Schubert, Schumann, Liszt: An evening in the moonlight

Concert hall, Jonas Kaufmann and Helmut Deutsch with a recital of romantic night scenes and gripping drama.

BY WALTER WEIDENZELLER

For lovers of the soft and gentle, the highlight of the evening might have been the finely woven, dark pianissimo gold of the penultimate of four encores, the floating cantabile of the first movement, which did not let the audience down. Jonas Kaufmann’s voice showed, as always, faithfully caring pianistically supported by Helmut Deutsch’s playing. The pianist, with his nimble fingers, which the composers of the program acknowledged, was able to revive the original version of the program to review again. After Liszt’s “It must be something wonderful”, in whose harmony the pain of love always resonates, there was a feeling that the poet’s words were almost forgotten, as they were to be lost in the vast space of the concert hall.

"Looking in Venice man the future of Old World?

BY SABINE V. VOLCK

In this strange situation, the central question that curators and architecture theorists ask is: How do we want to live together in the future? Of all, climate change is the most pressing and immediate. In the meantime, there are now more complex topics: How many office buildings do cities still need? Do we need more green spaces? Can we expand? And how can we make sure that the apartments are not just used for living but also for other purposes? How do we incorporate social issues as "additional offerings." Sárkán had explained at a digital conference, and how we can improve certain cities or make them less attractive. The German pavilion is one of the most difficult rooms: The location is a bit too far, the rooms are empty. The "Team 2038", a group of architects, artists, and scientists, wanted a visual and conceptual look back from the future in 2038 to the present. This is indeed an interesting question: Can we still use the rooms in the future? The answer is yes. The architecture can be found in a very extensive catalog.

While the architectural visionaries in the country pavilions are unanimously dreaming of participatory building and joint projects, the central exhibition in the Arsenale takes us on a sensual tour with clear questions: How can architecture help with other living beings?

Life? How do new materials change building? Can architecture help people rediscover their relationship with nature? Surprisingly, the sculptures, starting with birds, as doors, the exhibition leads slowly through large installations to architectural models.

Life forms in dialogue

The Turkish artist Reşit Araplı proposes a monoprint, enigmatic, 3-D printed, architecture made of paper, producing new space after the end of the world with cutouts made from organic and garbage materials. The installation presents the idea of living alone and together until the hospital of the future. Even the audience can follow the topics excellently here. Although the questions are not entirely answered, one thing cannot be overlooked: architecture is no longer just a question of occupying space, but a process that includes many forms of life in dialogue.

Or as the sculpture by the Italian artist Giuseppe Penone, "The Listener", impressively shows in the front of the ship’s garages: the tree clamps a stone with its branches - a symbol of the unity of the inexpressible.

Music Society: World stars and new voices

The new director, Stephan Pauly, brings singers from all genres, also Bartsch and Handke into the house. Subscriptions can be bought worry-free: With these words, the new Musikverein director, Stephan Pauly, presented his first own program, with which he committed to "continuing the tradition", but also a new "distinctive, strongly curated" event series of events comes into play.

The subscribers can choose from 72 concert cycles in which, as usual, the famous names of the classical business are gathered. Pauly points out that all major international ensembles assume that normal operations in cultural life will be possible after the summer. If not, they will know how to improvise, in many cases even against the wishes of artists and alternatives, and, in an emergency, refund the ticket price.

The numerous star guest performances from Ricardo Muti to Christian Thielemann are embedded in new forms of presentation, which - for example under the motto "A glass with... Or art portrait trom..." - convey encounters between audience and artist. The integration of new music already consistently found in the program will continue. 18 Austrian premieres will be found in the program as well as 19 world premieres - including novelties by Olga Neuwirth, Georg Friedrich Haas and Beat Furrer.

In focus: Schumann and Brahms

In contrast, Daniel Barenboim and his Staatskapelle Berlin concentrate on symphonies by Robert Schumann and Johannes Brahms under the motto "Composers in Focus", while the Gewandhausorchester Leipzig and the Boston Symphony Orchestra, under the direction of Richard Strauss project under Anders Nilsen, and the pianist Leif Ove Andsnes presents the keyboard music of two decades from 1785 and 1786 with the Mahler Chamber Orchestra. The "Musikvereins Perspectives" are rare, each of which confronts music with other forms of art in a four-day focus: Michael Haneke and Georg Baselitz are the first. There is also a cooperation with the Albertina with a music installation in its own quarter.

Stephan Pauly does not want to do without the extensive children’s and youth program of the house, which is being extended in the new format for under-three-olds. Society now really covers around 6,000 young people, and hopefully stirs up new ones as well.

Audiences that have not (yet) been reached are also sought in the Brunnenpassage, with which they collaborate, for example for "Viennese voices": In June 2022, talented singers from various genres will be presented in the Golden Hall. So it is definitely not only Schubert that is sung there... (end)