

SIDE 1

1. LABYRINTH

In 1951, when I was artistic director of a small ballet company attached to the National Theatre of Wiesbaden, I wrote this psycho-chamber-jazz ballet for it. It was never staged because the company dissolved before we could put it on. I conducted the score in a concert on the Darmstadt-Frankfurt a.M. Music Festival on May 29th, 1952.

The ballet tells the story of Theseus, Ariadne, and the Minotaur, in a condensed, anagogical and anagrammatical fashion. It is, as a subject, quite similar to Gozzi's "The King Stag" which I composed as an opera three years later.

I. Permanent Menace: Adolescents of Knossos under the threat to be fed to the Minotaur.

II. Cantus choralis: Plea to Theseus to kill the monster.

III. Conflict: Ariadne tries to prevent Theseus from facing the dangers involved by going into the Labyrinth and challenging the Minotaur. But Theseus is adamant.

IV. Variation: She invents the device of the thread stuck to Theseus, made to pull him back out of the Labyrinth in case he would get lost in it.

V. Minotaurus Blues: Theseus in the Labyrinth fights the Minotaur and kills him.

VI. Fantasy in Rose: Theseus and Ariadne happily reunited among the people of Crete who are grateful to be liberated from their nightmare.

2. APPOLLO ET HYAZINTHUS

In the Autumn and Winter of 1948, I spent some time in the small town of Göttingen, where I was looked after by Heinz Poll, a ballet dancer of the local opera house. It was a very quiet time, I liked to walk along the Stadtwall (the rampart) among the glorious autumnal colours, and think of my work. I had just had first performances of my music and felt encouraged. It was there that, among two theatrical works ("Ballet Variations" and "The Magic Theatre") most of "Apollo et Hyazinthus" was written. Some of it I remember. I also wrote sitting on a suitcase in an overcrowded train to Munich, where I would go to visit an old lovely painter, Werner Gilles, whose approach to mythology, art and life had influenced my thoughts and even my composing for many years.

The score of "Apollo et Hyazinthus" I dedicated to René Leibowitz in sign of gratitude for his teaching. The work is a miniature symphonic poem, but at the same time a harpsichord concerto (a similar hybrid form you can encounter 25 years later in my work "Tristan" which was premiered in London in October 1974). All the means of expression in it were then quite new to me, I was discovering and composing my world.

"Apollo et Hyazinthus" was performed for the first time at the Contemporary Music Festival in Frankfurt a.M. on June 26th, 1949.

THE LONDON SINFONIETTA

Nona Liddell, *Violin · Violon · Violine*

Joan Atherton, *Violin · Violon · Violine*

Donald McVay, *Viola · Alto · Bratsche*

Jennifer Ward Clarke, *Cello · Violoncelle · Violoncello*

John Steer, *Double-bass · Contrebasse · Kontrabass*

Sebastian Bell, *Flute · Flûte · Flöte*

Janet Craxton, *Oboe, Cor anglais · Hautbois, Cor anglais · Oboe, Englischhorn*

Tony Coe, *Saxophone · Saxophone · Saxophon*

Antony Pay, *Clarinet, Bass-clarinet · Clarinette, Clarinette basse · Klarinette, Bassklarinette*

* John Stenhouse, *Bass-clarinet · Clarinette basse · Bassklarinette*

Brynly Clarke, *Bassoon · Basson · Fagott*

Barry Tuckwell, *Horn · Cor · Horn*

Elgar Howarth, *Trumpet · Trompette · Trompeta*

David Purser, *Trombone · Trombonne · Posaune*

John Constable, *Piano · Piano · Klavier*

Howard Shelley, *Celeste · Celesta · Celesta*

Sidonie Goossens, *Harp · Harpe · Harfe*

James Holland, *Percussion · Percussion · Schlagzeug*

David Johnston, *Percussion · Percussion · Schlagzeug*

Terence Emery, *Percussion · Percussion · Schlagzeug*

John Donaldson, *Percussion, Marimba · Percussion, Marimba · Schlagzeug, Marimba*

* Robert Howes, *Percussion · Percussion · Schlagzeug*

* Stephen Henderson, *Percussion · Percussion · Schlagzeug*

* John Beadle, *Percussion · Percussion · Schlagzeug*

* Anne Collis, *Percussion · Percussion · Schlagzeug*

* L'Usignolo dell'Imperatore

SIDE 2

1. WIEGENLIED DER MUTTER GOTTES

About Christmas time, 1948, in Göttingen, I found Lope de Vega's "Lullaby" printed (in German translation, I have never been able to see the Spanish original) in a playbill of the local theatre, and set it to music the next day. I think it mirrors quite clearly the tender and happy mood of those months, but is quite different in structure from the other pieces written in that period. They all have one thing in common, though: the same tone row which, I remember, seemed to me the key to all mysteries then. I could write sad music on it as well as sarcastic one, comic and lyrical.

The first performance of this piece seems to have taken place in Duisburg, 1954, under Georg Ludwig Jochum, but I was already living in Italy then. As a matter of fact, I heard it for the first time when I made the present recording.

2. L'USIGNOLO DELL'IMPERATORE

"The Emperor's Nightingale" was written in Spring 1959, during a visit to Wolfsgarten in Hesse, in a room on top of a *volière* with Chinese nightingales in it. It is dedicated to Ludwig and Margareth of Hesse. It is a ballet pantomime as well as a flute concerto; the structure, in its rigour of rhythmic austerity, should bring out the ceremoniality of the action as I imagined it to be put on stage. The story, designed for my music by the Neapolitan composer, Giulio di Maio d'après H. C. Andersen, is told in simple terms.

I. A cavalier with his friends walking in the forest near the sea. They hear the song of the nightingale. They meet the bird and invite it to sing for the emperor who is a child still.

II. The nightingale is presented to the emperor.

III. It sings for him (2 variations and cadenza).

IV. The emperor weeps with emotion.

V. An artificial nightingale is presented at Court.

VI. Song of the artificial nightingale (piccolo flute) which cracks at the end of the song.

VII. The emperor wishes the true nightingale to sing again but it has disappeared.

The emperor falls ill, he is taken to bed.

VIII. Death sits at the bedside, wearing the emperor's crown and sceptre. The emperor is dying. The natural nightingale comes in and begins to fight against Death with its song. Gradually, it forces Death to give back crown and sceptre, and to steal away.

IX. The emperor recovers. Universal happiness.

The first stage performance was on September 16th, 1959, in the Fenice Theatre in Venice during the Biennale, in a show entitled "Spettacoli per bambini", staged by Franco Enriquez. Aurèle Nicolet played the first concert performance during the Berlin Festival the same year.

FACE 1

1. LABYRINTHE

En 1951, je me trouvais chargé de la direction artistique d'une petite compagnie de ballet attachée au Staatstheater de Wiesbaden et c'est pour elle que j'écrivis ce ballet psycho-musique de chambre-musique de jazz. La compagnie fut dissoute avant de pouvoir le monter à la scène et seule la musique reçut une audition, le 29 mai 1952, sous ma conduite, lors du Festival de musique de Darmstadt-Francfort-sur-le-Main.

"Labyrinthe" raconte l'histoire condensée de Thésée, Ariane et le Minotaure sous l'angle de l'analogie et de l'anagramme, et le sujet est très apparenté à celui du "König



HANS WERNER HENZE

(geb. 1926)

A-SEITE:

1. Cantata della Fiaba Estrema (1963)

sulla poesia «Alibi» di Elsa Morante
per soprano, piccolo coro e tredici strumenti

auf das Gedicht »Alibi« von Elsa Morante
für Sopran, kleinen Chor und 13 Instrumente

on the poem "Alibi" by Elsa Morante,
for soprano, small chorus and 13 instruments

sur le poème «Alibi» d'Elsa Morante
pour soprano, petit chœur et 13 instruments

(Flauto, Corno inglese, Clarinetto basso, Fagotto,
Corno, Tromba, Trombone, Chitarra, Arpa, Violino,
Viola, Violoncello, Contrabbasso)

B-SEITE:

2. Whispers from Heavenly Death (1948)

Kantate auf das gleichnamige Gedicht von Walt Whitman
für hohen Sopran und 8 Solo-Instrumente

Cantata on the poem of the same name
by Walt Whitman,
for high voice and 8 solo instruments

Cantate sur le poème du même nom de Walt Whitman,
pour voix aigüe et 8 instruments solistes

(Trompete, Celesta, Harfe, Violoncello, Xylophon,
Vibraphon, Glockenspiel, Kleines Schlagwerk)

3. Being Beateous (1963)

Kantate auf das gleichnamige Gedicht
aus »Les Illuminations« (1872/73) von Arthur Rimbaud
für Koloratur-Sopran, Harfe und 4 Violoncelli

Cantata on the poem of the same name
from "Les Illuminations" (1872/73) by Arthur Rimbaud,
for coloratura soprano, harp, and 4 violoncelli

Cantate sur le poème du même nom extrait
des «Illuminations» (1872/73) d'Arthur Rimbaud
pour soprano-coloratura, harpe et 4 violoncelles

Edda Moser, Sopran

RIAS-Kammerchor (Einstudierung: Günther Arndt)

Fritz Helmig, Harfe (3.)

Eberhard Finke

Wolfgang Böttcher

Peter Steiner

Heinrich Majowski

Violoncello (3.)

Philharmonisches Kammerorchester Berlin

Dirigent: Hans Werner Henze

Texts enclosed

Februar 1966. »Gerade habe ich eine neue Sopranistin gehört. Sie hat mir vorgesungen. Wir werden zusammen arbeiten.« Henze zeigt sich begeistert. — »Wie heisst sie?« — »Edda Moser.« Im April singt Edda Moser unter Henzes Leitung in einem Konzert der BBC in London »Being Beateous« und die »Cantata della Fiaba Estrema«. Es wird ein Erfolg für den Komponisten und seine junge Interpretin.

Auf London folgt Dresden. Wieder singt Edda Moser »Being Beateous« — diesmal auswendig. Ein Aufnahmeteam der Deutschen Grammophon hört das Konzert. Die Telegraphendrähte spielen. Sie ticken das Angebot eines Exklusivvertrages für die Sängerin.

Sie übernimmt von Ingeborg Hallstein die Partie der Autonoe in Henzes »Die Bassariden« in der Aufführung der Deutschen Oper Berlin, die Christoph von Dohnányi dirigiert. Als neuer Generalmusikdirektor Frankfurts offeriert er Edda Moser sofort einen Vertrag. Herbert von Karajan hört sie und verpflichtet sie für seine Salzburger Festspiel-Einstudierung des »Rheingold«. Unter Claudio Abbado singt sie in Berlin Vivaldis »Gloria«, in Hamburg Luigi Nonos »Canto sospeso«. Als Partnerin Fischer-Dieskau übernimmt sie in Karl Richters Aufnahme von Glucks »Orpheus und Eurydike« die Rolle des Amor. Es spricht sich herum: Edda Moser ist eine ausgezeichnete Sängerin für moderne Musik. Aber — und hier zieht man den Hut — sie singt genauso gut Mozart. Für Edda Moser ist das eine die Voraussetzung für das andere. Sie umgeht die Spezialisierung. Sie schöpft aus dem vollen Reichtum des Repertoires. Sie kann es sich leisten. Sie arbeitet sich vor zu den Partien der dramatischen Koloratursopranen: Königin der Nacht, Konstanze, Lucia, Gilda, Violetta, Fiordiligi — das ist das Ziel.

Die Erfahrungen aus dieser Arbeit investiert sie in ihre Interpretationen moderner Musik. Gesangstechnik tritt in den Dienst interpretatorischer Formanalyse, bewahrt diese aber gleichzeitig davor, in Nüchternheit zu veröden. Sie blüht auf im Gesang, verwandelt in einem künstlerischen Durchgangsprozess. An seinem Ende erlöst sich die Strenge der Formen zu jener Musik, die dem Komponisten vorschwebte. Gil.

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February 1966: "I have just heard a new soprano. She has sung to me. We shall work together." Hans Werner Henze was enthusiastic.—"Her name?"—"Edda Moser." That April, at a B.B.C. recital in London, Edda Moser sang Henze's "Being Beateous" and "Cantata della Fiaba Estrema" under the composer's direction. The event was a success both for Henze and for his young soloist.

After London came Dresden. Edda Moser sang "Being Beateous" again—this time from memory. A Deutsche Grammophon recording team heard the concert. The telephone wires began to buzz, and the singer was offered an exclusive contract.

She took over from Ingeborg Hallstein the rôle of Autonoe in Henze's "Die Bassariden" when the opera was performed at the German Opera, Berlin, conducted by Christoph von Dohnányi. As the new General Musical Director of Frankfurt he at once offered Edda Moser a contract there. Herbert von Karajan heard her, and engaged her for his Salzburg Festival production

of "Das Rheingold". She sang under Claudio Abbado in Vivaldi's "Gloria" in Berlin, and in Luigi Nono's "Canto sospeso" in Hamburg. She takes the part of Amor, as partner of Fischer-Dieskau, in Karl Richter's recording of Gluck's "Orpheus and Eurydice". It has become common knowledge that Edda Moser is a magnificent singer for modern music. But—and we should take off our hats to her for this—she sings Mozart equally well. To Edda Moser the one presupposes the other. She refuses to be type cast. She draws on the riches of the entire repertoire, and is fully equipped to do so. She worked on dramatic coloratura soprano rôles: the Queen of Night, Constanze, Lucia, Gilda, Violetta and Fiordiligi—these were her goal.

She has invested the experiences thus acquired in her interpretations of modern music. Vocal technique is put to the service of interpretative analysis of form, at the same time preventing this from becoming drily academic. The interpretation blossoms out in song, transformed into a seemingly free artistic process, as the rigidity with which notes have to be set down on paper gives place to that music which the composer imagined.

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Février 1966: « Je viens d'entendre une nouvelle soprano. Elle m'a fait entendre sa voix. Nous travaillerons ensemble. » Henze fait montre d'enthousiasme. — « Comment s'appelle-t-elle? » — « Edda Moser. » En avril Edda Moser participe, sous la direction de Henze, à un concert de la BBC à Londres et chante « Being Beateous » et la « Cantata della Fiaba Estrema ». Ce fut un succès de premier ordre pour le compositeur et sa jeune interprète.

Dresde succéda à Londres. Edda Moser chanta à nouveau « Being Beateous », mais par cœur. Une équipe de la Deutsche Grammophon écouta ce concert. Le téléphone entra en jeu. Il proposa un contrat d'exclusivité à la cantatrice.

Celle-ci remplace Ingeborg Hallstein dans le rôle de « Autonoe » des « Bassarides » de Henze, dirigées sur la scène de la « Deutsche Oper » de Berlin par Christoph von Dohnányi. En tant que nouveau Directeur général de la Musique à Francfort, il offre un contrat à Edda Moser. Herbert von Karajan entend également la cantatrice, il l'engage pour la représentation de « L'Or du Rhin » à son Festival de Salzbourg. Sous la direction de Claudio Abbado elle chante le « Gloria » de Vivaldi à Berlin, le « Canto sospeso » de Luigi Nono à Hambourg. Elle participe en tant que partenaire de Fischer-Dieskau, dans le rôle d'Amor, à l'enregistrement que Karl Richter fait de « L'Orphée et Eurydice » de Gluck. Cela commence à se savoir: Edda Moser interprète parfaitement la musique moderne. Mais — et cela vaut un coup de chapeau — elle chante tout aussi parfaitement Mozart. Pour Edda Moser l'un ne va pas sans l'autre. Elle refuse la spécialisation. Elle puise à toutes les richesses du répertoire. Elle peut se le permettre. Elle travaille les parties vocales des sopranos dramatiques légères: la Reine de la nuit, Constance, Lucia, Gilda, Violetta, Fiordiligi — voilà le but.

L'expérience amassée au cours de ce travail est investie dans l'interprétation de la musique moderne. La technique du chant se met au service de l'interprétation et de l'analyse des formes tout en les préservant du prosaïsme. Edda Moser s'épanouit, se métamorphose en chantant. A la fin, la sévérité des formes se transforme en cette musique dont l'image était présente à l'esprit du compositeur.



EDDA MOSER

Instrumentalisten des Philharmonischen Kammerorchesters Berlin: (in den Kantaten Nr. 1 und Nr. 2)

Karlheinz Zöllner, Flöte (1.)

Gerhard Stempnik, Englisch-Horn (1.)

Frank-Ullrich Wurlitzer, Bassklarinette

Hans Lemke, Fagott (1.)

Gerd Seifert, Horn (1.)

Fritz Wesenigk, Trompette (1., 2.)

Karl-Heinz Duse-Utesch, Posaune (1.)

Karl Heinz Böttner, Gitarre (1.)

Fritz Helmig, Harfe (1., 2.)

Alfred Malecek · Rudolf Hartmann

Horst Rosenberger · Alexander Dietrich

Emil Maas · Johannes Blau, Violine (1.)

Kunio Tsuchiya · Peter Muck · Martin Fischer

Lutz Steiner, Viola (1.)

Eberhard Finke (1.) · Wolfgang Böttcher (2.)

Peter Steiner (1.) · Heinrich Majowski (1.),

Violoncello

Rainer Zepperitz, Kontrabass (1.)

Horst Göbel, Celesta (2.)

Gerassimos Avgerinos, Schlagzeug (2.)

Axel Knuth, Xylophon (2.)

Hans-Dieter Lembens, Vibraphon (2.)

Hans Hansen, Glockenspiel (2.)

Henze's Vocal Compositions

It is a cause of surprise that Hans Werner Henze, who in his operas and many other compositions has evolved a vocal style which is both extremely singable and offers a wide range of expressive possibilities, wrote his first opera "Das Wundertheater" not for singers but for actors. He may therefore be said to have embarked upon his work in the sphere of dramatic music at point zero. The spoken word, not singing, was his starting point. A certain diffidence vis-à-vis opera determined the nature of his first work of an operatic character.

However, it had been preceded by several vocal compositions: choral pieces on texts by Goethe, Villon and Lope de Vega, and the concert aria "Der Vorwurf", to words by Franz Werfel. Also among this group of early attempts to draw the human voice into a composition, and to assign to it the principal rôle which it was later to claim with ever-increasing insistence, is the Whitman Cantata "Whispers from Heavenly Death" (1948). The brief form of the almost aphoristic poem originally inspired Henze to a composition for piano and voice, and it was only later that he re-wrote it for eight solo instruments and high soprano. For the first time in his career he attempted on that occasion to employ the twelve-tone system, in whose use he had recently been instructed to fashion a vocal line, around which a web of sound is woven by trumpet, celesta, harp, cello and small percussion instruments. The scoring is distantly reminiscent of that which Pierre Boulez was to choose a few years later for his "Marteau sans maître".

Fifteen years after the Whitman Cantata appeared "Being

Beauteous" and the "Cantata della Fiaba Estrema", links in a chain of works which also included the Giordano Bruno Oratorio "Novae de Infinito Laudes", the "Six Absences", the 5th Symphony, the "Choral Fantasia", the "Ariosi", the "Lucy Escott Variations", and "Los Caprichos". They stand between the operas "Elegy for Young Lovers" and "Der junge Lord".

"Being Beauteous", for which Henze had made sketches and studies at Castelgandolfo in 1962, was completed after his return from America. He had gone to New York—for the first time in his life—to be present at the world première of his 5th Symphony under Leonard Bernstein. He had left New York quickly, oppressed by the teeming impressions of the city—Harlem by night, and the all-pervading atmosphere with its blend of sweetness and apprehension, decay and danger. He incorporated the essence of this atmosphere into the sketches which he had left behind in Italy, and fashioned them into "Being Beauteous". Only after the composition was clear in his mind's eye did Henze look around for a suitable text, and he recalled to mind Arthur Rimbaud's hallucinatory verses, his ecstatic works shot through with alarming visions. In the "Illuminations", which the poet wrote in 1872/73, he found "Being Beauteous", a "prose poem".

Henze set each of Rimbaud's phrases as an aria in miniature, illustrated by interjections of the four cellos and harp, which constitute the small instrumental ensemble. Despite the intensity of feeling the music has a clear formal shape, which derives from a wide diversity of rhythmical

patterns. Strict construction preserves the continuity of the melodic line spun out by the instruments. The voice surrounds this line with arioso lyricism. In the Interlude before the last Aria the muted cellos arrive at the verge of silence. Then, below tranquil harp triplet figures, the voice is heard again—a suggestion of rapture which transcends pain and sings its way to Nirvana.

It is not known where and when Elsa Morante was born. She is at present living in Rome. She has published a number of works, including "Menzogna e Sortilegio" (Falsehood and Sorcery), 1948, "L'Isola di Arturo" (Arthur's Island), 1957, and "Lo Scialle Andaluso" (The Andalusian Shawl), 1964. The poem "Alibi", which Henze has set, is taken from a collection which appeared under the same title in 1959.

It seems as though this composition—the "Cantata della Fiaba Estrema"—with its succession of choruses and solo numbers, had the cantatas of Bach as its model. This is especially clear in the Chorale of the "Cantata": on the melody "Mein liebster Jesus, was hast du verbochen", it introduces the intervals of the theme in all four parts, and varies it.

The "Cantata" is a dream piece, in which the imagination has invented a human being. Henze has attempted to follow the lines of the poem, and to interpret them through his music.

Klaus Geitel

Cantata on the poem of the same name by Walt Whitman

Darest thou now, o soul
Walk out with me toward the unknown region,
Where neither ground is for the feet
Nor any path to follow?

No map there, nor guide,
Nor voice sounding. Nor touch of human hand.
Nor face with blooming flesh,
Nor lips, nor eyes are in that land.

III

I know it not, o soul.
Nor dost thou. All is a blank before us.
All waits undream'd of
In that region, that inaccessible land.

IV

Till when the ties loosen,
All but the ties eternal, Time and Space,
Nor darkness, gravitation, sense nor any bounds
bounding us.

Then we burst forth,
We float in Time and Space,
O soul, prepared for them,
Equal, equipt at last.
(O joy! O fruit of all!)
Them to fulfill, o soul.

*Cantate sur le poème du même nom extrait des «Illuminations»
(1872/73) d'Arthur Rimbaud*

Devant une neige, un Être de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré. — Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la Vision, sur le chantier. Des blessures écarlates et noires éclatent dans les chairs superbes. — Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, — elle recule, elle se dresse. Oh! nos os sont revêtus d'un nouveau corps amoureux.

O la face cendrée, l'écusson de crin, les bras de cristal! le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

KAMMERMUSIK

In "Kammermusik" again we come close to ancient Greece. This time it is not in the way of an expressionistic glance onto broken sculptures in a November garden, or by ways of a dream of bodies, glittering sunlight, and monsters. This time it is an encounter between Germany and Greece in the vision of a poet who has clouds of madness around his head, and who stammers in fragments, with beautiful, seemingly dislocated, phrases. I can feel this link to the ancient world, understand it. In our eyes our landscapes turn into hellenic features.

A number of sketches for this work I made in Greece in the summer of 1958. When the work was completed, I dedicated it to Benjamin Britten. It was first performed in November 1958 in Hamburg, sung by Peter Pears. The guitar music was played by Julian Bream. I conducted members of the radio orchestra. 1963, I added an epilogue to it, on the occasion of my old friend Josef Rufer's 60th birthday. In this epilogue, I pick up the mood of the whole work once more and introduce a semi-quotation from Schönberg's 1st chamber symphony as a sign to Rufer, whose life and thought are all most affectionately concerned with the late Viennese master.

**'In a beautiful blue sky' —
Friedrich Hölderlin**

The metal roof of the church tower blossoms in a beautiful blue sky. The cry of swallows hovers round it, the most thrilling blue surrounds it. The sun travels high over it and colours the thin metal; above it in the wind the weathercock crows silently. Then if someone descends the stairway under the bells, it is suspended life, because when the shape is so very detached, the sculptured form of man is emphasised. The windows through which the bells sound are like gates opening on to beauty. For because the gates are close to nature, they resemble the trees of the forest. But purity is also beauty.

From inner diversity arises a true spirit. The images are so simple, so very holy, that really one is often afraid to describe them. The heavenly ones, however, who are always good, are virtuous and joyful, possessing everything as their kingdom. Man may imitate that. When life is nothing but toil, may a man look up and say: "I wish to be like that too"? Yes. As long as pure kindness abides in his heart, man can measure himself against God not unfavourably. Is God unknown, or is he manifest like the sky? I think the latter is more likely. Man's measure can be no less. Man lives on this earth praiseworthy and poetic. Yet the shadow of the starry night is not purer, if I can put it like that, than man, who is called the image of God.

What is the measure of God on earth? There is none. For the creatures God made cannot impede the course of his thunder. A flower is beautiful too, for it blossoms under the sun. Often in life the eye perceives

THE LONDON SINFONIETTA

Nona Liddell, *Violin · Violon · Violine*
Joan Atherton, *Violin · Violon · Violine*
Donald McVay, *Viola · Alto · Bratsche*
Jennifer Ward Clarke, *Cello · Violoncelle · Violoncello*
John Steer, *Double-bass · Contrebasse · Kontrabass*
Sebastian Bell, *Flute · Flûte · Flöte*
Janet Craxton, *Cor anglais · Cor anglais · Englischhorn*
Antony Pay, *Clarinet, Bass-clarinet · Clarinette, Clarinette basse · Klarinette, Bassklarinette*
Brynly Clarke, *Bassoon · Basson · Fagott*
Barry Tuckwell, *Horn · Cor · Horn*
Elgar Howarth, *Trumpet · Trompette · Trompette*
David Purser, *Trombone · Trombonne · Posaune*

living things which could be described as much more beautiful than the flowers. Oh! I know that well. For does it please God that one should bleed in body and heart, and completely cease to exist? I believe the soul must remain pure, otherwise the voice of many birds and the winged eagle with songs of praise rise to the Almighty. This is essence and form.

Beautiful stream, how touching you look as you bubble along so brightly, like the eye of God through the Milky Way. I know you well, and tears gush from my eyes. I see serene life bloom all around me in the forms of creation, for, not unreasonably, I compare it with the lonely doves in the churchyard. But the laughter of men seems to grieve me, for I possess a heart.

Would I like to be a comet? I think so. For they are as swift as birds; they blossom in fire and are as pure as children. The nature of man cannot presume to wish for greater things. The serenity of virtue also deserves to be praised by the true spirit, which hovers between the three pillars of the garden. A beautiful maiden must adorn her head with myrtle blossom, because she is simple in her nature and her feelings. Indeed, there are myrtles in Greece.

When a man looks into a mirror, and sees his image there, as in a painting, it resembles the man; the image of the man has eyes, whereas the moon has light. Perhaps King Oedipus has one eye too many. His sufferings seem indescribable, inexpressible, inconceivable. If the drama presents such an idea, this is why. But how do I feel when I think of you now?

As if by a stream I am swept along by the ending of something which extends as wide as Asia. Of course Oedipus undergoes this suffering. Of course that is why. Did Hercules suffer too? Indeed; did not the Dioscuri suffer too in their friendship? For that is suffering, to be in conflict with God, like Hercules. And to share immortality when life is so desirable, that is suffering too. But it is also suffering when a man is covered with summer-blisters, is wholly covered with many summer-blisters! The beautiful sun does that: for it makes everything grow. It leads young men along their paths with the delights of its rays as if with roses. The sufferings of Oedipus seem like a poor man complaining that there is something he lacks. Son of Laius, poor stranger in Greece! Life is death, and death is also a life.

SIDE 2

IN MEMORIAM: DIE WEISSE ROSE

Winter 1964-65, while at work with the composition of "The Bassarids", I wrote this work as a contribution to the Congress of the European Antifascist Resistance, held in Bologna in March 1965. I chose the occasion to remind audiences of one of the groups who attempted open resistance to the Nazi regime inside Germany. This movement was called "The White Rose" and the same name appeared on the numerous antifascist leaflets composed by their founders, the students Hans and Sophie Scholl, Christoph Probst, Alexander Schmorell, Willy Graf, and the Munich University Professor, Kurt Huber. The movement began its activities in 1942 in Munich, but quickly spread to other important cities and gained a membership number of more than a hundred. A year later the founders were arrested, tried, condemned, executed. They defended themselves with great courage and died proudly for their ideas.

My work in their honour is a double fugue, and obviously inspired by and composed in the sense of Bach's "Musikalisches Opfer" structures.

FACE 1

KAMMERMUSIK

"Kammermusik" nous ramène près de la Grèce antique. Il ne s'agit pas cette fois d'expressionnisme, d'un regard jeté sur des sculptures écroulées dans un jardin de novembre, d'un rêve de beauté plastique et de monstres fabuleux sous le soleil radieux. Il s'agit d'une rencontre entre l'Allemagne et la Grèce vue avec les yeux d'un poète perdu dans les fumées de la folie, bégayant des bribes de phrases prodigieuses et apparemment décousues. Je peux sentir ce lien avec le monde antique, je peux le saisir. Devant nos yeux s'hellénisent nos paysages.

Je fis quelques esquisses de cette oeuvre en Grèce pendant l'été de 1958. Une fois achevée, elle fut dédiée à Benjamin Britten. Elle fut jouée pour la première fois, à Hambourg en novembre 1958, avec Peter Pears pour la partie vocale, Julian Bream à la guitare; je conduisais l'orchestre de la station de radiodiffusion. En 1963, à l'occasion du soixantième anniversaire de mon vieil ami Josef Rufer, j'ajoutai un épilogue où se retrouve le sentiment de toute l'oeuvre, et j'y introduisis un rappel

Side 1: Band 1.

HANS WERNER HENZE: COMPASES para preguntas ensimismadas—
Music for Viola and 22 players

LONDON SINFONIETTA
CONDUCTED BY HANS WERNER HENZE
HIROFUMI FUKAI solo viola

Side 2: Band 1.

HANS WERNER HENZE: 2nd VIOLIN CONCERTO (for solo violin, tape,
voices and 33 instrumentalists, using the poem "Hommage à Godël", by
Hans Magnus Enzensberger)

Voices: (1) Brenton Langbein
(2) Alan Evans
(from electronically modified pre-recorded tape)
(3) Robert Bateman

LONDON SINFONIETTA
conducted by HANS WERNER HENZE
BRENTON LANGBEIN solo violin

HANS WERNER HENZE

was born in Westphalia and began his formal studies at the Staatsmusikschule in Braunschweig. After a period of military service he continued his studies privately with Wolfgang Fortner until in 1948 he was appointed musical adviser to the theatre in Konstanz in collaboration with Heinz Holpert. From 1950 to 1952 he was artistic director and conductor of the Wiesbaden ballet but then moved to Italy where he now lives permanently.

He is now established as one of the world's foremost composers whose works, which include operas, ballets, six symphonies, choral and chamber music, are performed regularly in all the major music centres of the world.

HANS WERNER HENZE

Né en Westphalie, c'est dans le Brunswick, à la Staatsmusikschule (Ecole de Musique d'Etat) que Hans Werner Henze commença à étudier sérieusement la musique. Ses études, après un intervalle militaire, se continuèrent, à titre privé, avec Wolfgang Fortner jusqu'en 1948, date à laquelle Henze fut nommé conseiller musical du théâtre de Constance où il travailla en collaboration avec Heinz Holpert. De 1950 à 1952, il fut directeur artistique et conduisit l'orchestre du ballet de Wiesbaden. Il s'établit ensuite en Italie où il réside actuellement.

On s'accorde à voir en Hans Werner Henze l'un des premiers et des plus avancés parmi les grands compositeurs internationaux. Ses oeuvres, qui comprennent opéras, ballets, six symphonies, de la musique pour chœurs et de la musique de chambre, sont constamment jouées dans tous les principaux centres mondiaux de la musique.

COMPASES PARA PREGUNTAS ENSIMISMADAS

Music for Viola and 22 Players

"Compases para preguntas ensimismadas" was begun in the summer of 1969 and completed in the spring of 1970. Small groups of other string instruments are attached to the monologuing viola, together with a wind sextet and a number of percussion instruments. The work is compounded of small, moulded cells; some of them are to be played in strict time, and others in groups of notes whose durations are regulated by second-timings, and whose rhythmic execution is left to the players' discretion. The core of the work consists of a cantilena, a long, continuous, horizontal line, which, right up to the end of the piece, secures for itself still greater expansivity. This music is like taking short notes on transient moods, the vibration of the strings like the rustling of leaves in the wind. There are letters, which could not be written, because the nature of their content can only be imparted through sound, just as sound itself accomplishes communication of a sort, which cannot be realised in any other way.

COMPASES PARA PREGUNTAS ENSIMISMADAS

Pour alto et vingt-deux instrumentistes

Compases para preguntas ensimismadas fut commencé pendant l'été de 1969 et terminé au printemps de 1970. Un alto monologue: d'autres cordes, par petits groupes, s'unissent à lui, comme le font aussi des instruments à vent (un sextuor) et un certain nombre d'instruments à percussion. Le morceau est formé de courtes cellules modelées; quelques-unes doivent être jouées selon un temps strictement défini, d'autres se constituent en groupes de notes dont les durées sont données en secondes, le rythme étant laissée à la discrétion des interprètes. La partie centrale constitue une cantilène—une ligne droite, longue, continue, qui se déploie toujours davantage jusqu'au terme. Les cordes frémissent comme feuilles au vent. On dirait des impressions fugitives qu'on note à la hâte. Il est des missives qui n'ont pu être écrites: seul le son, dans sa communication privilégiée, peut transmettre la nature de leur message.



Hans Werner Henze
Violin Concerto No. 2

For solo violin, tape, voices and 33 instrumentalists, using the poem 'Hommage à Gödel' by Hans Magnus Enzensberger.

In 1971, twenty-two years after my first Violin Concerto, I composed a second. This has several interlinked sections and a concertante solo part, so that the title is quite appropriate and not, as might be thought, simply an expedient; the whole, however, is not just a conventional concerto. It is very nearly a stage piece, but not quite. Enzensberger's poem determined the form of the music. The poem itself is projected into the music from a tape. The voice has undergone electronic treatment, so the words are not completely audible any more and should therefore be studied beforehand by the listener. They have become part of the general sonority. Only the last conclusive lines are uttered 'live' again, by a gentleman in the audience.

There is also to be found something of my own personalized attempts at 'action music', variants on my *El Cimarrón* and on *The Tedious Way to the Place of Natascha Ungeheuer*. The virtuoso makes his appearance as the Romantic Age would have seen him—as a conjuror and sorcerer, enveloped in tragedy—but here presented in the version of a Baron Münchhausen who, entangled in a dialectic imbroglio, tries in vain, right to the very end of the work, to drag himself out of the bog by the scruff of his neck; or rather, who keeps on playing his fiddle with a display of infinite optimism.

From time to time, strands of music from the other violins can be heard in counterpoint with the soloist, and these passages are treated through synthesizers. Fragments of Elizabethan and Romantic music rise to the surface and sink back. These could be regarded as aural signposts, but might also become aural traps and lead the listener to arrive at sophisms. The polyvalency of closed forms, aleatory, the overlapping of vocal scenes, concert music and theatre is intended to please at first sight and hearing, and to come as easily as Enzensberger's poem appears to do. The listener, however, should not stop there. Ideally, the subject of the poem—the theorem of the mathematician Gödel—should be recited by the soloist. It reads (in Enzensberger's version):

"In every sufficiently rich system of axioms propositions exist that have a meaning which within the system itself cannot be proved nor refuted, unless, of course, the system is inherently inconsistent."

CONCERTO POUR VIOLON No. 2

Pour violon solo, bande, voix, et trente-trois instrumentistes, sur le poème "Hommage à Gödel" by Hans Magnus Enzensberger.

En 1971, vingt-deux ans après mon premier concerto pour violon, j'en composai un second. Il est caractéristique par ses différentes sections qui s'entrecroisent et sa partie solo concertante qui lui vaut son titre, titre tout à fait approprié et qui n'est pas simplement un échappatoire. Et pourtant, il ne s'agit pas d'un concerto dans la forme généralement admise: c'est presque du théâtre. La forme musicale a été déterminée par le poème d'Enzensberger qui est projeté dans la musique à partir d'une bande de magnétophone. La voix sur la bande, traitée électroniquement, n'est plus parfaitement audible; l'auditeur doit donc connaître par avance le texte. Seules les lignes finales sont prononcées normalement, par une voix "vivante" venue de l'audience. La musique comporte aussi quelque chose de mes propres essais dans le domaine de l'"action music", variantes de mon *El Cimarrón* et du *Langwierigen Weg in die Wohnung der Natascha Ungeheuer*. Le virtuose fait une apparition, une vision digne du romantisme: sorcier, conjurateur, nimbé de tragique; mais il surgit ici comme une sorte de Baron de Crac qui, empiété dans une dialectique embrouillée, cherche vainement à se tirer du borborygme par le collet, ou plutôt persiste à exhiber sur son violon un optimisme sans bornes. De temps en temps, des effluves de musique venus d'autres violons se font entendre en contrepoint avec le soliste; ces passages sont traités synthétiquement. Des fragments de musique ancienne, élisabéthaine et romantique, viennent éclore à la surface sans s'y maintenir. Marginales, elles semblent toujours proposer une solution, mais elles peuvent tout aussi bien égarer l'auditeur dans les sophismes. La plurivalence des formes fixes, la méthode aléatoire, le chevauchement des scènes vocales, la musique de concert associée à une idée de théâtre, tout est calculé de façon à sembler ne vouloir au prime abord que chercher le plaisir de l'oreille et de l'oeil. Mais l'auditeur ferait bien de ne pas s'y arrêter. Un sujet, qui est le théorème du mathématicien Kurt Gödel, est exposé, en principe par le soliste, et Enzensberger l'énonce de la façon suivante:

Dans tout système suffisamment riche en données il existe des propositions qui dans le cadre du système lui-même ne peuvent être ni démontrées ni réfutées à moins, bien entendu, que le système lui-même ne soit intrinsèquement contradictoire.

A well-known Old Testament story is that of Jephthah and of how he found himself forced to sacrifice his daughter in consequence of a vow he had rashly made. It is told in Judges II 1–40, but outside the Bible, too, the myth recurs in various forms, e.g. in Mozart's *Idomeneo*. *Giacomo Carissimi* (1605–1674) moulded it into his masterpiece, *Jephte*. Probably composed for performance during Lent, it is an oratorio, a kind of large-scale cantata or, more strictly speaking, a type of church opera distinguished from its theatrical counterparts only by the fact that it was not produced in stume and with scenery on a stage. It was a new form which Carissimi, the outstanding Italian composer between Monteverdi and Alessandro Scarlatti, endowed with structural unity and brought to full perfection.

The oratorio was composed after Carissimi had been placed in charge of music at the church of Sant'Appolinare in Rome (1630). Twenty years later it was still so well known that the Jesuit scholar and musicologist Athanasius Kircher used it as an example complete with musical quotations in his *Musurgia Universalis*. He described it as being "succo et vivacitate plena" (pulsing with life and vitality), and may well have become acquainted with it at the socially fashionable Oratorio del Crocefisso di San Marcello; from here hand-written copies soon spread its fame across the Alps.

Despite its somewhat aristocratic origins, *Jephte* is really a popular work, not a work for the connoisseur. Its chorusses have about them an elemental force reminiscent of Monteverdi's "Madrigals of War", while its arias do not as yet conform to the already popular "da capo" scheme, and are primarily aimed at expressing the words of the text as effectively as possible. The narrative aspect of the oratorio, i.e. the part of the "Historicus" of narrator, is kept deliberately simple and direct so as to hold the attention of the audience.

A glance at the artistic development of the composer *Hans Werner Henze* (born 1926) soon explains his interest in Carissimi's *Jephte*. He was a private pupil of Wolfgang Fortner at the Institute for Church Music at Heidelberg, and that is doubtless where he first met Carissimi's oratorio. When, later, he was working with the theatres at Constance and Wiesbaden and turning more and more to the theatre in his own music, the idea of his updating Carissimi's score began to seem to him as desirable as the modernization of Handel's oratorios had seemed to Mozart when he was involved with Baron van Swieten's Sunday concerts.

Henze left the vocal parts intact, and confined himself to expanding the orchestration in line with authentic baroque practice. What Carissimi gives to a handful of strings and a basso continuo – and even in those days other instruments were used, e.g. a continuo harp – Henze rescues for a colourful ensemble with four flutes (including piccolo, bass and double-bass flutes), mandolin, guitar, tenor banjo, harp, and various percussion instruments: marimbaphone, glockenspiel, crotales,

boobam, tomtoms and kettle-drums. He explains his aims thus: "All the instruments in my version have an Old Testament history behind them and date back to archaic times; yet thanks to a constant process of renewal and improvement, they are also the means of expression for the music of our own day. The sounds I have created with them evoke the feel and atmosphere of music in the Mediterranean world in biblical times, and in so doing my intention was to project the essence of Carissimi's score to our own day and make his musical tragedy of Jephthah and his daughter come alive in all its realism, glowing intensity and emotional power." The result is a masterly adaptation of the work of one composer by a later one.

Another remarkable example of such adaptation is the Organ Mass of *Franz Liszt* (1811–1886). On the score, which he completed in 1879/80, Liszt wrote a title formulated by himself in Latin: "Missa pro organo lecturarum celebrationi missarum adiumento inserviens" (Organ Mass to serve as an aid in the celebration of said masses). In fact this was the third version of a work which had first seen the light of day in 1848 as a "Consecration Mass" for male chorus and *ad lib* organ accompaniment which Liszt had written for his friend Antal Augusz in Szerkszard. However, it was not performed at the actual service of consecration at Ujbaros, and had to wait until 1872 for its first performance, given in a revised form in the presence of the composer at Jena.

Ten years later Liszt turned this male voice choral work into an organ mass in the manner of the French 17th-century composers and Bach's "German Mass". In its original form it had consisted of the usual section (Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei) together with a piece to be played during or after the elevation. But he later removed this "Elevazione" and added two new sections: a *Gradual* and an *Offertory*, the latter being an organ version of the *Ave Maria* (or "Prayer") written in 1846 for mixed choir which also reappears in more familiar guise in the "Harmonies poétiques et religieuses" for piano.

Liszt's Organ Mass is firmly based on thematic material derived from plain-song, while its polyphonic writing is after the style of Palestrina. But his handling of the material is highly individual, and there are times when his harmony leaves even late Wagner behind. Its characteristic lyricism and apt dynamics illustrate the mastery he achieved in his late works. Indeed the Organ Mass may be regarded as a major contribution to his efforts to reform church music, for by having recourse to his particular type of mass, then widely popular, he was able, via the organist, to educate the taste of the congregation.

Leos Janacek (1854–1923) was probably unaware of the compositional history of the Liszt Organ Mass; all he knew was the definitive score published by Kahnt of Leipzig. But he revealed his extraordinary musical insight by trying to recreate a choral mass with organ accompaniment out of it. Janacek was a late romantic at heart, but he was intent on carrying out a fundamental renewal

Historicus I:

Lorsque le roi du peuple d'Ammon eut provoqué les enfants d'Israel au combat et qu'il ne se laissait plus calmer par les arguments de Jephté, l'esprit du Seigneur descendit sur Jephté et il fit ce vœu en avançant contre le peuple d'Ammon:

Jephté (Aria):

Si le Seigneur remet entre mes mains le peuple d'Ammon, je lui offrirai en holocauste la première personne qui sortira de ma maison à ma rencontre.

Chœur:

Jephté alla donc à la rencontre du peuple d'Ammon pour lui livrer bataille avec grande confiance dans la force du Seigneur.

Tromba I & II (Duo):

Et les cors résonnèrent, les timbales éclatèrent, la bataille contre Ammon s'engagea.

Le soldat (Aria):

Fuyez, reculez, vous, les sans-Dieu, périssez, vous, les peuples, par le glaive. Le Seigneur a l'armée dans sa main et combat contre vous.

Chœur:

Fuyez, reculez, vous, les sans-Dieu, soyez détruits et chassés par le glaive furieux. Vous périrez par la fureur du glaive.

Historicus I:

Et Jephté dispersa vingt tribus d'un seul coup uissant.

Chœur:

Et le peuple gémissant d'Ammon fut abattu par les enfants d'Israel.

Historicus II:

Mais lorsque Jephté, victorieux, revint à sa maison, sa fille vint à sa rencontre avec tambours et instruments à cordes et chanta:

Fille de Jephté (Aria):

Entonnez avec tambours et louez avec cymbales. Nous voulons chanter la louange du Seigneur et entonner un chant de fête. Nous louons le roi céleste, nous louons le chef de guerre qui a donné la victoire au conducteur des enfants d'Israel.

Chœur:

Nous voulons chanter la louange du Seigneur et adresser un chant de fête à celui qui a donné la victoire aux enfants d'Israel.

Fille de Jephté (Aria):

Chantez avec moi le Seigneur, chantez, peuples, louez le chef de guerre qui a donné gloire et victoire à Israel.

Chœur:

Nous chantons tous au Seigneur, nous louons le chef de guerre qui a donné gloire et victoire à Israel.

Historicus I:

Lorsque Jephté, qui avait fait le vœu au Seigneur, vit sa fille, il déchira ses vêtements et pleura en disant dans sa douleur:

Jephté et sa fille (Duo):

Malheur à moi, ma fille, tu as involontairement croisé mes desseins, ma fille unique, tu es trompée.

Pourquoi, père, ai-je involontairement croisé tes desseins, et pourquoi suis-je, moi, ta fille unique, celle qui a été trompée?

J'ai promis au Seigneur que je lui offrirai en holocauste le premier être qui viendrait à ma rencontre, sortant de ma maison. Malheur à moi, ma fille etc.

Père, si tu as fait ce vœu pour la cas où tu rentrerais vainqueur, moi, ta fille unique, je veux m'offrir en holocauste pour ta victoire. Accorde une seule chose à ta fille unique avant qu'elle ne meure.

Qu'est-ce qui pourrait consoler ton cœur, toi qui es vouée à la mort?

Permets-moi d'aller durant deux mois dans la montagne avec mes amies afin que je puisse déplorer ma jeunesse.

Va, ma fille, va, ma fille unique, déplore ta jeunesse!

Chœur:

La fille de Jephté alla donc dans la montagne avec ses amies et déplora sa jeunesse en disant:

Fille de Jephté (Aria):

Pleurez, collines, souffrez, montagnes, prenez le deuil en raison de l'angoisse de mon cœur! Voyez, le jeune sang que je suis va mourir et je ne puis consoler mes compagnes en raison de ma mort. Soupirez, forêts, sources et ruisseaux, pleurez le décès d'une jeune fille! Ah, pauvre de moi, tandis que le peuple se réjouit et qu'Israel est vainqueur, tandis que la gloire environne mon père, moi, vierge sans descendance, moi, la fille unique, je vais mourir et je ne vivrai plus. Soyez saisis de crainte, figez-vous, rochers, collines, vallées et cavernes, renvoyez l'écho de ma douleur. Enfants d'Israel, pleurez ma jeunesse, déplorez en une lamentation la fille unique de Jephté.

Chœur:

Pleurez, enfants d'Israel, pleurez, vous, toutes les jeunes filles, pleurez la fille unique de Jephté en une déploration, lamentez-vous sur elle.

Weitere Informationen auf den Innenseiten

Texts enclosed

Textes inclus

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Seite 1 / Side 1 / Face 1

**Giacomo Carissimi
(1605 – 1674)**

Jephte – Oratorium latinum in der Neuinstrumentierung von

Jephte – Oratorium latinum, new orchestration by

Jephté – Oratorio latin dans la nouvelle orchestration de

**Hans Werner Henze (1926)
(B. Schott's Söhne, Mainz)**

**Georgine Resick
(Sopran)**

**Cornelia Dietrich
(Alt)**

**Frieder Lang
(Tenor)**

**Phillip Langshaw
(Bass)**

Madrigalchor Klaus Fischbach

Mitglieder des RSO Saarbrücken

Dirigent / Conductor

Klaus Fischbach

Seite 2 / Side 2 / Face 2

Leos Janáček (1854 – 1928)

Messe B-dur für Orgel und Chor nach der „Missa pro organo“ von

Mass in B flat major for organ and chorus based on „Missa pro organo“ by

Messe en si bémol majeur pour orgue et chœur d'après „Missa pro organo“ de

Franz Liszt (1811 – 1886)

Trierer Domchor

Hans Kohn

(Orgel / organ / orgue)

Dirigent/Conductor

Klaus Fischbach

that the Nazis banned atonal music because it was degenerate and a product of "Jewish cultural Bolshevism", and the authorities in East Germany condemned it in the 1950's because it was decadent and bourgeois.)

For Blume, at any rate, there can be no music across the border of tonality. As a music historian, however, he is aware of the fact, historically speaking, that the term tonality has only limited validity. As a result, he takes a broad view of tonality; it exists wherever a tonal system exists which, without itself being natural, is related to natural sounds. This broad definition of the term has the advantage that it includes what is normally understood as atonal music (which is why Blume was justifiably surprised at the reaction of some who attacked him as an opponent of atonal music), but nevertheless suggests that everything except tonal music is not music (which is why all those who regarded him as an opponent of atonal music, were also justified); even a noise – a phenomenon which has always been present in music, e. g. as made by drums – presents no problem: it is a "splash of colour" which does not affect tonality, something that enters music from outside, literally an exotic phenomenon.

By Blume's definition, however, the musical sphere is quite definitely forsaken by electronic music, in which synthetic sounds replace natural ones. The pattern of argumentation is similar to that used in connection with the homoeopathy/allopathy controversy. Just as this often ignores chemical, even medical arguments, so does the natural/electronic controversy often ignore musical ones. Instead, ethical arguments are resorted to.

For two and a half thousand years it has been a traditional procedure in Western music to take refuge in ethics in the case of questions that cannot be answered in musical or aesthetic terms. Blume says: "I must admit in this connection, that I am not sure whether or not . . . higher ethical problems are not involved. Is it permissible for us to take the axe to one of God's most perfect creations . . .?"

The question is rhetorical in quality; for "clearly" there has been a fall from grace, and it is implied that those "completely denatured products built up out of physical sounds" should be expelled from the paradise of the arts.

The two main features – the serial principle and synthetic sound production – are incontrovertibly important to the art of composition, and thus to the history of music. Nevertheless, the new music of the 1950's was controversial in its own day and is so still – or again. The toughness of the resistance that has been put up against what is, so to speak, a pure, independent, form of composition, highlights this music's social importance – an importance which is partly based on the fact that such music is suspected of being escapist and esoteric, elitist and socially ineffective.

Albrecht Riethmüller (Translation: John Bell)

HANS WERNER HENZE

It has always been to Henze's advantage that he has never committed himself to a particular direction in music. He has thus avoided any pressure to conform; in this way his works have avoided the process of stereotyping and labelling so dear to the general public. (Whether this has changed since the end of the 1960's, when Henze completed a move towards politically committed music with a communist colouring will be discussed in another connection.) Despite approaching, and experimenting with, the twelve-tone, and

more specifically the serial, method, Henze (born in Gütersloh in 1926) has never really gone over to it completely. The fact that he emigrated to Italy as early as 1953 may partly have been because Henze felt the recent past still cast too deep a shadow on the Federal Republic of Germany; in musical terms, the move meant that Henze's sensuous approach to sound and his art felt more at home in a southern environment and it also brought about a physical separation from the creative musical situation in West Germany of that period, from his teachers, such as Wolfgang Fortner, and from the centres of new music, in particular from the bastion of serial composition in Kranichstein/Darmstadt.

Henze rapidly acquired a reputation from the beginning of his composing career at the end of the second world war because he was in less danger than others of being caught between two fronts, and because his music appealed more directly to a larger public than the often esoteric, brittle style of many of his colleagues. Another, even more important reason for his rapid success was that by the end of the 1950's he had produced a rich variety of vocal and instrumental works, of which the operas "König Hirsch" and "Der Prinz von Homburg", ballets like "Undine", and (by 1955) four symphonies spring to mind, although these are only points of orientation in his larger creative landscape.

Henze's search for an individual musical language has also been (mis)understood as a rejection of the principles of new music, and Ulrich Dibelius went so far in 1966 as to speak of Henze's "Neoromantic music". This classification was not new; in a lecture given in 1959, Henze remarked on the "suspicion of Romanticism" which was "so difficult to fend off" as one was not sure whether, "if it proved to be justified it would really displease one". Henze, whose comments at that time tended to be rather extravagant, spoke in the middle of the fifties of his "longing for a full, wild euphony", which could only be satisfied by a "feeling of loneliness and freedom". Henze's compositorial aims of that period are perhaps best described in his own words: he aimed at music in which "poetry and subject are at one with their realization in sound". Consequently he was commended for his taste for "the most delicate of poetry" and for lyrical expression – whatever may be meant by that –, for sophisticated sound, and above all, for cantabile expression, and he was soon seen as an "over-sensitive musician", as a "singer of lovely, often dangerously lovely, melodies", as Bernd Müller remarked on the occasion of the first performance of "Nachtstücke und Arien" in 1957. Thus, Hans Heinz Stuckenschmidt, a music critic who closely followed and propagated the development of new music in Germany after the second world war, ended a portrait of Henze in the same year as follows: "He is the richest in talent and breadth of horizon among the Germans of his generation."

Nachtstücke und Arien after poems by Ingeborg Bachmann, for Soprano and Orchestra

The title "Nachtstücke" (Night Pieces) does not stand for a serenade or a divertimento, or for one of those pieces which, after John Field and Chopin, soon degenerated into "drawing-room music" – the single movement 19th century piano piece called nocturne or notturno. "Nachtstücke" is closer to orchestral works such as Debussy's cycle "Trois Nocturnes" (1897–1899) or Busoni's "Nocturne symphonique" (1914), especially as – although the title does not make

it completely clear – Henze's composition consists of three purely instrumental pieces (Nachtstücke I, II, and III), between which two vocal pieces (Aria I and Aria II), are inserted, so that the instrumental pieces form the beginning, middle, and end of the work. It can therefore not be said with any certainty whether the work is more in the tradition of orchestral songs or more in the tradition of cyclic orchestral pieces (symphonies with vocal parts). The differences in musical genre were levelled out in post-1950 music, and it is perhaps worth noting that in his Violin Concerto (of 1931), Stravinsky also used the titles "Aria I" and "Aria II" as headings for movements. "Nachtstücke und Arien", composed, and given its first performance at Donaueschingen in 1957, has rightly been regarded as one of those attempts in contemporary music to present instrumental and vocal music in a new manner. Henze's interest in this problem – outside opera, in which it occurs in a different way – goes back to an earlier period, and, after "Nachtstücke und Arien", which calls for a large orchestral apparatus, resulted in another major work in 1973: "Voices" for two vocal soloists and a smaller instrumental ensemble.

The texts of the two arias are based on poems by Ingeborg Bachmann – another Italophile – with whom Henze frequently collaborated until her death in Rome in 1973. "Aria I" is based on what was originally a two-verse version of the poem called "Im Gewitter der Rosen", which, in an oneverse version, was included in the collection "Die gestundete Zeit" (1953); only the beginning of the poem (lines 1 and 2) is evidently not from the original version, but is taken from the published version of 1953. The poem used in "Aria II" was apparently written for this purpose, and was first introduced to the public under the title "Freies Geleit" by the Süddeutscher Rundfunk in Stuttgart on 19th June 1957.

The word "night" occurs in both poems, but only the first of them can properly be regarded as a "night piece", the second being more of a "morning poem". Both are about nature, which ties in with Henze's wish regarding agreement between poetry and subject and their realization in sound, especially if one considers that for the concept "night", light, colour, and atmosphere play a central role and that the creation of atmosphere and virtuoso subtleties of tone-colour are special strengths of Henze's music. But that the term "night", the favourite sphere of the Romantics, is by no means limited to the representation of special light effects, pleasant entertainment, and dreamy, voluptuous fantasies, but is also suitable for describing the sombre sides of life, full of horror and fear, is demonstrated more effectively in the poetry of the night (E. T. A. Hoffmann's "Nachtstücke" of 1817, for example, or works by Poe) than in music, to which such dimensions were not available until the 20th century; it was not by chance that the "nocturnes" withdrew to the drawing room in the further course of the 19th century. No matter how successful the first performance of "Nachtstücke und Arien" might have been, or how often the work has been played since then – it nevertheless has an oppressive effect. This becomes clearest if one looks at the text of "Aria II", in which the apparently idyllic setting is suddenly shattered by the force of the third verse: "Die Erde will keinen Rauchpilz tragen, / kein Geschöpf ausspeien vorm Himmel, / mit Regen und Zornesblitzen abschaffen / die unerhörten Stimmen des Verderbens."

The words "Rauchpilze" (mushroom of smoke) and "Stimmen des Verderbens" (voices of doom) caused a critic (Gottfried Schweizer) to write in 1959 that Henze suggested "in

compact clusters of sound and sharp dissonant formations something of the Apocalyptic awakening". Schweizer considered this unseemly, and found that Henze's work lacked a "binding, constructive principle, despite alleged use of the serial method". Here the complicated reciprocal relationship between constructive order, which was sought in music (and, despite all opposition was believed to have been found in the serial principle), and a reality threatened with total destruction, is revealed. The journalist had correctly understood, no matter how much he wished not to believe it, what Ingeborg Bachmann meant, and what Henze was trying to express in music: the "mushroom of smoke" referred to is not merely – as would be in keeping for an idyllic nature poem – the cloud of smoke over Etna and Vesuvius, but the cloud that rose above Hiroshima and Nagasaki in 1945. In the 1950's, a decade in which many atom-bomb experiments were made, everyone had seen photographs of the "atomic mushrooms". Schweizer holds, both rightly and wrongly, the dissonance responsible for the degree of threat, dangerousness, and destruction, and thus confirms the thesis put forward in Th. W. Adorno's "Philosophie der neuen Musik" of 1949: "The dissonances which shock them (the listeners) refer to their own condition: that is the only reason they cannot bear them." Albrecht Riethmüller (Translation: John Bell)

KARLHEINZ STOCKHAUSEN

If the 1950's are regarded as the decade in which electronic music experienced its pioneer period and serial music its peak, then Karlheinz Stockhausen must be named first among the composers of that period. He was born in Mödrath near Cologne in 1928, and studied from 1947–1951 at the Cologne Academy of Music (composition under Hermann Schröder and Frank Martin), before a stay in Paris in 1952/53, where he studied with Olivier Messiaen. Another important phase was a period of study from 1954–1956 under the physicist Werner Meyer-Eppeler (1913–1960), who taught phonetics and communications research at the University of Bonn. From 1953, Stockhausen was an assistant at the "Studio für Elektronische Musik" at the Westdeutscher Rundfunk in Cologne which was at that time directed by Herbert Eimert (1897–1972). From 1955 together with Eimert, Stockhausen edited the publication "die Reihe – Information über serielle Musik", published by Universal Edition in Vienna, and, from 1953, lectured at the Internationale Ferienkurse für Neue Musik at Darmstadt.

The works that Stockhausen published during the 50's reflect the modifications to the serial principle which occurred during that period. Many of them had a significant effect on the direction taken by serial music, and have become paradigmata for the "state of the art" at the time. Here we can mention only "Kreuzspiel" (1951) and "Kontrapunkte" (1952/53) for "pointillist music", "Studie II" (1954) for serial music composed of synthetic sounds, "Klavierstück XI" (1956) and "Zyklus für einen Schlagzeuger" (1959) for the music of the later 1950's, which was increasingly organized by statistical methods. Right from the beginning, Stockhausen produced theoretical analyses of the extremely complex and extensive compositorial problems occurring during the course of this development – in general form, and in the form of notes and comments on specific works. One of these articles was the muchquoted "... wie die

SWANN IN LOVE

from the novel by MARCEL PROUST



About The Composer

Hans Werner Henze was born at Gütersloh in Westphalia on July 1, 1926. The very first piece of his to be performed in public, a chamber concerto for flute, piano and strings (Darmstadt, 1946), aroused the interest of a publisher. For the next ten years Henze was described as "the greatest hope among German composers of the post-war generation."

Henze was a pupil of Wolfgang Fortner, and concluded his musical education by studying twelve-note technique under Webern's pupil Rene Leibowitz in Paris. Orchestral works, ballets and operas form the greater part of the extensive catalogue of Henze's music and are considered to be among the most advanced in the contemporary repertoire. He composed music for the films *Young Torless*, *The Lost Honor of Katharina Blum* (here arranged as a concert suite for orchestra) and had several of his operas directed by Volker Schlöndorff. *Swann In Love* takes the form of twelve variations for orchestra. Henze's works have been recorded extensively by Deutsche Grammophon.

From "Thoughts On My Instrumental Compositions"

I have never been sure that the things that were meaningful to me could be rendered in the way I chose. I have always tended to express the most difficult musical processes in the simplest forms I could devise. My music, despite its contact with pre-existing forms and figures, cannot be interpreted only as poetry. It is direct—one can scarcely read anything between the lines. It has as much to offer the naive listener as it has for the expert who can base his judgement on extensive technical knowledge.

Everything moves toward the theatre and returns from there. The theatre is clearly evident in the orchestral pieces, although the characteristics of certain symphonic traditions are kept. This is chamber music on a larger scale, directed outward and heightened. With the growth of one's means of expression, one's musical formulations become more concise and the transformation of conventional or traditional models is achieved with greater ease.

—Hans Werner Henze.



Side One *Swann In Love—Twelve Variations for orchestra on a theme from the Vinteuil Sonata*
Composed by Hans Werner Henze

Side Two *Katharina Blum—Concert Suite for Orchestra*

1. The Poisoned River (3:33) 2. The Lovers (2:48) 3. Lament (3:48) 4. Memories/Stosszeit (6:28) 5. Fear (3:58) 6. The Poisoned River (6:03)

Composed by Hans Werner Henze

The Basel Radio Symphony Orchestra · Conducted by Hans Werner Henze

Album prepared for release in the U.S.A. on Varèse Sarabande Records by Tom Null and Chris Küchler

Mastering Engineer: Michele Stone · Matrix: Ric Hancock · Production Coordination: Karen Stone · Manufactured at KM Records

Hans Werner Henze (geb. 1926)

Seite 1:

Versuch über Schweine

(1968)

(Essay on Pigs,
Essai sur les cochons)

Gedicht von Gaston Salvatore (1968)

Roy Hart, Stimme (voice,
voix)

Philip Jones Brass
Ensemble

Seite 2:

Concerto per Contrabbasso (1966)

1. Satz: Moderato cantabile
2. Satz: Vivace
3. Satz: Ciacona

(Kadenzen im 3. Satz
von H. W. Henze)

Gary Karr, Kontrabass

English Chamber
Orchestra

Dirigent:
Hans Werner Henze

Illustration auf der Taschenvorderseite:

Maria Antonietta Gambaro

Produktion · Production · Directeur de
production: Karl Faust

Aufnahmeleiter · Artistic Supervision

Direction artistique: Hans Weber

Toningenieur · Recording Engineer

Ingénieur du son: Günter Hermanns

Sämtliche Werke von Hans Werner
Henze verlegt bei B. Schott's Söhne,
Mainz.

Es erschienen ein Klavierauszug von
»Concerto per Contrabbasso« unter
Nr. 6239 und eine Studienpartitur von
»Versuch über Schweine« unter Nr. 6310.

Gaston Salvatore, der Autor des
Gedichts »**Versuch über Schweine**«,
wurde 1941 in Valparaiso (Chile)
geboren. Er lebt seit einigen Jahren
in Berlin und nimmt aktiv an der
sozialistischen deutschen Studen-
tenbewegung teil. Salvatore schrieb
das Gedicht im April 1968, und
Henze begann im Dezember des-
selben Jahres mit der Vertonung.

Das Orchester im »Versuch über
Schweine« besteht aus Holzbläsern
(mit ihren Doppelinstrumenten und
Lockrufen), Blechbläsern, Streichern,
reichhaltigem Schlagzeug, einer
Beat-Orgel und einer elektrischen
Gitarre.

Henzes **Kontrabasskonzert** nutzt
nicht nur die Beweglichkeit und den
grossen Umfang des Instruments
aus, sondern auch alle möglichen
Doppelgriffe und Flageolets und
bringt vor allem den eigentümlich
singenden Ton des Basses voll zur
Geltung. Obwohl das Orchester nur
kammermusikalisch besetzt ist, setzt
Henze vorzüglich auch solche Instru-
mente ein, die normalerweise nur in
grosser Orchesterbesetzung ver-
wandt werden: Piccoloflöte, Eng-
lischhorn, Bassklarinette, Kontra-
fagott, Posaune und Harfe.

Der erste Satz ist in Liedform ge-
halten, der zweite ein Scherzo. Die
abschliessende Ciacona beginnt
mit einem Baßsolo zweier melodisch
unabhängig voneinander geführter
Stimmen, die das Ausgangsmaterial
für die folgenden Variationen bilden.

Roy Hart

Roy Hart ist der Exponent einer
neuen Form vokalen Ausdrucks, die
die Stimme aus ihrer strengen
Lagenbegrenzung herauslöst und
ihr erlaubt, sich in einem Spielraum
von acht Oktaven frei zu bewegen,
manchmal sogar vier verschiedene
Klangschichten gleichzeitig zu be-
nutzen. 1946 verliess er Südafrika,
wurde Stipendiat der RADA und
setzte später seine Studien bei dem
inzwischen verstorbenen Alfred
Wolfsohn fort, einem der führenden
Experten auf dem Gebiet mensch-
licher Stimmentwicklung. 1956
machte Hart mit einer Vorführung
erstmalig die Öffentlichkeit auf das
Phänomen der »Stimmerweiterung«
aufmerksam und erregte lebhaftes
Interesse. Seither hat er seine Ver-
suche auf diesem Gebiet fortgeführt
und eine Gruppe von Sänger-Schau-

spielern gebildet, deren Zentrum
der Abraxas-Club in Hampstead ist.
Hart hat bei mehreren internationa-
len Kongressen für Psychotherapie
referiert und arbeitet zur Zeit an
einer Produktion der »Bacchan-
tinnen« von Euripides.

Gary Karr

Gary Karr wurde in Hollywood ge-
boren und begann sein Musik-
studium im Alter von neun Jahren.
In Amerika war er bereits ein ange-
sehener Künstler, als er 1964 erst-
mals in Europa auftrat: er spielte
Schuberts Sonate für Arpeggione in
Spoleto und gab im gleichen Jahr
ein Konzert in der Londoner Wig-
more Hall. Neben seiner ausge-
dehnten Konzerttätigkeit beschäfti-
gen ihn vor allem pädagogische
Probleme. Gary Karr ist Mitglied der
Musikfakultät der Universität von
Wisconsin, der Juilliard School of
Music und des New England Konser-
vatoriums.

Stefan de Haan



Gaston Salvatore (the author of the
poem "**Versuch über Schweine**")
was born in Valparaiso, Chile, in
1941. He has been living in Berlin for
some years and is taking an active
part in the SDS (Socialist Student
Movement).

Salvatore wrote the poem in April
1968 and Henze began setting it to
music in December 1968.

The Orchestra in "Versuch" consists
in woodwind (with their doubling
instruments and decoy calls), brass,
strings, varied percussion, a beat
organ and an electric guitar.

Henzes "**Concerto per Contrabbasso**"
exploits not only the agility and great
range of the bass but also its
possible double-stops, harmonics,
and the characteristic singing tone
of the instrument.

The instrumentation, though limited
to the size of a chamber orchestra,
makes much use of instruments
normally only employed in large-
scale works. Piccolo, cor anglais,
bass clarinet, contra bassoon,
trombone and harp.

The first movement is in the form of
an air. The second movement is a
Scherzo. The final Ciacona begins
with a bass solo of two melodic and

independent parts which provide the material for the ensuing variations.

Roy Hart is an exponent of a new form in vocal expression, one which frees the voice from strict categorisation and allows it to explore the eight-octave range—sometimes using four different strands of sound simultaneously. He left South Africa in 1946 first winning a scholarship to RADA then continuing his studies with the late Alfred Wolfsohn, one of the leading experts on the problems of the human voice. In 1956 Hart gave a demonstration of the "extended voice" which aroused great interest and he has since continued to experiment in this field forming a group of actor/singers whose centre is the Abraxas Club, Hampstead. He has lectured at several international congresses of psychotherapy, and is now working on a production of Euripedes' *The Bacchae*.

Gary Karr was born in Hollywood, he began to study music at the age of nine. Already well known in America he first played in Europe in 1964 at Spoleto, where he played Schubert's *Arpeggione Sonata*, and later that year gave a recital at the Wigmore Hall in London. In addition to concert appearances, Mr. Karr has been a member of the music faculty of the University of Wisconsin, the Juilliard School of Music and New England Conservatory of Music.

□

Gaston Salvatore, auteur du poème « **Essai sur les cochons** » est né en 1941 à Valparaiso, au Chili. Depuis quelques années, il habite à Berlin où il prend une part active au mouvement estudiantin socialiste allemand. C'est en Avril 1968 que Salvatore écrit ce poème, que Henze commença à mettre en musique au mois de Décembre de la même année.

Dans cette œuvre, l'orchestre comprend des bois (avec des instruments redoublés et des appeaux), des cuivres, des cordes, une importante percussion, un orgue de cinéma et une guitare électrique.

Le « **Concerto pour contrebasse** » n'utilise pas seulement la mobilité et la grande étendue de cet instrument, mais également toutes les

double cordes et tous les harmoniques, en mettant particulièrement en valeur la sonorité chantante si particulière à cet instrument. Bien que l'orchestration soit conçue aux dimensions de la musique de chambre, Henze y fait usage d'instruments qu'on rencontre plus souvent dans le grand orchestre: piccolo, cor anglais, clarinette, basse, contre-basson, trombone et harpe.

Le premier mouvement est en forme de lied, le second est un scherzo. Quant à la Ciaccona finale, elle débute par un solo de contrebasse à deux voix indépendantes du point de vue mélodique, qui servent de thème aux variations qui suivent.

Roy Hart est l'initiateur d'une nouvelle forme d'expression vocale, qui permet à la voix, enfin libérée de ses limites traditionnelles, de se mouvoir librement dans un intervalle de huit octaves et même d'utiliser simultanément quatre différents registres sonores. Ayant quitté l'Afrique du Sud en 1946, il obtient une bourse de la RADA et poursuit ses études avec Alfred Wolfsohn, aujourd'hui disparu, et l'un des plus éminents experts en matière de développement de la voix humaine. En 1956, Hart attire pour la première fois l'attention du public sur le phénomène du « développement vocal », et obtient le plus vif intérêt. Depuis, il continue ses essais dans ce domaine et a formé un groupe de chanteurs-acteurs, dont le centre est l'Abraxas-club, à Hampstead. Hart, qui a participé en tant que conférencier à de nombreux congrès de psychothérapie, travaille actuellement à une production des « *Bacchantes* » d'Euripide.

Né à Hollywood, **Gary Karr** commença à étudier la musique dès l'âge de neuf ans. En 1964, ayant déjà acquis une grande réputation en Amérique, il vient en Europe, à Spolète, où il joue la Sonate de Schubert pour *Arpeggione*. La même année, il donne un concert au Wigmore Hall, à Londres. Outre sa considérable activité de soliste Gary Karr s'intéresse plus particulièrement aux problèmes pédagogiques. Il est membre de la Faculté de musique de l'Université de Wisconsin, de la Juilliard School of Music, et du Conservatoire de la Nouvelle-Angleterre.

Versuch über Schweine
 Essay on Pigs
 Essai sur les cochons

Versuch über Schweine
 deine versuche sind
 ein schwer durchschaubares
 konglomerat
 von anpassung
 verbindlichen abmachungen
 und träumen
 sehr unterschiedlich
 stichworte
 manchmal irreführend datiert

»behauptung als selbstbehauptung«

für dich sind
 alle bäume verbrannte
 die boote kanonenboote
 aber ein berg die notwendigkeit
 die nackten steine zu meiden
 zeitweilig
 sind alle türen tot
 versuchen wir
 ein floss daraus zu zimmern
 wenn jeder sich an den andern legt
 in gut durchdachter anordnung
 dann lässt sich vielleicht
 eine wegstrecke weit vorankommen

jedoch
 die blässe der verteidigung
 besteht weiter
 die zufälle
 geraten ins schwimmen
 dir steigen
 die bilder von früher auf
 kleine symptome der müdigkeit
 alltägliche verheerungen
 also schönheit
 immer wiederkehrend
 ein zurückbleiben

[they are hunting me down
 I must move on
 is the wind in that door still?]

ein brüchiges floss
 gestrandet
 im stadium der sprachlosigkeit

»langer exkurs für entenlockflöte«

einmal hiess es von ihm
 er sei ein stiller mensch
 höre lieber zu
 als selber zu sprechen
 dann wieder
 er sei hellwach
 einfach sehr nett
 er habe gut geschlafen
 sei irgendwo krepirt
 nach kurzer Zeit
 nicht hier
 die einen fragten sich
 ob er nicht lieber gegangen wäre
 auf die ungewisse reise
 in die gefangenschaft
 die anderen sagten ihm nach
 er habe irgendwo
 die regelrechte schlägerei begonnen
 (aber wie sonst soll sie anfangen
 — oder spinnen wir —
 die gesellschaft
 von der wir so viel reden)
 man hat es schwer mit ihm gehabt
 mit dem für eine nacht sensiblen

Essay on Pigs
 your essays are
 an aggregation difficult to penetrate
 of conformity
 polite arrangements
 and dreams
 very different (indifferent)
 references
 sometimes misleadingly dated

“assertion as self-assertion”

for you
 all trees are burnt ones
 the boats gunboats
 but a rock is the necessity
 to avoid naked stones
 at times
 all doors are dead
 let us try
 to make a raft from them
 if each lies next to the other
 in a well thought-out order
 then perhaps
 a stage of the journey can be
 covered

yet the paleness
 of the defence
 persists
 accidents
 begin to meander
 in you are conjured up
 the images of the past
 small symptoms of fatigue
 everyday devastations
 that is to say beauty
 always recurring
 a remaining behind

a brittle raft
 stranded
 in a state of speechlessness

“extended discourse for
 duck decoy birdcall”

once it was said of him
 that he was a quiet sort of man
 preferred to listen
 rather than speak
 then again
 that he was wide awake
 simply awfully nice
 was a sound sleeper
 had kicked the bucket somewhere
 after a short while
 not here
 some asked themselves
 whether he would not rather have
 gone
 on the uncertain journey
 into captivity
 others said about him
 that somewhere he had started
 that regular brawl
 (but how else could it start
 —or are we up the pole—
 that society
 of which we talk so much)
 one had one's troubles with him
 whose sensitivity lasted a night
 through

Essai sur les cochons

tes essais sont
un amalgame difficilement
d'accommodements
d'arrangements courtois
et de rêves
très variés
mots percutants
dont les dates désorientent parfois

« affirmation comme affirmation de soi »

pour toi
tous les arbres sont calcinés
les bateaux sont des canonnières
mais une montagne c'est nécessité
d'éviter les pierres nues
par moments
toutes les portes sont mortes
essayons
d'en faire un radeau
si chacun s'étend contre l'autre
en ordre bien pensé
alors peut-être pourra-t-on
parcourir une étape

cependant
la pâleur de la défense
persiste
les événements
s'embrument

des images de ton passé
surgissent
petits signes de fatigue
ravages quotidiens
c'est-à-dire beauté
se répétant sans cesse
une survivance

[ils me font la chasse
je dois avancer
le vent est-il dans cette porte?]

un radeau brisé
échoué
et tout langage nous manque

« longue digression sur un appeau pour canards »

jadis on disait de lui
que c'était un homme paisible
aimant écouter
plutôt que parler
et encore
qu'il était très éveillé
simplement très gentil
avait dormi profondément
était allé crever quelque part
peu de temps après
pas ici
les uns se demandaient
s'il n'était pas plutôt parti
pour un voyage incertain
en captivité
les autres disaient à son sujet
qu'il avait quelque part
commencé la bagarre dans les règles
(mais comment pourrait-elle
commencer autrement
— ou bien divaguons-nous —
la société
dont nous parlons tant)
il a causé bien du souci
lui sensible l'espace d'une nuit

und so begabt war er für späte
fragen
(das alles sehr liebenswürdig)
auch so kann man gerüchte tilgen
es folgt daraus
jetzt steht er leer
jetzt schläft er nicht
auf keinen fall
in einen andern tritt ist er gekommen
der nicht mehr zögert
und nicht abwägt
da fällt es ab von ihm

»abschiedsformeln«

es ist nicht strafbar
keine abschiedsformel zu haben
diese feststellung ist jedoch relativ
sie gilt nur im hinblick
auf andere massregelungen
erledigt viel zu leicht und zart
um das schlechte gewissen
von grund auf zu heilen
ein auffallender gegensatz
doch die toten sind tugendlos
beim abschied
und gleichgültig
für das elend der übermalungen
nur zu gewissen extravaganzen
werden sie wieder hervorgeholt

»feststellung«

besser ist es
du gehst weg
unsichtbar sind die messer
verlorengegangen
in den toten

aber lange währt das schweigen
und schön muss foltern sein
und der beamte gründlich
und es härter zu sagen
ist nicht möglich

sachkenntnis
seltner geworden
wird durch verzweiflung ersetzt
verwegene wollen
zurück in's schweigen
avantgarde bis zum alleinsein
die alte kälte

kurz und gut
du bleibst verfügbar
du hast allem genüge getan
nur weiter kannst du nicht
schienen wir nicht unsre brüche
heilen wir sie nicht zu früh —
unser bericht vom ersten tag
hat nicht mit den zufallsketten
gerechnet
im übrigen: der krieg geht weiter
bereichert durch unsre neu
erworbnen
verheerungen

und es ist durchaus möglich
dass sich auch andere zufallsstruk-
turen
mit ähnlichen mitteln ausbeuten
lassen

freilich immer nur
dem kopfstand des bewusstseins
entsprechend

who was so clever with late
questions
(all that very amiably)
thus too rumours can be undone
from this it follows
that he is empty now
now not asleep
on no account
he has changed step
no longer hesitating
no longer weighing up
and so it falls away from him

“farewell phrases”

it is not punishable
to have no farewell phrases
this statement is however relative
it is only relevant in relation
to other disciplinary measures
disposed of much too easily and
gently
to cure the bad conscience
thoroughly down to its roots
a striking contrast
but the dead are without virtue
at the parting
and indifferent
to the misery of glossing over
only for certain extravaganzas
are they brought up again

“statement”

better would it be
if you went away
invisible are the knives
got lost
in the dead
but long lasts the silence
and to torture must be lovely
and the civil servant be
thorough
and to say it more harshly
is impossible
expert knowledge
rarer now
is replaced by despair
the fearless want to return
to silence
avant-garde right down to solitude
the age-old coldness
in short
you remain disposable
you have done your duty in every
respect
only you can't go on
let us not splint our fractures
let us not heal them prematurely—
our first-day report
did not allow for chains of accidents
anyhow: the war goes on
enriched by our newly acquired
devastations
and it is indeed possible
that other accidental structures
can also be exploited by similar
means
of course always only
corresponding to the head stand of
consciousness
(assuming
the effect is the same)

et il était si doué pour les questions
tardives
(tout cela très aimablement)
ainsi peut-on aussi anéantir les
rumeurs
il s'ensuit
qu'il est vide maintenant
qu'il ne dort plus maintenant
en aucun cas
il est venu d'un autre pas
qui n'hésite plus
qui ne soupèse plus
cela se détache de lui

« formules d'adieu »

ce n'est pas condamnable
de ne pas avoir de formules d'adieu
cette constatation est pourtant
relative
elle n'est valable qu'en considération
d'autres mesures vexatoires
réglé beaucoup trop légèrement et
faiblement
pour guérir la mauvaise conscience
jusqu'à ses racines
un contraste frappant
pourtant les mots ne sont pas
vertueux
lors des adieux
et indifférents
à la misère des retouches
ils ne sont rappelés
que pour certaines extravagances

« constatation »

il serait préférable
que tu partes
invisibles sont les couteaux
perdus
dans les morts
mais le silence se prolonge
longtemps
et ce doit être agréable de
torturer?
pour le fonctionnaire minutieux
et le dire plus durement
est impossible

la compétence
devenue plus rare
est remplacée par le désespoir
les audacieux veulent
revenir au silence
avant-garde jusqu'à la solitude
la froideur ancienne
bref tu restes disponible
tu as fait ton devoir en tous points
seulement tu ne peux pas aller plus
loin
ne réduisons pas nos fractures
ne les guérissons pas prématurément
notre rapport du premier jour
n'a pas prévu les chaînes du hasard
au reste: la guerre continue
enrichie par nos dévastations
récemment acquises
et il est parfaitement possible
que d'autres structures accidentelles
soient exploitées par des moyens
semblables
à condition que l'on ait
la conscience à l'envers
et que l'effet reste le même

(vorausgesetzt
die wirkung bleibt sich gleich)
rufen was soll ich rufen heute?
ruft nichts,
nichts vor abschluss des aufenthalts
steine aus worten
die man entfesseln wollte

»müder anlauf und vorläufiges ende«

der verstorbene naive
ist zugänglich für besucher
mit einer legende umgeben
die s-bahn fährt weiter
in unsre bilder hinein

gelassene überheblichkeit
lebhaftes versprechungen
monotonie
berliner romantik
wer hat sie eingerichtet
es stellt sich heraus
das ganze war nur eine pause
zwischen zwei zügen eines spiels
dem du nicht entkommen bist
übrig bleibt
ein unbekannter vorrat von energie
was aber die liebe betrifft
so bleibt sie
innerhalb einer zeitspanne
die jeweils vorher bekanntgegeben
wird
ein trauriges geräusch
und das zusammenleben
nichts als die hohlform der taten
die wir hinterlassen haben
einwandfreie geschlechtsbestim-
mung
wird garantiert
zwischen unserer einsamkeit
und unsern träumen
ist ein endgültiger streit ausge-
brochen
beide sind nach wie vor
nützliche anhaltspunkte
werden aber durch die hoffnung
vertuscht
jetzt muss der plan erörtert werden
genau und behutsam
endlich klargestellt die verpflichtung
vernünftige lösungen
können auch verletzen
unsicher geworden bist du
an den guten erfahrungen
und die hoffnung ist
auf weite strecken hin
nur ein aufschub
wer kann fallschirmspringen
abspringen
abspringen
schluss mit den fahrenden zügen
aufhalten
aufhalten
DA STAND ICH AUF
und sagte
ich ergebe mich
das ist alles
doch dann schoss ich
wie es befohlen ist

shout what should I shout today?
shout nothing,
nothing before the end of the stay
stones from words
one wanted to unleash

**“tired starting up and end for the
time being”**

the deceased naïve one
can be approached by visitors
surrounded by a legend
the s-bahn goes on
into our images
[S-Bahn: Berlin city railway, owned
by the East, but running in East
and West Berlin]
relaxed arrogance
vivid promises
monotony
berlin romantic
who has arranged it
it is becoming apparent
the whole thing was just an interval
between two moves of a game
from which you did not escape
there remains
an unknown store of energy
but as for love
it remains
within a space of time
which in every case is announced
beforehand
a sad noise
and the living together
nothing but the hollow mould of
actions
which we left behind
faultless sex determination
is guaranteed
between our solitude
and our dreams
a final quarrel has broken out
both have been and are
useful points of reference
but are hushed up
by hope
now the plan must be discussed
accurately and carefully
at last the obligation must be made
clear
reasonable solutions
can also hurt
uncertain have you become
of satisfactory experiences
and hope is
for long stages
merely a postponement
who can parachute
jump off
jump off
finished with moving trains
stop them
stop them
THEN I STOOD UP
and said
I surrender
that's all
but then I fired
according to the command

appeler que dois-je appeler
aujourd'hui?
n'appel rien
rien avant la fin du séjour
pierres issues des paroles
qu'elle voulait libérer

« élan fatigué et fin provisoire »

le naïf décédé
peut être approché par des visiteurs
entouré d'une légende
la « s-bahn » continue
à pénétrer dans nos images
[S-Bahn: Une sorte de « métro » qui
appartient à l'Est et qui roule non
seulement dans Berlin de l'Est, mais
aussi dans Berlin de l'Ouest]
arrogance impassible
vives promesses
monotonie
romantisme berlinois
qui l'a installé?
il apparaît
que le tout n'était qu'une pause
entre deux coups d'échecs
auxquels tu n'as pas échappé
ce qui reste c'est
une réserve inconnue d'énergie
mais en ce qui concerne l'amour
il reste
dans un laps de temps
qui chaque fois est annoncé
d'avance
un bruit triste
et la vie en commun
rien que le moule creux des actes
que nous avons laissés derrière nous
la détermination irréprochable du sexe
est garantie
entre notre solitude
et nos rêves
éclate une querelle définitive
tous deux sont aujourd'hui comme
hier
des points d'appui utiles
mais sont masqués par l'espoir
maintenant il faut discuter le plan
exactement et avec prudence
enfin le devoir doit être défini
clairement
les solutions raisonnables
peuvent aussi blesser
tu es devenu incertain
à cause des bonnes expériences
et l'espoir n'est
pour de longs parcours
qu'un répit
celui qui peut sauter en parachute
qu'il saute
qu'il saute
c'en est fini des trains en marche
arrêtez-les
arrêtez-les
ALORS JE ME SUIS LEVÉ
et j'ai dit
je me rends
c'est tout
pourtant ensuite j'ai tiré
selon les ordres