

# GEORG FRIEDRICH HAAS

2. Konzert für Violine und Orchester  
ORF Vienna Radio Symphony Orchestra

Markus Poschner

*de terrae fine*

MIRANDA CUCKSON



# GEORG FRIEDRICH HAAS

## *2. Konzert für Violine und Orchester*

|   |                        |      |
|---|------------------------|------|
| 1 | Präludium              | 3:43 |
| 2 | Kadenz                 | 5:39 |
| 3 | Resonanz und Feedback  | 5:36 |
| 4 | dreistimmige Invention | 1:05 |
| 5 | sgraffito              | 2:13 |
| 6 | sotto voce             | 3:00 |
| 7 | Interludium            | 1:54 |
| 8 | just intonation        | 5:55 |
| 9 | aria                   | 4:11 |

*with ORF Vienna Radio Symphony Orchestra*

*Markus Poschner, conductor*

|    |                |       |
|----|----------------|-------|
| 10 | de terrae fine | 19:52 |
|----|----------------|-------|

**MIRANDA CUCKSON, violin**



With this album, Georg Friedrich Haas and I are very happy to share two very important pieces of music from our years of friendship and collaboration: his **Violin Concerto No. 2** (2017) and **de terrae fine** (2001) for solo violin.

A brilliant creator of sonic experience, Georg puts elements of music into motion with waves of vibrations and rhythmic flux, and a great novelist's sense of pacing and accumulating, shifting layers. In his compositions, sophistication is allied with simplicity and the deep psychological and emotional sources he accesses with his music.

His melodic/harmonic language – his use of microtonality – awakens the ears and imagination to the richness of expression in the distances between notes. This language is very nuanced while feeling and sounding extremely organic. This is because it's based in the physical properties of sound, the overtone series, and the intrinsic throbbing of vibrations and harmonies which we can feel and hear.

I've played *de terrae fine* live many times since meeting Georg in 2009, and I recorded it for my album *Melting the Darkness*. It was at the release concert for that album that Georg said he wanted to write a concerto for me. In both the *Violin Concerto No. 2* and *de terrae fine*, the solo violin is an individual protagonist but in drastically different scenarios: the solo and orchestral mediums are used to express crises internal and external.

Georg composed *de terrae fine* in 2001 during a sabbatical on the Irish coast. At the time, he was mired in personal conflict and depression, and the piece's title, meaning "from the end of the earth", refers to his physical location and to a devastating feeling of isolation and sadness. The piece is essentially an expression of a state of mind, uttered perhaps entirely within the self, or to the surrounding silence. The silence is not just the intrinsic container for the music to exist in, it's charged with significance as a solitude of the mind or self.

*de terrae fine* is remarkable for its extremely gradual build of moment-to-moment tension. Solo violin pieces often involve a substantial use of chords and double-stops, but here, much of the piece is a winding, single line of microtones. Suddenly about two-thirds through the piece, this gives way to a startlingly sweet melody of double-stopped thirds. From this point, the chords and arpeggios fully erupt, piling upward and reaching a raging frenzy – followed by exhaustion and a retreat into silence.

In the *Violin Concerto No. 2*, the music seems to yearn toward melody and warmth but is continually disrupted by disturbing, sometimes violent forces. The orchestra comprises full strings (sometimes one player per part), winds, and brass, percussion, harp, and accordion. The concerto experiments with changing relations between individuals and the collective, and groups within it; at one point fully submerging the solo violin in the orchestral sound; at other times having the full orchestra play extremely quietly with the soloist.

Microtonal harmonies ripple across the many arpeggios and scales, and the pace fluctuates tumultuously, sometimes in contrary layers. Amid these storms, the solo violin's occasional songlike fragments are exposed and poignant.

The concerto is in nine continuous movements: *Präludium*, *Kadenz*, *Resonanz und Feedback*, *Dreistimmige Invention*, *Sgraffito*, *Sotto voce*, *Interludium*, *just intonation*, and *Aria*. It opens with large orchestral swells of harmony, and the solo violin is part of these waves, then breaks away into a cadenza-like movement with tremendous urgency and determination. Over the next several movements, the solo and orchestral violins merge together and drift apart, in a way that's suggestive of the *Violin Concerto* by Alban Berg and its closing fantasia on Bach's chorale *Es ist genug*.

Striking arrival moments of the Haas *Concerto* include *Dreistimmige Invention*, an extremely intense counterpoint between three instrumental groups, in which each line of counterpoint is actually a braid of microtonal clusters; and *just intonation*, a sound-world oasis of glowing harmonies and a sweetly-tuned melody in thirds played by the soloist, as in *de terrae fine*. In the *Concerto*'s final, volatile *Aria*, the solo violin's surges of jagged melody and arpeggios push and pull against an unstable drum pulse that ultimately accelerates and hurtles to the end.

— **Miranda Cuckson**

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**Georg Friedrich Haas** (born in 1953 in Graz, Austria) studied composition at the University for Music and Performing Arts Graz with Ivan Eröd and Gösta Neuwirth, and later with Friedrich Cerha in Vienna. He has taught composition at the University of Music and Performing Arts Graz and the Music Academy in Basel, and in 2013 he was appointed MacDowell Professor of Music at New York's Columbia University, where he continues to teach.

In 2007, he was awarded the Grand Austrian State Prize, and in 2013 he was appointed member of the Akademie der Künste in Berlin and awarded the Salzburg Music Prize. In a 2017 poll, Italian journal *Classic Voice* named Haas the most important living composer, with his work "*in vain*" topping the list of compositions. In the 2023/24 season, he was the "Capell-Compositeur" of the Sächsischen Staatskapelle Dresden and the featured composer of the Vienna Musikverein. In 2025 he was the judge of the Toru Takemitsu Composition Award in Tokyo.

Haas feels both rooted in the European tradition and strongly influenced by the aesthetic freedom of American composers like Charles Ives, Harry Partch, John Cage, and James Tenney. He also repeatedly refers to the musical concepts of composers Giacinto Scelsi and Ivan Wyschnegradsky. His wide-ranging output, including numerous works for large orchestra, works for chamber orchestra, instrumental concertos, eight operas, eleven string quartets, and a variety of chamber music and vocal works, is constantly finding new listeners worldwide – not only at events for new music but reaching audiences for traditionally classical

music. Haas has dedicated his work to the utopian vision of creating a new music that is both expressive and beautiful not despite its newness, but because of it.

His involvement in music theatre, which includes 10 major stage works, plays a significant role in his oeuvre. His most recent operas are *Sycorax* and *Liebesgesang*, premiered in 2021 and 2024 at the Bühnen Bern.

His work *11.000 Saiten*, commissioned by the Busoni-Mahler Foundation and supported by Ernst von Siemens Music Foundation, premiered in 2023 to great acclaim. The work, in which 50 microtonally tuned pianos are arranged in a circle around the audience and a chamber orchestra, opens up an innovative sound spectrum. It had its world premiere in Bolzano, where the international conference "Georg Friedrich Haas – denken in Musik / pensare in musica" also took place at the Conservatory "C. Monteverdi". Further performances of *11.000 Saiten* have followed at the Wien Modern, Holland, Prague Spring, Düsseldorf, and Herrenhausen festivals, and in New York at the Park Avenue Armory.

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Praised recently for "a rare style that fuse[s] precision and elegance with passionate intensity and successful risk-taking" [Berkshire Edge], violinist/violist Miranda Cuckson's playing has, for many years, generated tremendous audience excitement and critical acclaim. In her wide variety of solo and collaborative performances, she continues to evolve and explore. Engaging with Western classical traditions and the many modern musical avenues she has ventured on, Miranda has pursued a personal path motivated by sincere interest and exploration, the expression of any human feelings and experiences, and the realization of virtuosity, craft, and invention. Her particular interests include the playing of stringed instruments in musical cultures and contexts, and the porousness of the arts of interpretation and composition.

In the past few years, Miranda has given celebrated concerto debuts at the Vienna Musikverein (playing Georg Friedrich Haas' *Violin Concerto No. 2*, which she premiered in four countries), and with John Adams at the Ojai Music Festival. Her live performance of the Ligeti *Violin Concerto* with the UC Davis Orchestra was released as a commercial recording to great acclaim.

In addition to her frequent live concerts around the USA and her hometown of New York City, she has been a featured performer internationally at festivals including Wien Modern, Grafenegg, Sinus Ton, Le GuessWho, West Cork, Bard, Frequency, TimeSpans, Lincoln Center, and Ojai, and such presenters as St. Paul's Liquid Music, 92NY, Miller Theatre, Tokyo's Suntory Hall, Mexico City's Palacio de Bellas Artes, the Teatro Colón in Buenos Aires, the Library of Congress, and the Cleveland Museum.

She is a core member of the American Modern Opera Company (AMOC\*), which is working at the forefront of interdisciplinary creation. A passionate participant in

collaborations, she is currently working on new duo projects with pianist Stewart Goodyear and harpist Parker Ramsay.

She and her frequent pianist partner Blair McMillen gave a recital at San Francisco Performances in 2023 and they perform at Boston's Gardner Museum and the Detroit Institute of Art in 2025. Their acclaimed recordings together include their ECM Records album of Bartók, Schnittke, and Lutosławski, the Grammy-nominated "Songs and Structures", playing a duo written for them by Harold Meltzer; Michael Hersch's *the wreckage of flowers*; and a landmark run of albums of duo and solo music by American composers Elliott Carter, Jason Eckardt, Roger Sessions, Ralph Shapey, and Donald Martino.

Miranda's album, with sound artist Christopher Burns, of Luigi Nono's haunting, 50-minute *La lontananza nostalgica utopica futura* was named a Recording of the Year by the *New York Times*, and they have performed it live a dozen times, exploring its spatial and theatrical possibilities in a wide variety of settings. Miranda's solo albums, also acclaimed, include "Világ" featuring the Bartók *Solo Sonata* along with folk-flavored recent works; the Korngold and Ponce violin concertos; and "melting the darkness", a forward-looking compilation of seven microtonal/electronic pieces.

Miranda is the founder of non-profit Nunc, with which she has curated concerts and residencies and produced numerous premieres. An avid writer and speaker about music, she earned her doctorate (and all her music degrees) from The Juilliard School. Dedicated to education, she is on faculty at the Mannes School of Music at New School University.

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Since taking over as Chief Conductor of the Bruckner Orchestra Linz in 2017, **Markus Poschner** and the top Austrian ensemble have received enthusiastic acclaim from audiences and the international press alike. In 2020 he and the Bruckner Orchestra Linz won the Austrian awards "Orchestra of the Year" and "Conductor of the Year".

Already enjoying a long and highly successful collaboration, Markus Poschner will become the new Chief Conductor of the ORF Vienna Radio Symphony Orchestra starting 2026/27. Earlier still, he will take over the position as Principal Conductor of the renowned Sinfonieorchester Basel (from 2025/26), and from 2027/28 the position of Music Director of the Utah Symphony Orchestra, one of the leading American orchestras.

Markus Poschner's recording of the complete Brahms symphonies for Sony Classical with the Orchestra della Svizzera italiana, whose Direttore Principale he has also been from 2015-2025, featured a completely new reading of these works and promptly won the prestigious International Classical Music Award (ICMA) in 2018, succeeded with a further award in the category "Assorted Programme" for his recording of Alfred Schnittke's concert for piano and strings (soloist: Anna Gourari) and Paul Hindemith's *Mathis der Maler* as well as *Die vier Temperamente* in 2025. His recording of Offenbach's *Maitre Péronilla* with the Orchestre National de France was

A photograph of two people standing in front of a large, detailed botanical illustration poster of various mushrooms. The poster features numerous numbered illustrations of different mushroom species, including Amanita, Boletus, and others, with their names written in German. On the left is a woman with short dark hair, wearing a black short-sleeved top. On the right is an older man with glasses and a grey beard, wearing a light blue button-down shirt and dark suspenders.

**Miranda Cuckson · Georg Friedrich Haas**

A close-up portrait of a man with short, grey hair and light blue eyes. He is wearing a dark, possibly black, collared shirt. The background is a plain, light grey.

**Markus  
Poschner**

celebrated by the press, also winning the German Record Critics' Award in 2021. In 2024, Markus Poschner received Special Achievement Award from the ICMA Jury for his cycle of the complete Bruckner Symphonies edition with Bruckner Orchestra Linz and the ORF Vienna Radio Symphony Orchestra.

Since winning the German Conductors Award, Markus Poschner has made guest appearances with many internationally renowned orchestras and opera houses, including Deutsches Symphonieorchester Berlin, Staatskapelle Berlin, Sächsische Staatskapelle Dresden, Bamberger Symphoniker, Dresdner Philharmonie, SWR Symphonieorchester, ORF Radio-Symphonieorchester Wien, Wiener Symphoniker, Orchestre Philharmonique de Radio France, NHK Tokio as well as being present at international renowned opera houses as Staatsoper Berlin, Staatsoper Hamburg, Oper Frankfurt, Wiener Staatsoper and Oper Zürich.

After studying in Munich and assisting Sir Roger Norrington and Sir Colin Davis, Markus Poschner worked as 1st Kapellmeister at Komische Oper Berlin. From 2007 to 2017, he was GMD of the Bremen Philharmonic. In July 2010, the University of Bremen appointed him honorary professor, a title also given to him by Anton Bruckner University Linz in 2020.

Markus Poschner conducted the Bayreuth Festival Orchestra for the first time at its extraordinary guest performance in Abu-Dhabi 2019 with Wagner's Walküre. In July 2022 he opened the Bayreuth Festival conducting Tristan und Isolde and returned there for the revival of the production in 2023.

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The **ORF Vienna Radio Symphony Orchestra** is a top orchestra of world renown. It defines itself in the Vienna orchestral tradition. Marin Alsop took over as Chief Conductor in September 2019. The Vienna RSO is known for its exceptional, bold programming. By combining nineteenth-century repertoire with contemporary pieces and rarely performed works of other periods, the programming often places Romantic era classics in unexpected contexts.

The Vienna RSO regularly performs in two subscription series in Vienna, in the Musikverein and the Konzerthaus. In addition, it appears every year at major Austrian and international festivals. The orchestra has close ties to the Salzburg Festival, musikprotokoll im steirischen herbst and Wien Modern. Tours to Japan and China are a regular part of the Vienna RSO schedule as well. In 2022 the orchestra gave its debut at the BBC Proms, 2023 at the Philharmonie de Paris. Since 2007, the Vienna RSO has successfully collaborated with the Theater an der Wien, thereby gaining an excellent reputation as an opera orchestra. Yet the Vienna RSO is also entirely at home in the film music genre. In 2012, the Vienna RSO recorded the soundtrack to the film *Die Vermessung der Welt* (Measuring the World) and in 2016 to *Kater* (Tomcat) by Händl Klaus, winner of the Teddy Award at the Berlin International Film Festival. The soundtrack of the remake of "Peterchens Mondfahrt" ("Moonbound") by Ali N. Askin was recorded in 2020, the film was in the cinemas in spring 2022.

Until 2022 the orchestra was conducted by composers who have won an Oscar for Best Achievement in Music written for Motion Pictures at the "Hollywood in Vienna" Gala every year. In 2019 the live recording was released as "The world of Hans Zimmer" by Sony Classical.

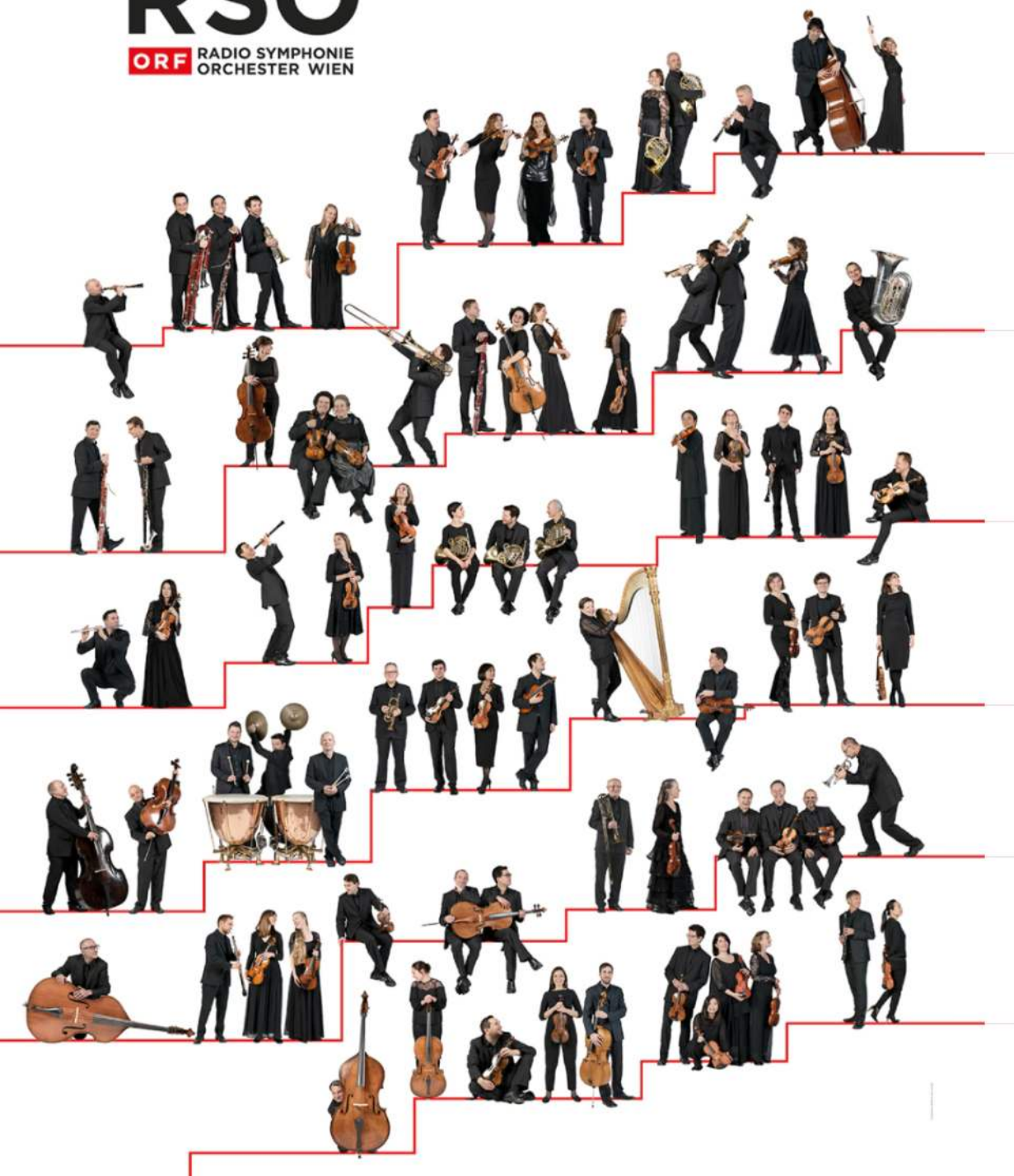
Most of the Vienna RSO performances are broadcast on the radio, particularly on the Österreich 1 station, but also internationally. Moreover, it has been possible to hear the Vienna RSO online for one week after the initial broadcast. Through its growing presence on television, as well as its collaboration with the FM4 young people's station, the Vienna RSO is constantly reaching out to new music lovers; most recently in December 2021 in an FM4 radio session together with the indie rock duo "Cari Cari". Approximately 700 fans support the "Friends of the RSO" association.

Alain Altinoglu, Leonard Bernstein, Ernest Bour, Elim Chan, Christoph von Dohnányi, Christoph Eschenbach, Michael Gielen, Mirga Gražinytė-Tyla, Jakub Hrůša, Susanna Mälkki, Joana Mallwitz, Ingo Metzmacher, Marc Minkowski, Kent Nagano, Andris Nelsons, Kirill Petrenko, Markus Poschner, Wolfgang Sawallisch, Giuseppe Sinopoli, Hans Swarowsky, Lorenzo Viotti and Simone Young are among the guests who have stood on the podium of the Vienna RSO. Internationally renowned soloists who make regular appearances with the Vienna RSO include Renaud und Gautier Capuçon, Christian Gerhaher, Martin Grubinger, Hilary Hahn, Igor Levit, Patricia Kopatchinskaja, Gidon Kremer, Lang Lang, Sabine Meyer, Gabriela Montero, Anna Netrebko, Fazil Say, Daniil Trifonov, Christian Tetzlaff, Maxim Vengerov and Alisa Weilerstein.

The broad scope of the Vienna RSO's recording activities includes works in every genre, among them many first recordings that represent modern Austrian classicists and contemporary Austrian composers. The orchestra has made landmark recordings of works by Friedrich Cerha, all nine symphonies by Egon Wellesz, and first recordings of music by Erich Zeisl. Their live recording of Gottfried von Einem's *Der Prozess*, performed at the Salzburg Festival 2018, was awarded the "Diapason d'Or" and the "Preis der Deutschen Schallplattenkritik". In 2018 the Vienna RSO won the renowned ICMA in the category "Symphonic Music" for its 3-CD-set "Martinů: The Symphonies".

The orchestra's recordings of symphonies by Anton Bruckner conducted by Markus Poschner for Capriccio's 2024 Complete Bruckner Edition were universally renowned by music critics as an outstanding achievement in commemoration of the composer's bicentennial.

The Vienna RSO grew out of Austrian radio ORF's main orchestra in 1969. Under the leadership of its chief conductors, Milan Horvat, Leif Segerstam, Lothar Zagrosek, Pinchas Steinberg, Dennis Russell Davies, Bertrand de Billy and Cornelius Meister, the orchestra has continuously expanded its repertoire, gaining growing international renown.



Tracks 1-9 recorded live 24 November 2023 at the Musikverein, Vienna

Recording director: **Erich Hofmann**

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**ORF Vienna Radio Symphony Orchestra**

Track 10 recorded 26 October 2011 at at James L. Dolan

Recording Studio, New York University, New York City

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Markus Poschner – **Kaupo Kikkas**

ORF Vienna Radio Symphony Orchestra –

**Nancy Horowitz**

Rehearsal photo – ORF Vienna Radio Symphony Orchestra via Instagram

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