

**Viktor Ullmann – Der Sturz des Antichrist (1995)**



Act One (35:23) 1-1 *Warum Sind Wir Gefangen?* 1-2 *Ich Kenne Eure Gedanken* 1-3 *Du Gilst Trotz Deiner Jugend* 1-4 *Du Duldest Nicht Die Schopferkraft Des Ich* 1-5 *Wir Wollen Diese Asche In Die Kirche* Act Two (22:36) 1-6 *Du Bringst Kein Brot*

1-7 *Doch Nicht Wie Jene* 1-8 *Jetzt Darf Ich Sagen*

Act Two (15:42)

2-1 *Sie Lieben Nicht Dies Wort* 2-2 *Bewahr Das Wort In Dir*

Act Three (32:26)

3-1 *Bericht Des Abendblatts* 3-2 *Sonne, Heiliges Gestirn* 3-3 *Bestraft, Weil Er Sich Gegen Mich Verging* 3-4 *Ich Komme, Furst Der Welt* 3-5 *Die Menge Folgt Dem Antichrist*

Ausrufer - Lassi Partanen Dämon - Ulrich Neuwieler Gespenst - Louis Gentile Greis - Monte Jaffé Herrscher - Ulrich Neuwieler Künstler - Louis Gentile Priester - Richard Decker Techniker - William Oberholtzer unvollkomener Engel - Richard Decker Wärter - Monte Jaffé Chor der Oper Bielefeld, Choreinstudierung– Matthias Köhler Bielefelder Philharmoniker Rainer Koch – conductor Bielefeld, 15-16 february, 1995

**Description**

A power-hungry Regent strives to attain world domination. He has already subdued the masses and only three figures resist his power: the technocrat, the priest and the poet – personifications of knowledge, religion and art. The technocrat is instructed to master gravity with his specialised knowledge, to construct a spacecraft and conquer the universe; the priest is ordered to create synthetic food out of stones and the poet is entrusted to extol the greatness of the tyrant in words.

The technocrat and priest are easily won over, but the poet refuses to carry out his task and is thrown into prison. However he is saved by the jailor, in defiance of the Regent, in an initiation

and re-birthing ritual. As the technocrat and priest both fail in their insoluble tasks, the Regent passes sentence on them. He in turn is outwitted by the poet who relies on the strength of the word: the logos in human hearts. The Regent who, in his delusion, would have unhinged the entire world finally crashes into the depths with his spacecraft. --- oreelfoundation.org

Viktor Ullmann (1898–1944) was born on 1 January 1898 in the garrison town of Teschen in Silesia, in what belonged to the Austro–Hungarian Empire and is now a part of the Czech Republic. Educated in Vienna, Ullmann made important contributions to both Czech and German cultural life as a composer, conductor, pianist and music critic. Shaped by his engagement with Schoenberg's musical philosophy, German aesthetics, as well the anthroposophy of Rudolf Steiner, Ullmann understood the role of art as central to human spiritual and ethical development. Prior to his death in 1944, he wrote that “[artistic] form” must be understood from the perspective of Goethe and Schiller as that which “overcomes matter or substance [and where] the secret of every work of art is the annihilation of matter through form—something that can possibly be seen as the overall mission of the human being, not only the aesthetic but ethical human being as well.” Within the context of his own compositions, Ullmann used form as a powerful commentary on his own self–conscious engagement with the traditions of Western art music as he engaged with them in the works of Schoenberg, Mahler and Berg. --- Gwyneth Bravo

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