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Sunday, 20 December 2020  
Online-Concert

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**Arnold  
Schönberg  
Center**

6.00 PM

*Ensemble Wiener Collage*

*Stefan Obmann, trombone*

*Alfred Melichar, accordion*

*Johannes Piirto, piano*

*Bojidara Kouzmanova-Vladar, violin*

*Dalina Ugarte, violin*

*Barbara Riccabona, violoncello*

*Alois Mühlbacher, countertenor*

*René Staar, conductort*

*Mercedes Echerer, scene setting, speaker*

*Production:*

*Wolfgang Niedermair, camera and editing*

*Michael Niedermair, camera*

*Aron Ludwig, recording line*

*Kristaps Andris Austers, sound engineer*

*Jeroen Smith, light*

*Mercedes Echerer, direction*

*Martina Knoll, production management*

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**Christmas Concert**

»Jesus and women«

**Arnold Schönberg**

(1874 – 1951)

Christmas music (1921)

**Mathias Johannes Schmidhammer**

(\* 1991)

The first stone (2020, WP)

**Irina Malakh-Nakimova**

(\* 1966)

Martha, Martha ... (2020, WP)

**Hannes Heher**

(\* 1964)

Intermezzo I (2020, WP)

**Aron Ludwig**

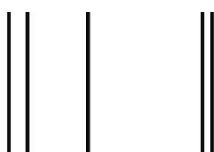
(\* 1990)

Gzuz and women

... and what should be said  
about that ... (2020, WP)

**Hannes Heher**

Intermezzo II (2020, WP)

  
ensemble wiener collage

**Alessio Elia**

(\* 1979)

Outskirts of Matter (2020, WP)

**Erich Urbanner**

(\* 1936)

Magdalena (2020, WP)

**Alexej Krasheninnikov**

(\* 1976)

Women At The Grave Of Christ  
(2020, WP)

The **Ensemble Wiener Collage** stands for performance at the highest level of contemporary music in all its aspects. The Ensemble includes members of the Vienna Philharmonic together with outstanding independent musicians from the contemporary music scene. This combination leads to a continuous beneficial exchange between performers of music with complementary characteristics. Decisive for the acoustic character of the Ensemble Wiener Collage is the combined foundation of the typical "Viennese sound" enriched through all aspects of contemporary modern performance practice. This circumstance positions the Ensemble Wiener Collage as an ideal group for interpretation of music of the Second Viennese School and its successors, a fact among others documented by close cooperation as Ensemble in Residence (since 1998) with the Arnold Schönberg Center in Vienna.

In the nearly 25 years since its founding the Ensemble has offered first performances of some 200 new works. Although the Ensemble performs mainly without a conductor, well-known musical personalities have sought cooperation with the group, including Pierre Boulez, Friedrich Cerha and Erich Urbanner.

## **Alois Mühlbacher**

<http://www.aloismuehlbacher.at/html/en/index-en.html>

## **René Staar**

<http://www.staar.at/index.php/en/>

## **Mercedes Echerer**

<https://www.mercedes-echerer.at/>

### **The program**

The biennial Christmas concert of the Ensemble Wiener Collage at the Arnold Schönberg Center has become a tradition by now. Its eighth edition is centered around the women around Jesus of Nazareth. But it does not only follow the traditional story of the new testament of women as mothers and penitents, but also tracks down stories wrapped in secrecy, such as the writings that have been expelled by the official church or other legends and myths.

## **Arnold Schönberg:**

### **Christmas music**

At the end of the year 1921, that has been pivotal for the development of dodecaphony, Schönberg wrote a Christmas composition for his family and friends. The complex choral work combines the classical protestant song "Es ist ein Ros' entsprungen" with the melody of the catholic carol "Stille Nacht". Through counterpoint and the combination of harmonic regions Schönberg is able to bridge the vast historical distance between the two songs in a musical way.

## **Mathias Johannes Schmidhammer:**

### **The first stone**

The biblical story of "Jesus and the adulteress" tells us about the stoning of a woman who has betrayed her husband. Jesus is in the center, maybe someone is going to give him a particular stone to cast, everyone is waiting for his signal. *"He who is without sin cast the first stone"* he speaks as he lays down the stone. The crowd hesitates. *"He who is without sin should cast a stone"* Jesus repeats. Nobody throws a stone. Then. In this moment. But the sound of this message hit obstacles. Time and time again. Its reverb will be even heard tomorrow.

**Irina Malakh-Nakimova:**

**Martha, Martha ...**

Jesus is the guest of two sisters in Bethania. One of the sisters, Martha, hosts her guest in busy way, the other one, Maria, looks like she is devoted to passive listening. Martha is protesting this laziness and demands support from her sister. She thinks that it is her duty to serve the guest. Acting versus observing, activity versus reflection. What is more important? Is one more important than the other? Either or? Or?

**Hannes Heher:**

**Intermezzo I**

*"And the companion of the savior is Mary Magdalene. The savior loved her above all others, and he kissed her on the mouth. The others asked: 'Why do you love her more than all of us?'"* (Gospel of Philip). Do all questions need answers? He who has eyes shall see.

**Aron Ludwig:**

**Gzuz and women**

**... and what should be said about that ...**

Rap is art and are is free. Rap is brutal. Rap is misogynist and sexist. Discrimination or provocation? *"Ey Shorty, it's about making money"* Gzuz says, Idol of the German Rap scene, rich, 1 million clicks on YouTube, worshipped like a god. What would his name sake, the Jesus of the church, say about that? And what do women think about that?

**Hannes Heher:**

**Intermezzo II**

The young son studies the picture of the last supper. *"Mother, look, the girl that sits left of Jesus, isn't she beautiful."* The mother flees the church with her son. At first she was ashamed, but also confused. At night in bed, when her son cuddles with her, she thinks *"Maybe one of the apostles was a woman?"*

**Alessio Elia:**

**Outskirts of Matter**

*„In my memories I can see the rose in all its beauty, but this rose, it has withered, it has fallen apart. Everything falls apart, everything by its own time, but where does it go?"* – *"All of nature, every being and every creature consists in itself and with itself and disintegrates into its own roots. The nature of matter can only resolve into its own roots."* (Jesus in the Gospel of Mary Magdalene). What about the nature of sound and its sources of creation and dissolving? *"He who has ears shall hear"* is written in the Gospel of Matthew.

**Erich Urbanner:**

**Magdalena**

Rooted in her culture, bound by her own promises, chained to her conditions, the lover tumbles between her hopes and her desires. *"He scares me so, I want him so, I love him so"*, these are the words of a popular version of the Gospel. She tumbles, she trips, recognizes, dispenses, separates

herself from her roots, breaks the chains and - gives herself away, Mary of Magdala, free and determined, her soul in bliss. But if he was to say that he loves her, then she would be lost.

**Alexej Krasheninnikov:  
Women At The Grave Of Christ**

It were women who were witness to the resurrection of Christ. No one believed their words. But when the apostles spoke about it, it became true for everyone. The looks of the women didn't give away their thoughts, but the women recognized each other and themselves. Each of them a witness, they began to talk.

Media proprietor:  
Arnold Schönberg Center  
Private foundation  
Director Mag. Angelika Möser  
Palais Fanto, Schwarzenbergplatz 6  
A – 1030 Wien  
phone +43 1 712 18 88 |  
[www.schoenberg.at](http://www.schoenberg.at)  
FN 154977h; Commercial Court Wien

Editing: Eike Feß