part of his life: 'It is a situation which, after a time, turned out to be fundamental to my work, as both roles became mutually dependent; provided the one does not take time away from the other, doing either one by itself would not be satisfying. This is because the interaction between musical interpretation and writing music actually becomes dynamic in itself. You feel this as an extremely constructive force as doing one makes you want to do the other.'

Even if Kalitzke is not exclusively concerned with contemporary music, he is a much sought-after conductor within the contemporary music scene, having been invited to appear at the festivals at Salzburg, Vienna, Berlin, Munich, Dresden, Donaueschingen, Darmstadt, Witten, Graz, Strasbourg, Warsaw, and Venice, at the Berlin State Opera, with various international broadcasting

orchestras, Mozarteum Orchester Salzburg, the Niederösterreichisches Tonkünstlerorchester, North Holland Philharmonic Orchestra, Ensemble Intercontemporain, London Sinfonietta, Klangforum Wien, the Austrian Ensemble für Neue Musik, musikFabrik and Collegium Novum Zurich.

## OPERAS

### Die Besessenen

2008-09

2 hr 10 min

Opera in four acts

Text: Libretto by Christoph Klimke, based on the novel by Witold Gombrowicz (G)

S,M,CT,T,2Bar,B;

2.1(=corA).1.bcl.asax.barsax.1(=dbn)-1.1.1.1-perc(2)

-pft-cel-sampler-harp-elec.git-accordion-strings

**World Premiere: 19 Feb 2010**

Theater an der Wien, Wien, Austria

Kasper Bech Holten, director; Theater an der Wien / Klangforum Wien

Conductor: Johannes Kalitzke

### Inferno

nach dem gleichnamigen Stück von Peter Weiss - Einrichtung als Libretto: Johannes

2004

1 hr 40 min

based on the play of the same title by Peter Weiss

Text: Libretto adaptation: Johannes Kalitzke (G)

lightS,S,2A,CT,heldT,3T,charBar,Bar,BBar; mixed chorus;

2(l=rec,picc;ll=af1,picc).2(ll=corA).2(ll=bcl).bcl.asax.tsax.2(ll=dbn).dbn-4.3.2.1-timp.perc

(3)-elec.git-theorbe-pft(=synth)-cel(=synth)-strings(10.8.6.5.4)-tape-live electronics;

4trbn and perc off-stage

*"Kalitzke's Inferno is his most important work to date ... allusions to waltz, ragtime, hoquetus, toccata and boogie are more hinted at than quoted. Similar things happen with the references to Palestrina or Brahms. The inherent plethora of perspectives impresses greatly including the conciliatory use of electronics at the end... This is possibly the most convincing music theatre piece in recent years."*

*Frankfurter Allgemeine Zeitung*

*"...The music is more a surreal soundscape resembling Chinese lanterns decorating a nocturnal scene with colourful blinding lights. Kalitzke speaks of a sound between major and minor, of a background of quotes from Palestrina, Satie and Brahms, of the confrontation between a theorbo and an electronic guitar. All this is part of the building material... A true enrichment of contemporary music theatre..."*

*Süddeutscher Zeitung*

*"...Kalitzke's music was frequently of beguiling variety and sensuousness... A work people will remember, an opera that will find a place in the standard repertoire of newly created works."*

*Opernnetz*

**World Premiere: 11 Jun 2005**

Theater am Goetheplatz, Bremen, Germany

David Mouchtar-Samorai, director; Theater Bremen

Conductor: Stefan Klingele

## FULL ORCHESTRA

### Monumente im Halbdunkel

#### graffiti für orchester

2010

25 min

#### Graffiti for orchestra

2(I,II=picc).bfl(=picc).2.corA.2(II=bcl).bcl(=dbcl).asax.barsax.2.dbn-4.3.3.1-perc(4):I=ste  
el dr/bass marimba/glsp/cowbells(lg)/thunder sheet/crot;  
II=vib/TD(lg)/t.bells/Chin.cym/flexatone/tamb/gong/cyms/tam-t(lg)/SD/spring dr/crot;  
III=tom-t(med)/BD/oil barrel(lg)/2tam-t/dr set/thunder sheet/folding sheet of  
metal/SD/log dr/lg box; IV=timp/water drums/BD/waterphone/spring dr/folding sheet of  
metal/tam-t(lg)gong-elec.git-2harp-pft-cel(=sampler)-strings

#### World Premiere: 13 Nov 2010

Theaterhaus Stuttgart, T1, Stuttgart, Germany

Radio-Sinfonieorchester Stuttgart des SWR

Conductor: Johannes Kalitzke

## VOICE(S) AND ORCHESTRA

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### Vier Toteninseln

(Eine Überfahrt mit J. Brahms)

2002

27 min

for orchestra with two soloists (baritone and piano)

3(II=picc,afl,III=picc).2.corA.2(II=Ebcl).bcl.asax.2.dbn-4.3.3.1-timp.perc(4)  
-elec.guitar-cel-harp-strings(14.12.10.8.6)-tape; baritone solo; piano solo

*'Kalitzke takes Brahms's Four Serious Songs as a base over which diverse layers are painted. At once a peculiar ambivalence of power and reverie is created... In a vivid and conclusive way, Kalitzke demonstrates how demanding compositional technique and engaging sonic effects complement each other.'* (Ulrich Pollmann, *Der Tagesspiegel*, 20 March 2004)

**World Premiere: 16 Mar 2004**

Haus des Rundfunks, Berlin, Germany

Thomas Larcher, piano., Thomas Bauer, Bar.; Deutsches Symphonie-Orchester Berlin

Conductor: Johannes Kalitzke

## ENSEMBLE AND CHAMBER WITHOUT VOICE(S)

### Figuren am Horizont

**2011** 30 min

for sextet

fl.cl-perc-vln.vla.vlc

**World Premiere: 09 May 2012**

Salzburg, Austria

Österreichisches Ensemble für Neue Musik

### memoria

**2003** 15 min

for nine players and live-electronics

2 trumpets, 2 trombones, perc, accordeon (ampl), chitarrone (ampl), e-guitar, glass harmonica (keyboard), sampler, live electronics; musicians play from different places in the room; needs special room acoustics

**World Premiere: 27 Jun 2003**

St. Maria im Kapitol, Köln, Germany

musikFabrik

Conductor: Johannes Kalitzke

### Six Covered Settings

**1999/2000** 23 min

for string quartet

*'Kalitzke's work appears to be threatening, latently restless; gentle cantilenas intensify into attacking rhythms... Gradually, the work disintegrates into single notes and noises, down to silence.'* (Martin Schrahn, Ruhr Nachrichten, 8 May 2000)

9790202521618 **String Quartet (parts)**

**World Premiere: 06 May 2000**

Kulturforum, Witten, Germany

Arditti Quartet

## ENSEMBLE AND CHAMBER WITH VOICE(S)

### Bis zum äußersten Tor (Kafka-Komplex)

Vier Stücke nach Texten von Kafka für Vokalquartett, Viola, Klavier und Tonband  
1989/1999/2000/2006 45 min

for vocal quartet, viola, piano and tape

Text: Kafka (G)

SATB(solo); pft-vla-tape

**World Premiere: 14 Jun 2007**

Konzerthaus, Berlin, Germany

Klaus Steffes-Holländer (Klavier); Barbara Maurer (Viola); Neue Vocalsolisten Stuttgart

Conductor: Johannes Kalitzke

### Fremdes Bild mit Türstehern

Kinematomorphosen für Ensemble mit Stimme  
2008

for instruments and soprano

1S ; 1.1.1.bcl.asax.1-1.1.1.1-perc(2)-elec.git-pft-harp-tape-strings(1.0.1.2.2)

### Ortswechsel

2007 30 min

for instruments, soprano and live-electronics

Text: Menna Baines "Trugbild" (Übersetzung aus dem Keltischen von Petra Kiener) (G)

1S ; 1.1.1.bcl.asax.1-1.1.1.1-perc(2)-elec.git-pft-harp-tape-strings(1.0.1.2.2);  
performance possible in combination with a film by Edgar Reitz

**World Premiere: 20 Oct 2007**

Donauhalle, Donaueschingen, Germany

Salome Kammer; Ensemble Modern

Conductor: Johannes Kalitzke

## Schuberts Traum

Stilleben mit Inferno nach einem Tagebuchtext von Franz Schubert  
1999 20 min

for voices and ensemble

Text: Franz Schubert (G)

2S,A,CT,T,2Bar,B (singers also perc); fl(=picc,bfl).cl(=cl in C,bcl,dbcl)-hn-perc-pft(=BD)  
-accordion-vla.db

*'The piece arouses sensations listeners usually only experience when dreaming.'* (Oliver  
Hasenzahl, *Stuttgarter Zeitung*, 14 May 1999)

**World Premiere: 07 May 1999**

Stiftskirche, Stuttgart, Germany

Neue Vocalsolisten Stuttgart, Ensemble Varianti

Conductor: Manfred Schreier

### Wanderers Fall

(Wanderer's Fall)  
2005 20 min

10 songs for baritone and ensemble on texts by Walter Raffeiner

Text: Walter Raffeiner (G)

1.1.1.1-1.1.1.1-perc(2)-elec.git-pft-synth-accordion-strings(1.0.1.1.1)-voice transformer

**World Premiere: 08 Oct 2005**

Helmut-List-Halle, Graz, Austria

Walter Raffeiner, baritone; Klangforum Wien

Conductor: Johannes Kalitzke

## INSTRUMENTAL

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### "... mit gänzlich fremder Ähnlichkeit"

2002

15 min

for organ

9790202530924 Organ

**World Premiere: 03 Jul 2003**

St. Sebald, Nürnberg, Germany

Andreas Jost, organ;

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### Labyrinth (Kafka-Komplex I)

#### Spirale für Viola solo und digitale Raumsimulation

1989

12 min

for solo viola and live-electronics

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## VOCAL

### **-inn Stufender sonderung**

#### **Metamorphose für 2 Tenöre, 2 Bässe und Akkordeon**

**2008** 20 min

for 2 tenors, 2 basses and accordion

Text: Sammlung Prinzhorn, Psychiatrische Universitätsklinik Heidelberg (G)

**World Premiere: 25 Apr 2008**

Festsaal, Witten, Germany

Keil, Hunter, Comparini, Hübner, Deutschewitz, Spogis, Backhaus; Keil, Hunter,

Comparini, Hübner, Deutschewitz, Spogis, Backhaus

Conductor: Walter Nußbaum

### **Intermezzo und Schlussmarsch (Kafka-Komplex IV)**

**2006** 11 min

for soprano, alto, tenor, bass, viola (amplified), tape and piano

Text: Kafka (G)

### **Jagdbild mit Ausklang (Kafka-Komplex II)**

**9/1999** 9 min

for 4 solo voices and piano

Text: Kafka (G)

SATB; pft

### **Nachricht von Charon (Kafka-Komplex III)**

**2000** 13 min

for baritone, piano and tape

Text: Kafka (G)

**World Premiere: 17 Aug 2000**

Der Deutsche Pavillon EXPO 2000, Hannover, Germany

Yaron Windmüller (bar), Stefan Litwin (pft)

## CHORAL

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### Wind Stille Zeit

2001

26 min

for choir, wind ensemble and electronics

double choir (each SSAATTBB; TI,II,BI,II soli also megaphone); hn, 2tp, trb, tuba, timp,  
perc, electronics

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**World Premiere: 02 Dec 2001**

Funkhaus Wallrafplatz, Köln, Germany

WDR Rundfunkchor / Schlagquartett Köln / musikFabrik

Conductor: Manfred Schreier