

New vocal chamber music from Europe (16)

Christine Simolka

soprano

René Wohlhauser

baritone, piano, percussion

**A touring festival
with world premieres**



Foto: Martin Spiess

Saturday,	13 Sept. 2025,	07:00 pm:	Basel, Haus zur Musik, Schillerstraße 5
Sunday,	21 Sept. 2025	07:00 pm:	Berlin, Schwartzsche Villa, Grunewaldstraße 55
Friday,	26 Sept. 2025,	08:00 pm:	Paris, Le Temple de Port Royal, 18 Boulevard Arago
Sunday,	12 Oct. 2025,	07:00 pm:	Munich, Seidl Villa, Kulturzentrum, Nikolaiplatz 1B
Tuesday,	21 Oct. 2025,	07:00 pm:	Brasov, Philharmonic, Bulevardul 15 Noiembrie Nr. 50
Wednesday,	22 Oct. 2025,	02:00 pm:	Bucharest, National University of Music, Str. Știrbei Vodă 33
Friday,	24 Oct. 2025,	07:00 pm:	Iași, „Eduard Caudella“ Concert Hall, 29 Cuza Vodă Street
Sunday,	26 Oct. 2025,	04:00 pm:	Chișinău, Festival „Days of New Music“, Academy of Music

René Wohlhauser (*1954) from Basel

Mera gor nit, for soprano and baritone (2013)
Drei Lieder über Dinge, version for soprano and piano (2024/2025), world premiere
Am Rande, for soprano and baritone (2024), wp
Merkglühen, version for soprano and piano (2024/2025), world premiere

Jean-Claude Wolff (*1946) from Paris

Souffle(s), for soprano and piano (2024), wp

Yann Windeshausen (*2002) from Munich / Luxembourg

Atmen, du unsichtbares Gedicht!, for soprano, speaking voice and piano (2025), wp

Mihaela Vosganian (*1961) from Bucharest

After nine hours, for soprano, baritone and piano (2025), wp

Roman Vlad (*1982) from Bucharest

Spica, for soprano and piano (2025), wp

Vlad Răzvan Baci (*1986) from Iași

Tale from Făgăraș, for soprano, baritone and piano (2025), wp

Vladimir Beleaev (*1955) aus Chișinău

Lied ohne Worte, for soprano and percussion (2025), wp

Further information:
www.renewohlhauser.com



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Project description

Duo Christine Simolka, soprano, and René Wohlhauser, baritone and piano

The Simolka-Wohlhauser Duo is specialized in the interpretation of current contemporary vocal music, and tours Switzerland and major cities in Europe (e.g. Basel, Bern, Zurich, Stuttgart, Munich, Hamburg, Berlin, London, Paris, Vienna, Salzburg) yearly. Their fundamental objective is to promote performance of current vocal music in the contemporary genre, creating new impulses for further developments in this area.

The programs include diverse vocal works of various styles from the current contemporary literature: from music-theatrical comedy to more contemplative or more sophisticated works, from onomatopoetic experiments through settings of poems to wordplay, offering a panoply of possible musical and linguistic styles. Staged performances, as well as improvisations, theatrics and electronics are also among the favorite highlights. A good portion of the program consists of world premieres of works written especially for the duo, emanating from intense collaboration with composers from various European countries (e.g. from Romania, Albania, Azerbaijan, Poland, Germany, France, England and Switzerland), and putting up a fascinating inventory of different tendencies in contemporary composition for discussion. With their enthusiastic performances of the program, the artists shine a novel light on modern musical creative work.

The duo has received invitations from „Traces d’aujourd’hui, Paris“, from „Neue Musik in München“, from the “Heart-Core Cultural Association Romania” and from the Moldovan Composers Association.

Editing and translations, unless otherwise stated: René Wohlhauser

René Wohlhauser (*1954, from Basel): **Mera gor nit**, for soprano and baritone (2013), on a sound-poetic poem by the composer, Ergon 48, music work number 1657

Vocal lyrics

The vocal text is a poem by the composer from the year 2013.
The pronunciation follows the German pronunciation.

Mera gor nit (Poem No. 132)

Serago. Maraguino. Nor segga. Mikakoto. Narageneme. Si ma.
Mera gor nit.

Commentary on the Work

If every text seems too mundane to be set to music, all that remains is the complete absence of text. (Literary texts of high quality can become mundane, and thus unsuitable, if they have been used too often and consequently seem exhausted and stale. This loss of substance takes place when the essence has exhausted its power. When something exhausted is re-used, it seems trivial and superficial.) The complete absence of text leads to a pure vocal music.

The piece begins on a single vowel. Only gradually, once this pure vocal music has established itself, does the starting vowel change, altering the colour of the music. And only at the end of the piece, after the pitched music is already over, does text enter it briefly in the form of associative (unexhausted) sound poetry.

Slow movements, as if under the microscope, are characteristic of this piece. This leads to a great calm that exerts a strong attraction. A meditative immersion in music. A surrender to musical expression.

In analogy to the absence of textual semantics, the musical structure lacks any striking melodic or rhythmic elements. This directs the listener's attention entirely towards the perception of the intervallic progression, which is designed according to a strict grammar and further refined through the use of microtones and glissandi. This sonic progression forms a central part of the basic substance of this piece's sonic narrative.

René Wohlhauser
Translation: Wieland Hoban

René Wohlhauser: Drei Lieder über Dinge (Three songs about things), version for soprano and piano (2024/2025), on three poems by the composer, Ergon 105, Nos. 4-6, music work numbers 2317-2319, world premiere

Vocal lyrics

Das Aufgabenheft (Gedicht Nr. 50) Montag, Dienstag, Mittwoch und so weiter, Stehn die Tage stramm in Reih' und Glied, Montag ist der Anfang dieser Leiter, Sonntag ist der Schluß von diesem Lied. So geordnet stehen diese Tage Hier im Heft, gepaart mit mancher Pflicht. Dies ist aller Schüler schlimmste Plage, Dieses kleine Heft, das mag ich nicht. (4.12.2024, Neufassung eines Gedichts vom 1.12.1969)	The Assignment Book (Poem No. 50) Monday, Tuesday, Wednesday, and so on, The days stand in tight rows, Monday is the beginning of this ladder, Sunday is the end of this song. So ordered are these days Here in the book, paired with many duties. This is all students' worst plague, I don't like this little book. (December 4, 2024, revised version of a poem from December 1, 1969)
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Das A (Gedicht Nr. 51) Der Schüler langgeweiht in seiner Schulbank sitzt, Wo er das Zeichen ohne rechte Lust hinkritzelt. Mit Griffel er es in die Schiefer-Tafel ritzt; Mit unfolgsamer Hand, die sein Gemüt erhitzt. Er hört, daß dieses „A“ sehr wichtig sei, Seit der Antik' daraus die Sprach' gedeih'. Doch das ist uns'rem Schüler einerlei, Die Griechen und das Alpha und das Ei. Zum „A“ noch hört er manches kluge Wort, Ist in Gedanken jedoch längst schon fort. Von Römern und Phöniziern er hört, Daß dort das „A“ schon alle hat betört. Auch die Musik erklärt das „A“ zum Muß, Geeignet für den Anfang und den Schluß. Nur wer es spielt, gerät in guten Fluß; Nur wer es spielt, erlangt den Musenkuß. (3./4./6.12.2024, Neufassung eines Gedichts vom 2.12.1969) Der Gummi (Gedicht Nr. 52) Ich liebe meinen Gummi klein, denn dieser läßt mich nie allein. So treu, wie mir die Fehler folgen, Zusammen mit den Mißerfolgen, So treu steht er an meiner Seite, Schon oft davon er mich befreite. Der Gummi ist mir unersetzlich, Radiert all's weg, und er ist letztlich Der kleine Retter in der Not, Wenn alles fällt aus seinem Lot. (6.12.2024, Neufassung eines Gedichts vom 2.12.1969)	The A (Poem No. 51) The student sits bored at his desk, Where he scribbles the sign without real joy. With a stylus he scratches it into the slate; With a disobedient hand that heats up his temper. He hears that this "A" is very important, Since ancient times, language has thrived from it. / But that's all the same to our student, The Greeks and the alpha and the egg. He still hears many a wise word about the "A," / But his thoughts are long gone. He hears of the Romans and Phoenicians, That the "A" has already bewitched everyone there. Music, too, declares the "A" a must, Suitable for the beginning and the end. Only those who play it get into a good flow; Only those who play it receive the Muse's kiss. (December 3, 4, and 6, 2024, new version of a poem from December 2, 1969) The Eraser (Poem No. 52) I love my little rubber, for it never leaves me alone. As faithfully as mistakes follow me, Along with failures, So faithfully does it stand by my side, Often from which it has freed me. The eraser is irreplaceable to me, It erases everything, and ultimately it is The little savior in times of need, When everything falls out of balance. (December 6, 2024, revised version of a poem from December 2, 1969)
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Commentary on the Work

This piece, in a sense, has a rough music that corresponds to the roughness of the vocal texts. The vocal texts are based on the composer's poems nos. 50-52. These three poems date from 1969 and appear here as new versions. The music developed spontaneously, intuitively, and unpredictably. The fact that I can continually surprise myself in my compositional work and that musical fields are opened up to me that I hadn't even considered is one of the most beautiful experiences of composing.

A special metrical concept connects the three songs. (1: 4/4 q=108, 2: 6/8 q.=72, 3: 2/2 h=54) Although the tempo, time signature, and meter change from song to song, the barely perceptible sixteenth note remains subcutaneously preserved as a physically constant basic measure of 432 beats per minute.

The third song ends with a neutralization of the previous pitch order, opening up space for something new and different. This is concretized in a postlude in which the two performers produce only noisy sounds. The noisy sounds themselves also push toward the beginnings of polyphonization, which, however, is made difficult by the amorphous material. Through different sound colorations and attack types, a certain differentiation is nevertheless wrested from the noisy materiality.

René Wohlhauser

René Wohlhauser: Am Rande (At the edge), Duo version for soprano and baritone (2024), on a poem by the composer, Ergon 100, No. 1, music work number 2254, world premiere

Vocal lyrics

Gedicht Nr. 143 bzw. Gedichtsammlung 3, Gedicht Nr. 33 Am Rande 3. Fassung (Anapäst), geschrieben am 30. Juni 2024 von René Wohlhauser 1.) Und am Rande der Nacht, unbedacht halb durchwacht, wanke ich durch den goldenen, windigen Schacht, ungehemmt überwältigt durch minnige Macht. 2.) Und am Rande der Welt, halb entseelt, stramm gestählt, durchgequält, eile ich, bevor Schlaf mich befällt, durch das unliquidierte, vergraupelte Feld. 3.) Und am Rande der Sprache, in begriffsloser Lache, ring' um Worte, Verständnis für all meine Schand', schrei's hinaus gen die stumme und leblose Wand. 4.) Und am Rande des Lebens wurde ich nicht vergebens durch das Dasein geschleift und im Denken versteift. 5.) Und am Rande der Tage jage ich durch die Plage, durch die Schande der Macht, die sich ausdehnt und lacht. 6.) Und am Rande des Suchens, in der Kruste des Kuchens schräg verpixelter Fragen kommt das Dasein zum Tragen.	Poem No. 143 or Poem Collection 3, Poem No. 33 At the Edge 3rd version (Anapaest), written on June 30, 2024 by René Wohlhauser 1.) And on the edge of night, unconsciously half awake, I stagger through the golden, windy shaft, uninhibitedly overwhelmed by loving power. 2.) And at the edge of the world, half lifeless, steeled to the bone, tormented, I hurry, before sleep overtakes me, / through the unliquidated, grey- streaked field. 3.) And at the edge of language, in incomprehensible puddle, struggle for words, understanding for all my shame, scream it out at the silent and lifeless wall. 4.) And on the edge of life, I was not dragged through existence in vain and stiffened in my thinking. 5.) And at the edge of days I chase through the plague, through the shame of power that stretches and laughs. 6.) And at the edge of searching, in the crust of the cake of weirdly pixelated questions, existence comes to fruition.
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7.) Und am Rande des Staunens unbegreiflichen Raunens und mißbrauchten Vertrauens sprießt die Öde des Grauens.	7.) And on the edge of astonishment, incomprehensible murmuring, and abused trust, the desolation of horror sprouts.
8.) Und am Rande berätselnder Bilder, dort gedeihen die Träume bald milder und versenken das Denken im Fühlen und verschrotten Erkenntnis im Schwülen.	8.) And on the edge of enigmatic images, there dreams soon flourish more gently and submerge thought in feeling and scrap knowledge in the sultriness.
9.) Durch die Macht der Gedanken Kommt die Welt bald ins Wanken. Durch den Wahn sich umranken Potentaten – und versanken.	9.) Through the power of thought The world will soon begin to falter. Potentates will entwine themselves in madness – and sink.

Commentary on the Work

If you are on the margins and observe what is happening from there, you have a better overview than if you are in the middle of it. The margin is almost like an extraterritorial point. You have the necessary distance and are still a part of it. You are then, so to speak, on the margins in the middle besides. The marginal view is the sharp analytical gaze that also allows for emotional involvement without being swallowed up. Marginal observations and marginal notes provide orientation. This marginalized existence enables new creative constellations, as what was previously considered fixed can be reconsidered and combined. Marginal artists often create more original and moving works than mainstream prisoners who move in the middle and whose unusual ideas must give way to commercial considerations. At the margins, the world can be experienced anew. But only if you understand the marginal position as a position of strength and not as marginalization and exclusion. From the edge, the world can be understood and shaped in a new way.

René Wohlhauser

René Wohlhauser: Merkglühen (Remembering glow), version for soprano and piano (2024/2025), on a poem by the composer, Ergon 102, No. 3, music work number 2308, world premiere

Vocal lyrics

Poem No. 137

or Poem Collection 3, Poem No. 27

Merkglühen (*Remembering Glow*)

4th version, written on September 4, 9, 19, and 20, 2024 by René Wohlhauser
Language experiments and neologisms that cannot be translated.

1. Teil	2. Teil (<i>Variante des 1. Teils</i>)
Merkglüher, du hohler Armleuchter Gedunktes Gewein Gebein im Kabuff, ein Verseuchter Im Baumraum darein	Merkglüher, frivoler Darmleuchter Gestunktes Gereim Daheim auf Abruf, ein Verscheuchter Im Albtraum geheim
Merkglüher, du freche Saarnadel	Merkblüher, Eisfläche in Babel

In bröckelnder Pracht Entschwinde, du pralles Quastmadel In depperter Nacht	Verschnörkelt belacht Gesinde, gehetzt durch die Fabel Verschnupft und verkracht
Werksprüher, du schales Gewaber Gedrücktes Gedeihn Es duckt sich der alte Liebhaber In schiefe Gestein	Wortsprüher, du schmales Geschnatter Entrücktes Gebein Es zuckt noch der alte Gevatter In schroffem Geschrein
Werksprüher, du spitze Strecknadel In ruckiger Tracht Entflieh' mit dem scheuen Kleinadel In luftiger Jacht	Wortblüher, du scharfe Schrecknadel Mit bissiger Macht Entjuckst du das grantige Madel Als hölzerne Fracht
Die Glut im Blut Die Flut im Hut Die Wut aus Brut Akut kein Mut	Der Hut im Blut Die Flut aus Glut Die Wut im Mut So stinkt die Brut
Merkglüher, du holdes Bemühen Du frühes Verblühen Du sanftes Versprühen Du schnödes Verbrühen	Merksprüher, du frommes Bemühen Du rasches Verblühen Du krasses Versprühen Infames Verbrühen
Glüh, blüh und brüh früh!	Hü, glüh und blüh früh!
Merkeglühen am Verbrühen	Merkeglütter am Bemühen
Das Merkeglühen im Abendgemach ver- wirkt Das Werksprühen im Morgengeläuf um- zirkt	Das Merkeglühen im Sandegestein ver- zwick Das Werksprühen im Morgengesäuf ver- wirkt

Commentary on the Work

The starting point for this composition was a poem by the composer. In it, we find various forms of linguistic expansion, lyrical language experiments, a scratching at the edges of linguistic comprehensibility, the development of new forms of linguistic expression. Initially, a version for soprano solo was composed. This was followed by a version for soprano, bass flute, bass clarinet, and cello.

In this version, an extremely dense interaction takes place between the soprano voice and the three instruments. The instruments are entirely derived from the soprano voice, moving with it, counteracting it, playing around it, counterpointing it, grounding it, amplifying it, questioning it, developing it melodically, or canonically. While the first part is rather tranquil, the second part shows the other side of the coin, so to speak, both lyrically and musically. Lyrically, in that small changes in sound open up new fields of association; musically, in that a lively and oscillating second section emerges from the calm background of the first section. The musical expression often veers toward the grotesque and humorous.

Finally, a version for soprano and piano followed. The immediate accessibility of this music seeks to address the listener directly, creating a close interaction not only between the soprano voice and the instrument, but also between the musicians and the audience.

René Wohlhauser

For René Wohlhauser's biography, see "Biographies of the performers"

Jean-Claude Wolff (*1946, from Paris): **Souffle(s)** (Breath / Breaths), for soprano and piano (2024), on poems by Odile Lefranc, world premiere

Vocal lyrics

Souffle(s) (a series of short poems without titles)

Fleur d'eau s'évapore au matin Une larme de lait vert ruisselle sur la feuille L'éllixir précieux Echoue sur un croissant de lune La feuille se retire et le regard s'étire Rieur du jour qui vient Il naît au clair soleil Ses longs bras enlacent l'Inconnue Qui gît dans son sommeil Au centre de la terre L'arbre déploie ses racines Qui percent l'écorce de servitude Verticale infinie Ses branches au feuillage de lune Ouvrent la porte du ciel Exultent glaciers Torrents fougueux Bleuets de cavalcades Avalanches de stalactites Qui s'affranchissent d'un lac gelé L'iceberg d'agonie fond Dans le disque solaire	Water flower evaporates in the morning A tear of green milk trickles down the leaf The precious elixir Falls on a crescent of moon The leaf withdraws and the gaze stretches Laughing at the coming day He is born in the bright sun His long arms embrace the Unknown Who lies in her sleep At the center of the earth The tree spreads its roots Which pierce the bark of servitude Infinite vertical Its branches with moon-like foliage Open the door to heaven Exultant glaciers Furious torrents Cavalcades of blueberries Avalanches of stalactites Freeing themselves from a frozen lake The dying iceberg melts In the solar disk
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Commentary on the work

This work, the fourth based on poems by Odile Lefranc, concludes this cycle centered around nature and desire. In this work, the initial melancholy is swept away by a jubilation, a jubilation expressed through the vocalizations of the voice and the mixed piano, elements that create a certain harmony around a repeated note and a calm melody on three notes, like the persistence of desire...

Jean-Claude Wolff

Biography

Born in 1946, Jean-Claude Wolff boasts a catalog of around 100 works, ranging from solo instruments to large orchestras. In recent years, he has devoted himself primarily to vocal music, a natural consequence of his friendship with poets such as Michel Passelergue, Odile Lefranc, and François Szabo, as well as his encounter with Andrée Chédid. These works could also be considered a prelude to an opera the composer intends to write based on a novel by Jean Rhys, "Quai des Grands-Augustins." Jean-Claude Wolff's music arises from a sensitive, even emotional, need for sound, but always within the framework of a sophisticated architecture and a rather free writing style.

Yann Windeshausen (*2002, from Munich / Luxembourg): **Atmen, du unsichtbares Gedicht!** (Breathe, you invisible poem!), for soprano, speaking voice and piano (2025), based on a poem by Rainer Maria Rilke, world premiere

Vocal lyrics

(Aus: Die Sonette an Orpheus • Zweiter Teil, I) Atmen, du unsichtbares Gedicht! Immerfort um das eigene Sein rein eingetauschter Weltraum. Gegen- gewicht, in dem ich mich rhythmisch ereigne. Einzig Welle, deren allmähliches Meer ich bin; sparsamstes du von allen möglichen Mee- ren, – Raumgewinn. Wieviele von diesen Stellen der Räume wa- ren schon innen in mir. Manche Winde sind wie mein Sohn. Erkennst du mich, Luft, du, voll noch einst meiniger Orte? Du, einmal glatte Rinde, Rundung und Blatt meiner Worte.	(From: The Sonnets to Orpheus • Part Two, I) Breath, you, invisible poem! Always about individual Being, pure exchange of space. Counter- weight, Through which I rhythmically exist. Single wave who's Eventual sea I am, You, the sparest of possible seas, – Gainer of space. How many of these, spaces, were places already Within me? Many a breeze Is like some son of mine. Do you know me, air, filled with my former places? You once smooth bark, Bole, and leaf of my words. (Translated by A. S. Kline)
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Commentary on the Work

"Breathe, You Invisible Poem!" is the first poem of the second part of "The Sonnets to Orpheus" by Rainer Maria Rilke. Central to this poem is Rilke's breath-turn. The Orphic theme of "transformation" is expressed linguistically through a metonymic series that runs through the entire sonnet: "poem," "space," "gaining space," "positioning spaces," "winds," "air," and "words." Through various motifs and harmonic connections, the setting also attempts to create a musical coherence within this transformation. I conclude with a quote: "Indeed, when the sonnet is recited, it is no longer recognizable as a sonnet. It is merely an invisible poem." (Kathy Zarnegin)

Yann Windeshausen

Biography

Yann Windeshausen belongs to the youngest generation of Luxembourg composers. Born in 2002 in Wiltz, growing up in a musical family, his musical education began at the age of 6 in the music school of his hometown. At the age of 8, he began playing the piano with Paul Huvelle and later with Hana Robotkova at the Conservatoire de la Ville de Luxembourg. He has been playing the trumpet since the age of 11 as well, first with Nico Koch at the Conservatoire de Musique du Nord in Ettelbruck, then with Georges Soyka at the Conservatoire de la Ville de Luxembourg. Moreover, courses as solfège, choral singing and voice training, harmony, form theory and composition with Marcel Reuter, film composition with Jeannot Savania at the Conservatoire de Musique du Nord in Ettelbruck, orchestral conducting, score playing and orchestration with Carlo Jans and Ivan Boumans, Alexander Technique with

Patrick Krysat and singing with Marc Dostert at the Conservatoire de la Ville de Luxembourg completed his impressive general background. After graduating from high school in 2022, he began studying composition with Prof. Moritz Eggert at the Hochschule für Musik und Theater München. Yann Windeshausen's music has been performed regularly in Munich as well as in his home country.

Mihaela Vosgian (*1961, from Bucharest): **After nine hours**, for soprano, baritone and piano (2025), based on three poems by Varujan Vosgian, world premiere

Vocal lyrics

1. After nine hours then it started raining the raindrops had the taste of tears salty and sweet on the other side of Golgotha the trees were crying beholding the redeemer of trees hanging on the cross-shaped man 2. Pietà Holding their arm around the single one The other bearing a grief, an excessively intense one, For a singular body Is the one held around by the arm, the one nevertheless, released The one who is leaving. Take an in-depth look at us, the male and the woman, Mighty and nice-looking, like two Eleusin- ians, and tell us, Our Lord, which of us is the one who's holding arms around the other, the one who has remained behind?	3. The peerless we had danced before the music started in the rhythm of the sacred lights the chestnut trees burst into bloom and before the Eli lama sabachthani (My God, why have you forsaken me?, Jesus on the Cross) I had kept silent without break to avoid being forced to bestow a name on you I muddied the waters in your path so that they would not mirror you the two of us are what we are you the fair one and I her Armenian man writing apart from many sundry books <i>an incunabulum</i> (Books printed in metal type until 1500)
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Commentary on the work

After 9 hours is a cycle of Lieder composed in 2025 for the duo Simolka-Wohlhauser, based on poems belonging to the Romanian writer Varujan Vosgian.

All three poems - *After 9 hours*, *Pietà* and *The peerless* - are spirituals, as a tribute to our Lord Jesus and the Virgin Marie but as well in connection of the higher soul of humans' in their existential journey.

The music follows the profound texts in very contemporary musical language, implying also special extended techniques both on voice or on piano.

The piece is especially created to be played with a baritone and piano as one performer.

Mihaela Vosgian

Biography

Mihaela Vosganian is a composer, performer, researcher and founder of new aesthetics – The *Archetypal trans-realism* in performing art.

She received a degree in composition and a PHD from the Bucharest University of Music, where she is currently a professor of composition and polyphony. Recently she became a member of the European Academy of Science and Art.

The winner of different national and international prizes, she gave lectures at international festivals and conferences events.

As founder and Artistic Director of “Inter-art Contemporary music and Dance Group” she has been toured all over the world during festivals or other artistic events.

Her music has been performed in Romania and internationally and recorded on many composer’s CDs or Anthologies.

Roman Vlad (*1982, from Bucharest): **Spica**, Lied for soprano and piano (2025), on syllables of the composer, world premiere

Commentary on the work

Inspired by the name of the brightest star in the Virgo constellation, the lied *SPICA* evokes a pure inner light, articulated through a musical discourse built exclusively on vowels and abstract syllables. With no actual text, the piece explores the timbral potential of the human voice, treated as an instrument of essential sound poetry.

The piano writing supports and enhances the lyricism of the voice in a sequence of episodes that oscillate between transparency, tension, and capricious playfulness.

A distinct dimension is brought by the *ad libitum* virtuosity cadenza - a space of spontaneous creation in which performers are free to improvise, starting from the preceding atmosphere. This performative insertion turns the lied into a living act, unique in every performance, amplifying the idea of individual brilliance - like the star *Spica* shining in the sonic firmament of the composition.

Roman Vlad

Biography

The Romanian composer and pianist Roman Vlad was born on 11 October 1982 in Bucharest, Romania. In 2006 he graduated the National University of Music in Bucharest, in 2011 he obtained his PhD in music and in 2013 he finished his post-doctoral research studies at MIDAS (Music Institute for Doctoral Advanced Studies), both at the same university. At present, he is a researcher at the Composition Department of the National University of Music in Bucharest. Member of the Union of Composers and Musicologists of Romania (since 2009) and of other artists organisations, pianist specialised in contemporary music, Roman Vlad is the author of many compositions of chamber music, electronic music, ballets, musicals and pop music, played in Romania and also abroad, and awarded with different prizes.

Vlad Răzvan Baci (*1986, from Iași): **Tale from Făgăraș**, for soprano, baritone and piano (2025), based on a poem by Andrei V. Ciobanu, world premiere

Vocal lyrics

We climb to discover the world and our soul, With hearts that are rich and alive. Through rain and through wind, over rocks that we stroll, With conscience as clear as the sky. Our steps lead us up where the gray ridges rise, A blue gentian waits in the cold. Our feet bear the bruises of knife-stones, While whispers of forests unfold. The night falls behind as the daylight ascends, We rest where the mountains are steep. Even the Time, as it rushes and races Allows many moments to keep.	Through mistladen air, dawn ignites in a blaze, Abysses and peaks set aglow. Proud Arpaș demands that our sweat be repaid, The narrow path listens below. But thunder and ice cast a terror so stark, A trail unfamiliar we roam. Făgăraș in the mist, Făgăraș I resist To tell this story back home.
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Commentary on the work

Tale from Făgăraș is written for the duo Simolka-Wohlhauser (soprano, baritone and piano) on a lyrical poem by Andrei V. Ciobanu, Romanian poet and IT engineer. It reflects a profound inner and outer journey through the majestic Făgăraș Mountains of Romania and is structured as a narrative of exploration and resilience. The poem merges vivid natural imagery with introspective elements to evoke the physical and emotional dimensions of mountain climbing. Moreover, the poet conveys a symbolic ascent—both literal and metaphorical—highlighting the spiritual and personal growth that comes from confronting nature's challenges. Descriptions of harsh weather, treacherous trails, and breathtaking views underscore the perseverance and awe that accompany the experience. The poem contrasts serenity and hardship, culminating in a moment of nature's unleashing of its mighty elements - rain, hail and thunder - which the travelers must endure with stoicism if they are to return home to tell the tale. Overall, the piece uses rich, rhythmic language and natural symbolism to explore themes of endurance, self-discovery, and the humbling power of nature. It reads as a tribute to both the beauty and the unforgiving character of the Carpathians, especially the iconic Făgăraș range.

Vlad Răzvan Baci

Biography

Vlad Răzvan Baci (*1986) received his PhD in music, specializing in composition (2016) at the *National University of Music Bucharest (NUMB)*, under the supervision of Prof. Dr. DHC Dan Dedi. Also, at the *NUMB*, he has graduated the Master in Orchestral Conducting (2015) with maestro Horia Andreescu, and the Master in Classical Composition (2013), under the guidance of maestro Dan Dedi. At 15 he was admitted at the "*Katerina Maska*" Conservatory in Athens, where he studied piano interpretation, and graduated with the *arista pampsifi* (ἀρίστη παμπσηφεί) distinction. Throughout his studies, he has obtained multiple national, as well as international scholarships in Germany, Netherlands, Estonia, Greece, Bulgaria.

Recently, Baciú was awarded with the prestigious Fulbright Scholarship at Indiana University, USA.

He has conducted various orchestras and choirs a.o. the *National Symphonic Orchestra of the Teleradio-Moldova Company of Kishinev* or the *Amadeus Chamber Choir*, and the concert was broadcasted by BBC. His works have been performed by renowned performers. He has received many awards, a.o. the first prize at the “Carl von Ossietzky” Competition in Germany. Since 2010, he is the president of the HEART-CORE Cultural Association, which is involved in various cultural projects, with a special focus on promoting contemporary music.

Vladimir Beleaev (*1955, from Chişinău): **Lied ohne Worte** (Song without Words), for soprano and percussion (2025), on the composer’s syllables, world premiere

Commentary on the work

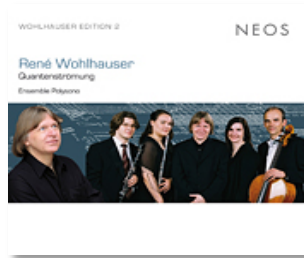
The composer refrains from commenting on the work.

Biography

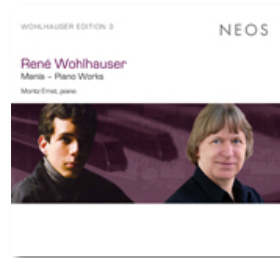
Born on June 18, 1955, in the Republic of Moldova, Beleaev began his musical education in his hometown, where he studied button accordion at the music school. In 1968, he won a national competition and received an invitation to continue his studies in Chişinău at the E. Coca (now C. Porumbescu) High School for Musically Gifted Children. In 1981, he received his diploma in musicology and in 1992 his diploma in composition under B. Dubossarsky at the G. Musicescu Music Academy in Chişinău. He is a member of the Composers' Union of the Republic of Moldova (since 1992) and the Composers' Union of Romania (since 2013). From 2012 to 2016, he served as President of the Composers' Union of the Republic of Moldova. Beleaev's works have been performed at concerts and international festivals in numerous countries, including Romania, Austria, Switzerland, Germany, France, Greece, China, Denmark, Italy, Russia, Belarus, Ukraine, Spain and published by international publishers (Canada, Switzerland, USA).



René Wohlhauser
The Marakra Cycle
NEOS 11308 (1 CD), 2013



René Wohlhauser
Quantenströmung
NEOS 11309 (1 CD), 2014



René Wohlhauser
Mania – Piano Works
NEOS 11416 (1 CD), 2015



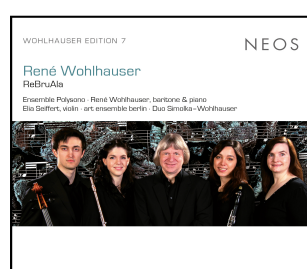
René Wohlhauser
Kasamarówa
NEOS 11605 (1 CD), 2016



René Wohlhauser
vocis imago
NEOS 11719 (1 CD), 2017



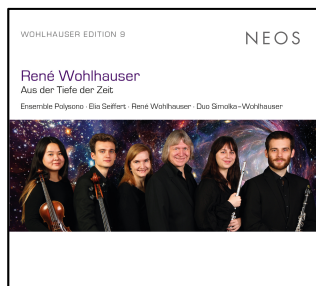
René Wohlhauser
L'amour est une duperie
NEOS 11824 (1 CD), 2019



René Wohlhauser
ReBruAla
NEOS 12016 (1 CD), 2020



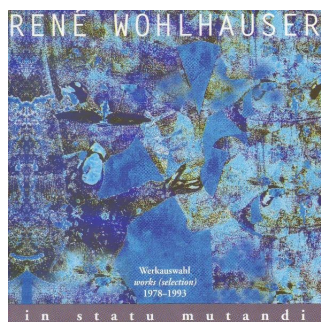
René Wohlhauser
Im lauterem Sein
NEOS 12127 (1 CD), 2021



René Wohlhauser
Aus der Tiefe der Zeit
NEOS 12227 (1 CD), 2022



René Wohlhauser Die
fragmentierte Wahrnehmung
Neos 12329 (1 CD), 2023



René Wohlhauser
in statu mutandi
Creative Works 1026
(1 CD), 1996



René Wohlhauser
Grammont-Porträt
Musiques Suisses 117
(1 CD), 2009



The book "Aphorismen zur Musik", published by Pfauf-Verlag, Saarbrücken

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René Wohlhauser (*1954) **Dunkle Stimmen** Works for various ensemble combinations

Duo Simolka-Wohlhauser

NEOS 12432 (1 CD)
EAN 13: 4260063124327
Release: September 2024
Total playing time: 77:48



“Dunkle Stimmen”, the eleventh CD of the Wohlhauser Edition on NEOS, contains nine works for various ensemble combinations. All compositions were recorded by the ‘Duo Simolka-Wohlhauser’, with the composer himself, alongside soprano Christine Simolka, taking part as a baritone, pianist and percussionist.

The texts set to music are almost exclusively poems written by René Wohlhauser. Only in *Une nuit toute passionnée* he used extracts from a letter from Simone de Beauvoir to Jean-Paul Sartre.

Some of the works, such as *Im lauterem Sein*, *Miramso bale*, *Geworfne Akrobaten* and also *Une nuit toute passionnée*, have already appeared on earlier Wohlhauser Edition CDs, but here in versions with new instrumentation. This impressively demonstrates the multi-faceted range of René Wohlhauser's compositional work.



Wohlhauser Edition 1–10:



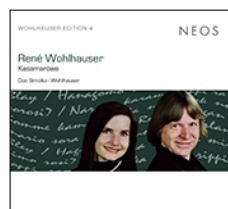
The Marakra Cycle
NEOS 11308 (1 CD)



Quantenströmung
NEOS 11309 (1 CD)



Mania – Piano Works
NEOS 11416 (1 CD)



Kasamarówa
NEOS 11605 (1 CD)



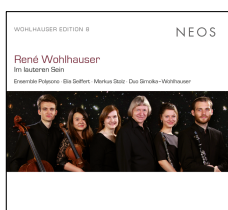
voci imago
NEOS 11719 (1 CD)



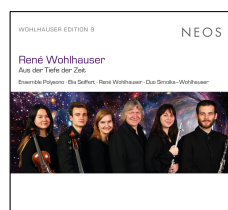
« L'amour est une duperie ... »
NEOS 11824 (1 CD)



ReBruAla
NEOS 12016 (1 CD)



Im lauterem Sein
NEOS 12127 (1 CD)



Aus der Tiefe der Zeit
NEOS 12227 (1 CD)



Die fragmentierte Wahrnehmung
NEOS 12329 (1 CD)

Performer biographies

Christine Simolka, soprano

Born in Lörrach (Deutschland), Christine Simolka completed an eight-year private vocal training with Nicole Andrich and Raymond Henn in Basel. She also attends annual courses with Kurt Widmer, Andreas Scholl, Hanno Müller-Brachmann, and Bobby McFerrin, among others, as well as opera courses at the Basel Music Academy. She continued her studies with Marianne Schuppe and Robert Koller. She performs regularly internationally, primarily with the duo "Christine Simolka, soprano, and René Wohlhauser, piano and baritone," and with the "Ensemble Polysono." With both ensembles, she tours annually through Switzerland and several major European cities (e.g., Basel, Bern, Zurich, Stuttgart, Karlsruhe, Weimar, Erfurt, Cologne, Munich, Hamburg, Berlin, Paris, Vienna, Salzburg, London, and Bucharest). Christine Simolka cultivates a broad repertoire with accompanist René Wohlhauser. In addition to songs and opera arias from the Baroque, Classical, and Romantic periods, she also sings contemporary music (including Berio, Henze, Holliger, Rihm, Ferneyhough, and Wohlhauser). She has performed over 100 world premieres and numerous national premieres. Many compositions have been dedicated to her. Her work has been documented on ten CDs and in numerous radio recordings by Swiss Radio SRF 2 Kultur, Südwestrundfunk, and Bayerischer Rundfunk. You can listen to more than 250 recordings on YouTube.

René Wohlhauser, composition, baritone, piano

Born in 1954 and raised in Brienz (Switzerland), he is a highly versatile musician and one of the most productive, important, and frequently performed composers of his generation. He has created a very extensive oeuvre with a broad stylistic spectrum in various genres, encompassing over 2,300 works and receiving over 100 well-attended performances annually. He has experience as a rock and jazz musician. He primarily composes contemporary art music (including chamber music, orchestral, and stage works). He studied at the Basel University of Music (Robert Suter, Thomas Kessler, and composition with Jacques Wildberger). He subsequently studied composition with Klaus Huber and Brian Ferneyhough. He also took composition courses with Kazimierz Serocki, Mauricio Kagel, Herbert Brün, and Heinz Holliger. He continued his piano studies with Stéphane Reymond and vocal studies with David Wohnlich and Robert Koller. Numerous performances at home and abroad, including at the Schauspielhaus Berlin, Nôtre-Dame-de-Paris, Tokyo, Rome, St. Petersburg, and at festivals in Darmstadt, Odessa, Zurich, Sofia, and Cardiff. Numerous international composition prizes have been awarded, including the Valentino Bucchi Prize, Rome (1978), the Salzburg Cathedral Chapter (1987), the Kranichsteiner Scholarship Prize of the International Summer Course for New Music in Darmstadt (1988), the Eastern Swiss Foundation for Music and Theater (1990), the Lucerne Prize (1991), the Society for Music Pedagogical Research, Zurich (1992), Swiss Radio International (1996), and the Basel-Landschaft Prize 1998. In 2004, the opera "Gantenbein" premiered at the Lucerne Theater. He has toured Europe as a pianist, singer, and conductor with the Duo Simolka-Wohlhauser and the Ensemble Polysono. In 2013, he launched the "Wohlhauser Edition" CD series on the NEOS label (to date, 14 portrait CDs in total). Over 400 videos and over 520 different compositions are available on YouTube. He has been a guest lecturer for composition at the International Summer Courses in Darmstadt (1988-94), at the Odessa Festival (1996-98), and at the International Composers' Workshop in Lugano (2000). Publications include "Musik-Texte" (Cologne), the "Neue Zürcher Zeitung," "Darmstädter Beiträge zur Neuen Musik," "New Music and Aesthetics in the 21st Century," and his book "Aphorismen zur Musik." He is culturally and politically active. He taught composition, music theory, and improvisation at the Basel Music Academy until 2019 (and at the Lucerne University of Music until 1991), and continues to hold a professorship at the Kalaidos University of Music. His works are published by Schweizer Musikedition. Further information: www.renewohlhauser.com