

fin al punto

Münchener Kammerorchester
Leitung: Hans Stadlmair

The woods so wilde

Ensemble »*Musik unserer Zeit*«, München
Heinz Winbeck (Dirigent)
Hermann Dechant (Flöte)
Ulrich Stranz (Viola)
Erich Ferstl (Gitarre)
Andreas Vonderthan (Schlagzeug)
Walter Neulist (Schlagzeug)
Heidi Sepp (Schlagzeug)
Hermann Holler (Schlagzeug)
Roland Leistner-Mayer (Schlagzeug)
Peter Kiesewetter (Klavier)
Wilhelm Killmayer (Darabukka)
Wilfried Hiller (Orgel)

Schumann in Endenich

Ensemble »*Musik unserer Zeit*«, München

Paradies

Wilhelm Killmayer (Klavier)
unter Mitwirkung von Wilfried Hiller)

Wilhelm Killmayer, geboren 1927 in München, studierte 1945 bis 1950 Klavier, Dirigieren und Komposition, 1950 bis 1953 Musikwissenschaft und war ab 1953 Kompositionsschüler von Carl Orff, lebt in Frankfurt/Main.

Werke für die Bühne: »La Buffonata« »Yolimba oder Die Grenzen der Magie« (beide zusammen mit Tankred Dorst) »La Tragedia di Orfeo« (nach Poliziano) »Une leçon de français«

für Orchester: Sinfonie 1 (Fogli), Sinfonie 2 (Ricordanze), Klavierkonzert

Vokalmusik: Sappho für Sopran und Orchester, Tre Canti di Leopardi für Bariton und Orchester, Shakespeare-Lieder (Tenor und Instrumente), Blasons (Sopran und Instrumente), Salvum me fac (Bariton und Klavier), Altissimu (Sopran und Schlagzeug, Flöte)

Chormusik: Chorwerke nach Texten von Tasso, Goethe, Racine, Charles d'Orleans (Sept Rondeaux für sechs Frauenstimmen), Jacopone da Todi (Lauda für Chor und Orchester), Franz von Assisi (Laudatu), Ungaretti (Cantetto)

Kammermusik: Per nove strumenti, Streichquartett

fin al punto (1970)

Die Ruhe enthält bereits die Katastrophe in sich. Aus der Ruhe wächst die Bewegung, die sich selbst bis an den äußersten Punkt ihrer Kraft treibt, an dem sie dann zusammenfällt. Es ist der Punkt, an dem man aufgibt, hinter dem man ins Freie gelangen kann.

The woods so wilde (1970)

Ich gehe durch die tonkargen spätherbstlichen Wälder und ich höre meinen Schritt und ich höre mein Herz schlagen; ich höre die Geräusche der langsam sich ergebenden Natur und den Widerhall eines Vogelschreis in meiner Erinnerung. Immer tiefer gerate ich in das Innere, wo Erschrecken und Ruhe sich nahe sind, wo die Furcht stillhält.

Schumann in Endenich (1972)

Schumann begab sich in seinem vierundvierzigsten Lebensjahr freiwillig in die Heilanstalt von Endenich; er nahm am Lebenskampf nicht mehr teil. Dieser jugendliche Mensch war mehr und mehr ein »*Fremder Mann*« in einer Umwelt geworden, die erwachsen, »groß« sein wollte. Daran litt er. Die Klaviertaste war für ihn die Nahtstelle zu einer Welt, in die er flüchten, der er sich anvertrauen konnte.

Paradies (1972)

ist das Gegenstück zur Verlassenheit, ist Zusammensein.

PETER MICHAEL HAMEL

How to listen to this Record

This Killmayer record should be heard like a live concert where the listener is present.

There are soft passages followed by abrupt bursts such that the dynamic range on the tape is too great to be transferred to the record.

On account of the true concert space sound the dynamic range cannot be equalized.

The transfer to the record therefore must be done at the expense of a few decibels;

on the record Killmayer's music should sound in an artificial space that conveys the music directly to the listener's own inner space.

Yet, now there is noise.

But, as to "conditional noise" during their music, Killmayer reacts like Morton Feldman: they are an intrinsic part.

The two are similar in many respects:

often very soft -

pianississimo -

fibrous periodicity -

very conscious as to the combination of harmonies and accords.

Both do their composing at the piano.

Both are preoccupied with the "real time".

Both have a certain restlessness

irrespective of (or because of?) their often quiet sounds.

Also, both do not write out of an inner quiet but rather toward it.

The great difference:

Feldman lingers in the quiet -

falls asleep,

Killmayer seeks to relieve the tension at its climax.

He is in distress himself,

treads through the inner depth

("searching for the better ego")

in continuous motives

or in limitation to an ever repeated interval

with sudden heartbeat accompaniment

(melodic passages from his "bella canzona" period).

Then the climax - molto crescendo - percussion tremolo

or the crack of a whip,

a torrent of water.

Schumann ended at Eendenich.
Or the inner gate opens.
Longing for paradise full of anxiety -
at the gate of autodissolution.
Nobody can help,
everybody must find the opening for himself.

The present trend in music
toward deepening helps Killmayer (to say it rudely).
He is in high esteem by the youngest colleagues:
many young Munich composers play his music.
Many older ones like to accept the tension,
expecting the climax.
The avant-garde outlaw establishment values him less
(perhaps because of this).
Killmayer should have formed his feeling of time and tension
by electronic media.
But he has never been attracted
by electronics, tapes or computers.
Musico-sociologically he remains a chamber musician,
he is "threatened" with the appointment to a university,
he makes a living with opera for TV and radio
and theatrical music (which - contrary to teaching -
is despised by Germany's avant-garde).
He is an instrumental composer
and has no technological thinking,
no technical intellect
but rather a literary consciousness.
He is not music-immanent enough
to feel himself an avant-garde,
he is an itinerant musician.
No musician by the head
but musician by thought
with the inner longing
to let himself loose.

Killmayer's music can be listened to
without avant-garde expectations
("Oh, that I have already heard from ...")
and oscillations want to be listened to neither "apperceptively"
nor emotionally,
rather transcendently.
According to Orff, Killmayer's music
should be listened to in a dimmed room:
tones of the soul.

Yentonces comprendio

Musik für 6 Frauenstimmen, Chor
und Tonband

Music for 6 female voices, chorus
and tape

Musique pour 6 voix de femmes,
chœur et bande magnétique

Mary Lindsay	} Sopran (soprano)
Liliana Poli	
Gabriela Ravazzi	

Kadigia Bove	} Stimmen (voices, voix)
Miriam Acevedo	
Elena Vicini	

Coro da camera della RAI, Roma
Chorleitung (Chorus master, maître
des chœurs): Nino Antonellini

Tonband (tape, bande magnétique)

Tontechnik (sound engineer, ingénieur
du son): Marino Zuccheri

Tonregie (sound direction, régie
sonore): Luigi Nono

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of Fonologia of RAI, Milan—Italy

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Produktion · Production · Directeur de
production: Rainer Brock

Aufnahmeleiter · Recording Supervision ·
Directeur de l'enregistrement:
Rainer Brock

Toningenieur · Recording engineer
Ingénieur du son: Klaus Hiemann

Luigi Nono, born in Venice on January 29, 1924. Studied music with G. F. Malipiero, Bruno Maderna, Hermann Scherchen. (Also studied humanities, gaining a doctorate in law at Padua University). Attended the summer schools for new music in Darmstadt from 1950 to 1959, and also taught there. Held courses in England (Dartington), Switzerland (Gravesano) and Finland. Has travelled, lectured and given courses in East Germany, Poland, Czechoslovakia, the Soviet Union, Argentina, Uruguay, Chile, Peru, Venezuela and Cuba. In 1960 he began his experimental studies and composition using the new electro-acoustic equipment at the R.A.I. Studio for Phonology in Milan. Since 1964 has held numerous discussion meetings, including performances of his own works, in Italian towns, workers' cultural centres, factories and universities. These have been organised by syndicates, the P.C.I., the student movement and local bodies (the Teatro Comunale in Florence). In 1973 he spent two months participating together with a group of Italian performers, composers and critics in the series of discussions known as "musica realtà", organised by the local authorities in Reggio Emilia and the metalworkers' union F.I.O.M.

And then he understood (y entonces comprendió)

Composed between October 1969 and January 1970

For: a) six female voices live (three sopranos and three actresses) each according to her individual technique and range of expression (during an earlier session where all experimented together a selection was made); they alternate between sounds and words, performing the work's five episodes as a group or individually.

b) Choir live: fifth episode.

c) continuously running tape, composed of phonetic and semantic material from the six voices. In the second episode metallic and electronic material is also included. In the fifth episode there are three quotations from my work "non consumiamo Marx".

Selected texts: a) from a cycle of poems by Carlos Franqui, who joined in the Cuban revolution but whose attitudes since 1971 have apparently been directed against the Cuban revolutionary regime and seem to me to be in direct opposition to

b) Ernesto "Che" Guevara's last letter to Fidel (1965),

c) the same heroic guerilla's message to the Tricontinental (1967).

The dedication arose from this: "For Ernesto 'Che' Guevara and all his fellow combatants in the Sierra Maestras of the world". This is fundamental to the work's meaning, clearly expressed (fifth episode, choir live) in the last section of the message to the Tricontinental: "Wherever death may surprise us, it will be welcome if our call to arms reaches a sympathetic ear, if another hand reaches out to take up our weapons, and if other people are prepared amidst the din of gunfire to raise their voice in lamentation and to call once again for battle and victory".

The first four episodes are concerned with the following themes:

I. Mythological allegory: "The horse as a magic force" (in Cuba the horse is the main symbol for the forces of energy which man ascribes to himself).

II. Prerequisite for revolution: "The wall used for executions".

III. General sorrow at the disappearance of the legendary Camilo Cienfuegos while flying during a storm: "Camilo in the air", "Camilo in the water".

IV. Nature's spells at night: "The sound in the night".

The fifth episode, "The Battle", with which the work closes, consists of the text of the message to the Tricontinental (choir) sung simultaneously with sentences from "Che's" last letter to Fidel (on tape, various superimpositions with Fidel's own voice) and three quotations from "non consumiamo Marx" (all on tape; material recorded on the streets during demonstrations).