

WALTER ZIMMERMANN

(geb. 1949)

Ländler-Topographien

20'43"

Teil 1 Phran (1978)

für Orchester

Beginner Studio, Köln

Radio-Sinfonie-Orchester Köln

Leitung: Antoni Wit

Konzertmitschnitt der Uraufführung

Eine Aufnahme des Westdeutschen Rundfunks ©1981

Platte 1023 Seite 2

JOSEF ANTON RIEDL

(geb. 1929)

Glas-Spiele (1974-1977)

11'50"

(Ausschnitt)

für selbstgebautes Instrumentarium

Lorenzo Ferrero

Stefan Gabanyi

Johannes Göhl

Michael Hirsch

Robyn Schulkowsky

Florian Tielebier-Langenscheidt

Leitung: Josef Anton Riedl

Eine Aufnahme des Saarländischen Rundfunks ©1982

PETER MICHAEL HAMEL

(geb. 1947)

Gestalt für Orchester

20'50"

(1980)

Bärenreiter-Verlag, Kassel/Basel

Sinfonieorchester des Südwestfunks

Leitung: Cristóbal Halffter

Eine Aufnahme des Südwestfunks ©1980

ARIBERT REIMANN (geb. 1936)

Ausschnitt aus **Lear-Fragmente** (1976/78) 28'52"

1. und 2. Zwischenspiel

Heide-Szene

3. und 4. Zwischenspiel

Schlußmonolog

Musikverlag B. Schott's Söhne, Mainz

Dietrich Fischer-Dieskau, Bariton

Sinfonieorchester Stuttgart

Leitung: Gerd Albrecht

Eine Aufnahme des Süddeutschen Rundfunks ©1982

FRANK MICHAEL BEYER

(geb. 1928)

Rondeau imaginaire (1972)

9'54"

für Orchester

Musikverlag Bote & Bock, Berlin/Wiesbaden

Symphonieorchester des Bayerischen Rundfunks

Leitung: Cristóbal Halffter

Mitschnitt eines Musica-Viva-Konzerts

Eine Aufnahme des Bayerischen Rundfunks ©1975

ERHARD GROSSKOPF

(geb. 1934)

Quintett über den Herbstanfang (1981/82)

16'11"

für Orchester

Radio-Sinfonie-Orchester Berlin

Leitung: Jacques Mercier

Eine Aufnahme des Senders Freies Berlin und des

Westdeutschen Rundfunks ©1982

GÜNTER BIALAS (geb. 1907)

Introitus - Exodus (1976)

27'19"

für Orchester und Orgel

Bärenreiter-Verlag, Kassel/Basel

Edgar Krapp, Orgel

Symphonieorchester des Bayerischen Rundfunks

Leitung: Rafael Kubelik

Ein Konzertmitschnitt des Bayerischen Rundfunks ©1976

HANS-JÜRGEN VON BOSE

(geb. 1953)

Travesties in a Sad Landscape (1978)

14'40"

Variationen für Kammerorchester

Musikverlag B. Schott's Söhne, Mainz

Radio-Sinfonie-Orchester Basel

Leitung: Ernest Bour

Eine Aufnahme der Schweizerischen Rundspruch-Gesellschaft

©1979

ULRICH STRANZ (geb. 1946)

Szene 2 aus Szenen für Orchester (1980)

12'02"

Bärenreiter-Verlag, Kassel/Basel

Münchner Philharmoniker

Leitung: Wilhelm Killmayer

Eine Aufnahme des Bayerischen Rundfunks ©1980

WOLFGANG VON SCHWEINITZ (geb. 1953)

Variationen über ein Thema von Mozart

11'00"

für großes Orchester (1976)

Musikverlage Sikorski, Hamburg

Symphonieorchester des Bayerischen Rundfunks

Leitung: Leif Segerstam

Mitschnitt eines Musica-Viva-Konzerts

Eine Aufnahme des Bayerischen Rundfunks ©1978

MANFRED TROJAHN (geb. 1949)

Architectura caelestis (1974/75) 12'13"
für Orchester und Frauenchor

Musikverlage Sikorski, Hamburg

Chor und Sinfonieorchester des Norddeutschen Rundfunks
Leitung: Peter Keuschnig

Eine Aufnahme des Norddeutschen Rundfunks © 1979

YORK HÖLLER (geb. 1944)

Schwarze Halbinseln (1982)
für großes Orchester, vokale und
elektronische Klänge

21'53''

Musikverlag Breitkopf & Härtel, Wiesbaden

Marie-Louise Gilles, Sprecherin

Mitglieder des Kölner Rundfunkchors

Mitglieder des Kölner Rundfunkorchesters

Leitung: Diego Masson

Toningenieur: Volker Müller

Eine Aufnahme des Westdeutschen Rundfunks ©1982

for example, he used such curiosities as the sarrusaphone, the heckelphone, and the "tárogató" (a Hungarian folk double-reed instrument), not to mention clarinets and trombones in obsolete keys.

Even though his works are more or less fully composed and notated they retain a quasi-improvisatory character. In his choice of instrumental attacks and scoring he has taken a few cues from free jazz, with which he shares a fondness for spontaneity. Like John Cage, Hespos is an advocate of the uniqueness and irreproducibility of music: he shuns consolidation and ossification in any form, upholding the principles of evolution, variation and flux. Yet his works do not seem to reveal any changes in him as a composer: as far as their compositional techniques are concerned they are interchangeable. Compared to his preceding oeuvre, each new work owes its character solely to its instrumentation, the individuality of its instrumental gestures. Katérina Slatnikóva is the interpreter of this recording. Before Hespos started composing "čang" for unaccompanied cimbalon, he sought out Elisabeth Chojnacka to explain this instrument and to help him test its potential, for it is part of his artistic creed that a composer should be completely familiar with an instrument before writing for it.

Gisela Gronemeyer
(Translation: J. Bradford Robinson)

WALTER ZIMMERMANN

The key influence on Walter Zimmermann in his childhood was the music life in his native village, in particular the song festivals organized there by his father. Born in 1949 in the town of Schwabach in Franconia, Zimmermann was given piano lessons by a village piano teacher from the age of five. Many further stimuli came from his father, a trained music teacher and master of five instruments who, however, took up a career as a baker after the war. The boy often improvised at the piano, borrowing voraciously from the music library in Nuremberg. He is self-taught in the sense that he worked his way through the history of music on his own, using sheet music. His early works – the earliest dating from the age of 12 – are adaptations of Ravel, Bartók, Stravinsky and Boulez. He took lessons in the violin and oboe and attended the Humanistic Gymnasium in Fürth. Later, he received piano lessons from Ernst Gröschl, a concert pianist resident in Nuremberg. Gröschl introduced him to Werner Heider, who engaged him as a pianist in the Ars Nova Ensemble and gave his lessons in composition. From 1968 to 1970, when he moved to Cologne, Zimmermann remained in the Ensemble, playing works of Bo Nilsson, Luciano Berio and Gilbert Amv which left a deep impression on him. He wrote composition and orchestration exercises for Heider and produced the earliest works which he acknowledges today: "nothing but" for piano, celeste, harpsichord and electronic organ (1969), a piece dealing entirely with the repetition of microstructures; "gliss" for five trombones (1970) which explores different ways of using trombone glissandi; and "as a wife has a cow" for piano four-hands (1970) to a text by Gertrude Stein.

After moving to Cologne he abandoned his plan to become a pianist. He took part in Kagel's "Cologne New Music Courses" in radio plays (1971) and music therapy (1973). From 1970 to 1972 he studied electronic music and the

theory of musical perception under Otto E. Laske at the Institute for Sonology. Here he became acquainted with the inner life of sonorities and found his own footing as a composer. In 1973 he studied comparative musicology at the Jaap Kunst Centre for Ethnomusicology in Amsterdam, playing in the gamelan orchestra. His first commissioned piece – "Akkordarbeit" (Piece-Work) for piano, orchestra and three loudspeaker channels – was performed in Hannover in 1971. This work, based on the "Grand Paganini Etude" by Franz Liszt, is a demonstration of the basic components of labour, and involves people giving orders, others carrying them out, and still others monitoring the results. The composition "einer ist keiner" (one is none) for seven instruments (1972) is an attempt to translate human relations as accurately as possible into music on the basis of "81 phases in the evolution of personality". "In understanding music the sound dies" (1973) was to be the first of a gigantic but unrealized "Orgon" project intended to shed light on widely varying problems in music and therapy. In 1974 he made his first trip to the USA to study computer music at Colgate University in Hamilton, New York. In "Beginner's mind", a piece which moves from the complex to the simple, he composed his most significant work up to that time.

Returning to America in 1975, Zimmermann held discussions with 23 American musicians and published the results in a book entitled "Desert Plants" (Vancouver, 1976). In a period of deep contemplation he wrote "Gelassenheit" (Composure, 1975) for alto and two guitars and "Die spanische Reise des Oswald von Wolkenstein" (Oswald von Wolkenstein's Journey to Spain, 1976) for singer and five instrumentalists, in which he took as his subject the influence of Islam on European music and the merging of two cultures. In 1976 he conceived "Inselmusik" (Island Music), a project incorporating the music of four insular cultures: the Siva Oasis, a Pittsburgh ghetto and an Indian reservation in Montana (the fourth, originally intended to be a jungle area in Columbia, became the Fürth hinterland). "Aus Nah und Fern" (From Far and Near, 1977) for triple chorus is a setting of a childhood experience with 30 choruses which makes use of approaching and receding motion. In this same year, in Cologne, he founded the "Beginner's Studio", which offered weekly concerts largely of experimental music and exists today in the form of a semi-annual "Beginner Festival".

The project "Lokale Musik" (Local Music, 1977–81) ushered in a new period in Walter Zimmermann's creative output, supplanting his earlier phase of searching with a clear conception. The project in its entirety displays the manifold relations between music and landscape. At present he is working on a cycle entitled "Glockenspiel – Brettspiel – Schnurspiel – Saitenspiel" (Glockenspiel – Board Game – Jump Rope – Lyre) with non-centric tonality, and on a further cycle based on the works of Meister Eckehart and entitled "In der Welt Sein – Vom Nutzen des Lassens – Abgeschiedenheit" (Being in the World – The Usefulness of Letting Be – Solitude).

Phran from "Lokale Musik" (Local Music)

"Lokale Musik" is divided into three cycles. The first is an orchestral piece called "Ländler-Topographien" with 'move-

ments entitled "Phran", "Topan" and "Topaphran". The second, called "Leichte Tänze" (Easy Dances), contains ten Franconian dances "sublimated" for string quartet, 25 Kärwa melodies "substituted" for two clarinets, 20 figure dances "transformed" for string ensemble, and 15 "Zwiefache" (a dance common to southern Germany and Austria) "transcended" for guitar. The third and last cycle bears the title "Stille Tänze" (Silent Dances) and comprises the movements "Wolkenorte" (Cloud Localities) for harp; "Erd-, Wasser-, Lufttöne" (Earth, Water and Air Sounds) for piano, musical glasses and trombone; "Riuti", woodland clearings and abandoned land for solo percussionist; "Keuper" (a type of sandstone found near Coburg) for string quartet; and "Namenlose Zwiefache" (Zwiefache without a Name) for 13 instruments.

The entire project is based on dance melodies from old peasant chapbooks and music albums which Zimmermann gathered in the course of several field trips. His collection is made up of waltzes, "Zwiefache", "Schottische", mazurkas, "Rheinländer", galops and so forth.

These dances were collected in the 19th century by vicars, country doctors or village teachers who, as a rule, provided them with evocative titles. It is just these titles which the composer wishes to eradicate: "This assigning of names and designations must be offset by a process of neutralization, even to the point of anonymity. This will restore the dances to the nameless, flexible, spontaneous, accidental and improvisatory world from which they came. In concrete terms, this means that none of the melodies handed down in written form should be viewed as a finite eight bar piece, say, but rather as a transnotation of improvisations without a beginning or an end, without a title or name. They represent material pure and simple, free of the human foible for assigning names, a foible which springs from nothing less than our mania to control nature."

The "Ländler-Topographien" last about 50 minutes, and establish the relation between music and landscape. Part 1 probes the intrinsic structure of ländler tunes. "On the one hand, the characteristics of a landscape – its vegetation, the lay of the land, geological formations, climate – shape and modify the music over the ages, with typical features of the landscape finding their image in melodies. (In other works, the intrinsic structure of melodies is a vehicle for the features of a landscape.) On the other hand, melodies can be continually revitalized by the structure of the landscape."

In "Phran" the intrinsic potential of the melodies – here a collection of eight-bar ländler – is divided into melodic, harmonic and rhythmic components, each component being graded into a scale of 12 values. The composer uses the mean values of these components to draw relations to the orchestration in such a way that expression does not come into play and thus the inherent structure of the ländler is revealed. The instruments are assigned melodic cells. Now the original melody is probed to establish whether or not it can be represented by these cells. The result is a grid-like polyphony, the melody appearing in scattered fragments. The same process is applied to the harmonies, which are interrupted by rests, and to the rhythm.

"This seemingly complicated use of matrices and tables to interweave and neutralize enables the various manifestations of the ländler principle to be given their own sonority, i. e. the composer's personality is neutralized to the extent that, at the very most, his task is to function as a vehicle and transmitter of these mechanisms, neutralizing the intrinsic

potential of a melody and rendering it audible in the instrumentation.

'Phran', the first part of the orchestral piece 'Ländler-Topographien', presents the interior landscape of a melody, turns it inside out and projects it into the space of the orchestra."

Gisela Gronemeyer

(Translation: J. Bradford Robinson)

JOSEF ANTON RIEDL

Josef Anton Riedl is a man of many talents. Incidental music and film scores figure as prominently in his oeuvre as do multi-media shows and environmental art. As Dieter Schnebel once wrote: "Josef Anton Riedl's works are mostly cast-off 'Gebrauchsmusik'." He has written pieces for electronic sounds, musique concrète, voices and instruments, particular materials, self-constructed instruments, synthesizers and multi-media presentations.

Riedl was born in Munich in 1929. Even in his early childhood he showed considerable talent for the piano, playing by ear everything he heard with great facility. His father was an architect, his mother an amateur pianist. He specialized in improvisation, appearing in concerts both privately and publicly, particularly at his Gymnasium. Long before he enrolled at the Munich Konservatorium he had taught himself the essentials of harmony, music history and musical form. While attending Gymnasium he analyzed works by Reger, Hindemith, Stravinsky, Bartók and Schoenberg. He also took up the organ, developing an equally unfettered manner of improvisation. He studied at a monastery school in nearby Schäftlarn. In the final months of the war he was called up; taken prisoner by the Americans, he was interned in a POW camp in Aix-en-Provence until January 1947. Here his thoughts turned from complexity to clear, simple music, and he began writing songs during his imprisonment. Up to this time he had written quasi-improvised piano pieces, rather weak as far as their form was concerned, but wild and unruly. Then, inspired by Edgard Varèse's "Ionisation", he began a long and profound study of the percussion family. He had always been fascinated by the rhythmic side of music, and he took lessons in percussion at the Konservatorium. He also wrote pieces for unaccompanied percussion, most of them for Hermann Schwendtner, a percussionist who at that time was causing a considerable stir. He received encouragement from Carl Orff, but his future career was determined by Pierre Schaeffer, whom he heard for the first time in 1951 during the Aix-en-Provence Festival. He soon began to compose studies in musique concrète, joining Schaeffer's research group in Paris in 1953. Thereafter he worked at the electronic studio of the Westdeutscher Rundfunk (from 1955), in Hermann Scherchen's experimental studio in Gravesano (1959), and at the Siemens studio for electronic music in Munich (1960–66), which he organized and directed. Together with Stefan Meuschel he produced a documentary film for cinema and television (1966–7).

From the outset of his career Riedl has also been active as an organizer and manager of concerts and programmes. He co-founded the "Jeunesses Musicales" and took charge of its activities in Munich. He was also in charge of the series "Neue Musik", which gave first hearings of major works by Kagel, Schnebel, Cage and others. He also directed the series

A marble is used to write on a suspended glass plate. The 'writing' may consist of continuous texts such as letters; full stops, colons and semicolons, quotation marks, exclamation points, question marks, commas and dashes; minus, plus, percent and paragraph signs, parentheses, slashes; individual numbers, columns of numbers, addition problem etc. It may also proceed at various speeds such as *ritardando*, *accelerando*, very slow, very fast, *rubato* etc. It is also possible to draw maps, landscapes, faces etc. at a quick pace. One or two marbles are used per player, and the sound is modulated by the different surfaces.

The resultant sounds and noises (including those from the containers) are electronically amplified by means of suspended and contact microphones, and are distributed to the rooms (or within the room) by means of a control panel and variously positioned loudspeakers. The amplification should never drown out the original sounds.

A tape with music obtained in a similar manner is played at the beginning of the piece.

Aluminium-coloured or 'white' metal tubes and transparent or 'white' suspended glass objects are brightly illuminated by several small spotlights attached to pipes in the system. These lights have narrow apertures and illuminate the metal or glass laterally with 'white' light so as to create colour spectra of various lengths (*glissandi*).

Sound/light structure(s), sound/light construction(s)."

The composition proceeds along four levels. Level A is the tape containing sounds and noises similar to those called for in the piece. Once the tape has finished, level B begins. It is created by one or two players drawing angular lines on plates with marbles and thus defining the structure of the surfaces. These lines are repeated, each time with variations. The players also generate rhythms which are likewise constantly repeated, the rhythm remaining intact while the dynamics and tone colour change. Now Level C is added. It is performed by eight musicians, each playing the same program at different intervals of time. First they strike the suspended plates and tubes, then write and draw with marbles on suspended and lying plates. This leads to a brief, very free passage using all materials in which marbles are rolled in the 'roller coaster' systems. Finally, in level D, noises take the upper hand. The piece ends with the dying out of the last sound or noise, however soft.

Ideally, the audience should be able to move about freely in the room, discovering and rediscovering the sounds from different angles.

This disc contains an excerpt from "Glas-Spiele".

Gisela Gronemeyer

(Translation: J. Bradford Robinson)

PETER MICHAEL HAMEL

No composer of his generation has met the challenge of non-European music so squarely and worked it into his own music so intensively as has Peter Michael Hamel. And the many facets of his output reflect not only a complex personality but also a multi-level view of music and society which Hamel has faced from the outset of his career.

Born in Munich in 1947, Hamel first studied composition with Büchtger and Bialas and musicology with Georgiades and Dahlhaus. But even as a young man he was not interested solely in the analysis of contemporary music or in the

creative potential of composition: he was equally fascinated by those spontaneous crusades into new musical realms which are possible only in a group, and which were undertaken in the 1960s in Free Jazz as well as by many free improvisation ensembles.

From the age of 23 Hamel devoted himself whole-heartedly for an entire decade to the improvisatory group "Between", which he co-founded. The very name of the group harbours an aesthetic platform; as Hamel himself has said: "Between means the intermediary world in which 'between music' takes place. Between music is collective music. Between music is improvised composition. It takes place between the 'philharmonic', the 'avant-garde' and 'jazz'. The six musicians in Between come from two continents and three worlds. Their dream is the blue flower growing between the milestones on the road to a future world-music."

The music of this group, which was documented in a continuous series of gramophone recordings, is fascinating not only for its gingerly approach to non-European musical models but also for its fruitful and far-ranging confrontation with indigenous music of several centuries and continents.

Hamel himself appeared at many festivals as a pianist, organist, singer and producer of live electronic sounds, honing himself into a musician and composer by constant contact with the practical side of music. He made several foreign tours, of which those to the Indian subcontinent turned into intellectually crucial voyages of discovery.

In 1976 he published a book, "Durch Musik zum Selbst" (Using music to reach the Self), an impressive account of his association with non-European music which reflects his studies of Indian vocal styles and tonal systems as well as his experiences with breathing therapy. This book reveals fundamental spiritual patterns which even today still serve as the basis of his work as a composer.

Hamel's early essays in composition such as "Dharana" for orchestra, solo improvisers and tape (1972) or "Samma Samadhi" for orchestra, chorus and solo improvisers (1972-3) attempt to transform his experiences with non-European music to meet the demands of improvisation. With his orchestral piece "Diaphanon" (1973-4), "Maitreya" (1974) and "Integrale Musik" (1975-6), however, he began a series of works which continues to the present day and might best be described as experiments in integration. All of these pieces attempt to fuse spiritual experiences from two major cultural realms. And it is no secret that in recent years - most notably in his opera "Ein Menschentraum" (A dream of man) which was premiered in Kassel in 1981 - Hamel has restrained the "oriental", i. e. Indian, Tibetan and Far-Eastern influences in his music, solidifying the compositional structure and eliminating the influence of improvisation. This same "East-West" conflict reappears in sublimated form in his "Gestalt für Orchester", a work written in 1980 for the Donaueschingen Festival and premiered there in the same year.

Wolfgang Burde

Holistic Composition

In autumn of 1972 I first became acquainted with the writings of Jean Gebser, a Swiss cultural philosopher who, in his major works "Abendländische Wandlung" and "Ursprung und Gegenwart", argues on behalf of a change of consciousness, which he considers a necessity of our time. As he wrote in "Ursprung und Gegenwart":

"Today, rational ego-consciousness, whose mightiest weapon resides in the technology of nuclear fission, faces the

prospect of catastrophic failure. This makes it possible for ego-consciousness to give way to a new consciousness. If we return to the roots of human evolution and observe the structures of consciousness from this vantage point, not only will our past and present be revealed to us, the future as well will open up before our eyes, enabling us, amidst the disintegration of our age, to discern the outlines of a new reality. A new note, a new form, a new vision will become perceivable where today we think we hear only cries and dissonance."

In compositions such as "Diaphainon", "Maitreya", and now again in "Gestalt für Orchester" (Figure for Orchestra), I have attempted to transform Gebser's notion of the different forms of consciousness – archaic, magical, mythical, mental and integral – into a musical language. Archaic-magical consciousness is rendered audible in the form of "monotony" – rudimentary drones and rhythms – and the overtone series. Mythical consciousness is expressed by monophonic modal scales and micro-intervals related to a central pitch. Mental or rational consciousness is represented by the evolution of Western art music from polyphony and counterpoint to harmony and chromaticism, and finally to serialism and musique concrète.

According to Gebser, the transition to integral awareness consists in the simultaneity of the magical, mythical and mental components of human consciousness. In terms of my music, this means a holistic union of rudimentary rhythms and deep fundamentals with their overtone series (physical or magical perception), monophonic modal scales in a heterophonic texture (psychic or mythical experience), and functional and dodecaphonic harmony together with noise and Klangfarbenmusik (intellectual or mental comprehension).

A holistic compositional approach of this sort also implies the breakdown of ethnocentric boundaries, and is open to medieval and non-European elements rooted primarily in the realm of magic and myth. Naturally, "integral music" in the form outlined above cannot simply be "generated". Rather, it is a preliminary musical foundation for a holistic stance toward human consciousness, and an attempt to interlink the contrary musical components in my own mind. My realization of this conception of music must speak for itself. I composed "Gestalt für Orchester" at the Villa Massimo, Rome, in March and April 1980.

Peter Michael Hamel

Gestalt für Orchester (Figure for Orchestra)

This work is based on a nine-bar passage which is taken up and varied many times in the course of section 1, and later as well. Intrinsically, this passage owes its character to the scale B-C-F-E-A-G sharp-G-D-B flat, which governs all four sections of the piece. In its acoustical form, however, it is given to upper-register string sonorities based on a', to the sonorities of the piano, vibraphone and xylophone, and to the trumpets and woodwinds. The e''' in the piccolo dominates and delimits the upper register. These few bars present "breaths" of sound entering peacefully at half-bar intervals.

At first glance, the form of section 1 may give cause for surprise. The expressive character of the basic figure is subjected to a process of progressive erosion: a conflicting pizzicato structure takes up an increasing amount of space – three, five and finally 13 bars. Thus section 1 seems to be riddled with fissures, torn apart by crevasses. On the other hand, the

initial passage expands its tonal ambitus to C and is enriched by pivoting 2nds in the deep winds. The conflict between the breathing sounds and the pizzicato attacks from the strings leads ultimately – once the fundamental has changed again from C to E – to a fortissimo gesture which ushers in section 2.

Section 2 evolves from a quiet sonority into a modal-periodic continuum, and hence into a mode of musical thought which finds expression in the overlapping of repeating figures. At first these repetitive layers are given to the piano, marimba and alto flute. Gradually, however, the texture incorporates other formulations and instruments and is accented by striking eight-note figures in the trombones and horns rising to the octave. This section too expands its tonal ambitus, this time from D flat to d", culminating in a 12-note chord. Following these two sections, which pose a conflict and yet remain meditative and subdued, section 3 is given the function of developing the compositional elements and the areas of expression. Seeking to strike a balance between East and West, Hamel begins by presenting the pizzicato structure in frenetic abbreviation and superimposing repeating figures upon it. Even the basic figure itself is manipulated, its half-bar gestures either being welded into mighty blocks of sound or blurring as the unaccented portions of the bar are filled in. This entire process ultimately leads to nine chords based on the fundamental C.

Section 4 is the shortest in the piece. It takes up elements from section 2, extracting the modal-periodic continuum and again developing the eight-note figure in the trombones and horns before ending with a virtually literal reminiscence of the original basic figure.

Wolfgang Burde

(Translation: J. Bradford Robinson)

FRANK MICHAEL BEYER

Frank Michael Beyer was born in Berlin on 8 March 1928. From the very beginning his musical inclinations were furthered by the artistic ambience of his parents' home; his early acquaintance with the works of Johann Sebastian Bach was virtually decisive for his later development. He spent his early childhood in Dresden before political expediency caused the family to move to Greece, where his father intended to establish himself on Crete as a freelance writer. Their stay in these rich historical surroundings ended in 1936, and in 1938 the family returned via Switzerland to Berlin. Here the boy was immediately given piano lessons and received basic instruction in composition from Ernst Pepping in 1940-41. He attended the Kant Gymnasium and, in 1946, began studies at the Berlin School of Church Music. Later he studied composition, virtuoso organ playing, conducting and piano at the Leipzig Musikhochschule.

Since 1955 Beyer has gained an increasing reputation as a performer and as a creative personality with an independent turn of mind. At first his feeling for music derived from his training in polyphony under Pepping. Later he was extremely taken with the long-mysterious music of the New Viennese School, particularly that of Anton von Webern, the transparency and sensitivity of which had an almost formative impact on the young composer. He avidly studied these new avenues of expression, initially exploring chamber music forms e. g. in his broadly conceived First String Quartet, which he wrote in 1954 at the conclusion of his studies, and later in his 12-note composition "Biblische Szenen" (Biblical Scenes) for voice and four instruments, which attracted attention with its personal handling of serial technique. His next work, "Ricerca I" for orchestra (1959), developed a fluidly melodic hexachordal pattern in the Webernian manner.

His works quickly achieved notice and recognition. In 1957 he received the Berlin Prize for Young Artists, in 1962 the Bernhard Sprengel Prize for Chamber Music, and in 1963 the Rome Fellowship of the German Academy; in 1968 he was invited to the Cité Internationale des Arts in Paris. He joined the staff of the Berlin Musikhochschule in 1960, teaching as a lecturer for several years before becoming Professor of Composition in 1968. He founded and directed the series "musica nova sacra", worked in the Electronic Studio of the

Berlin Technical University and is a key figure in the organization and administration of the Berlin Bach Festival.

In the 1960s Beyer produced numerous works for unaccompanied solo instruments, organ, a cappella chorus, chamber ensembles and full orchestra, elaborating a personal style with great freedom and verve. Standing apart from contemporary styles, he stresses the primacy of immediate expression; for all his concentration on technical detail, a new sensuality of sound can clearly be heard in these works. This is evident most of all in his "Versi" for string orchestra, a work premièred in 1968 by the Berlin Philharmonic Orchestra. This work reveals the main features of his musical language: cast in five stanzas like a lyric poem, it builds up sophisticated layers of sound from subtle intervallic tensions, an omnipresent lyricism, and a manner of formal articulation which marks the passage of time mainly by means of compression and relaxation. Beyer achieved an uncommon wealth of colour in his orchestration, not least of all due to his earlier preoccupation with electronic music. In the exposed layers of his "Rondeau imaginaire" this richness almost borders on the surreal.

Beyer's "Diaphonie" for full orchestra and solo string quartet was written in 1975 on a commission from the city of Nuremberg. It is a work in the symphonic vein whose interlocking movements are cast in a language of dramatic flux. Here the composer has produced a type of layered polyphony which he was later to use in works such as "Griechenland" (Greece) for three string ensembles, his most significant composition in recent years. This piece, which was given its première by the Berlin Philharmonic in 1982, reveals iridescent colours alternating with dark, warm tones against the melodic background of an ancient Greek hymn – bringing to fruition an emotional bond dating from his childhood.

Rondeau imaginaire

This work was given its first performance at the 1973 Berlin Festival by the Radio Symphony Orchestra conducted by Lorin Maazel. The title of the work derives from the "rondeau" as found in early French music: the course of the work is determined by interrelated but opposing sections in rapid, colourful succession. Thus the piece does not bear the least resemblance to the rondo of the Classic period.

"Rondo imaginaire" for Orchestra, which lasts some 12 minutes, leaves the listener with a sense of tightly constructed unity, although individual sections of contrasting character are easily discerned. This unity results from the way the composer handles his material: Beyer has split the sound of his orchestra – 29 solo strings, woodwind, two trumpets, two horns, piano, harp, vibraphone, marimba, glockenspiel and timpani – into infinitesimal, almost crystalline particles of sound in rapid alternation, producing an active and vital texture which nevertheless – subjectivity seems warranted here – conveys the impression of a monochrome winter still-life in its luminous crystals. This impression is corroborated by the almost complete lack of melodic lines in the traditional sense, as well as by the absence of rhythmic momentum or deep, warm timbres. By way of compensation, there are numerous harmonics in the strings which, like the woodwinds, play mainly in their upper registers. The total effect justifies the use of the word "imaginary" in the title: it arises not in the manner of Ravel's tapestries of sound but from the chamber-music clarity of the part-writing.

"Rondo imaginaire" falls into five sections: Introduction,

Episodes I–III and Coda, the episodes being set apart by their distinctive timbres and connected by short transitions. The introduction, beginning with the strings, makes use of extremely small elements which only tentatively take shape and generate tension mainly by the friction of 2nds and 9ths. A gradual accumulation of sustained chords in the strings, a cry in the uppermost register of the violins answered by the woodwinds – these lead to a passage of increased density following which, pianissimo in the marimba, the first episode begins. In sharp contrast to the introduction, its timbre is initially dominated by a "percussion group" consisting of glockenspiel, vibraphone, marimba, harp and piano. Tentatively, several of the woodwinds enter, and the violins present in fortissimo a brief melody which is then fragmented by complex rhythms, repeated notes and appoggiaturas, revealing in linear form the techniques which Beyer had previously applied largely to the vertical dimension. This episode (bars 49–107) is separated from the ensuing transition by a fermata. The climax of timbres rapidly disintegrates and the starting-point of the second episode is ushered in by sustained notes in the top register of the strings. The timbre is dominated by muted solo strings, with distant brass fanfares and a rapid increase in density bring the composition to a shimmering climax. Here again melodic lines appear only to be concealed by fragmentation, dissonant 2nds and rapid shifting to different instruments so that nothing remains except a general lyricism. This second episode (bars 133–214) as well is separated by a moment of silence from the adjoining transition, which contains reminiscences of the introduction. This passage is characterized by a clearly perceptible rise in pitch to the uppermost registers, after which the third episode (bars 248–301) immediately begins. Now the winds predominate, starting with two intertwined clarinet parts and expanding in variety and complexity. A staggering crescendo followed by a sudden pianissimo marks the beginning of the coda (bars 302–55). Here the tempo broadens, the motion intensifies and once again the sound rises in register, lingering in the "imaginary" spheres. With brief fanfares from the wind band the composition fades away into the distance.

Even listeners capable of following this formal design will be struck mainly by the uncommonly fast succession of highly contrasting sound-particles. They will find themselves confronted with a welter of discrete items of information which they will be unable to absorb all at once. This almost automatically provokes an emotional response: the listener is drawn by the delicacy of the sound, the music evoking images in his mind.

Viewed in retrospect, Beyer's "Rondeau imaginaire" marks a turning-point in the music of the 1970s away from artificial constructs to a language charged with emotion.

Peter Bockelmann
(Translation: J. Bradford Robinson)

ERHARD GROSSKOPF

Up to now, Erhard Grosskopf has had a fundamentally different career as compared to many of his contemporaries. He has never taken on a firm position, e. g. as a teacher of composition, in order to earn his living. Instead, he has held minor positions in several areas, allowing himself a maximum amount of time for composition.

Erhard Grosskopf was born in 1934 in Berlin, where his

father was a physician. In the turmoil of the war the family was driven to Hannover, where the boy took his "Abitur" diploma in 1954. He did not turn to music immediately, instead studying medicine and philosophy. From 1957-9 he received instruction at the Berlin Church Music School in Spandau. Immediately thereafter, he enrolled in the composition programme at the Berlin Musikhochschule, where he studied with Ernst Pepping, Boris Blacher, Heinz-Friedrich Harting and Josef Rufer. In 1964 he began a two-year term as lecturer in theory and musicianship at the City Conservatory in Berlin. During this period, he was awarded the Rome Prize and made his first long visit to Italy. Here he composed, among other works, a violin concerto ("Sonata concertante 2") which was premièred in 1969 by Christiane Edinger and the Berlin Radio Symphony Orchestra conducted by Bruno Maderna. In 1970 he was one of several composers invited to present a work, his "Dialectics" for tape and instruments, in the spherical auditorium of the German pavillion at the World Fair in Osaka. In the same year he received a commission from the Berlin Festival; the resulting work, "Hörmusik" (Listening Music), was given its première the following year by the cellist Eberhard Finke and the Berlin Philharmonic Orchestra conducted by Michael Gielen. This led to engagements for several months in the Electronic Music Studio at the University of Utrecht. There he wrote "Prozess der Veränderung" (Process of Change), which in 1972 received a second prize in the "Prix Italia".

"Change" was also a hallmark of this juncture in Grosskopf's life. As early as 1971 he co-founded the "Musik-Projekte Berlin" with other composers and music devotees. This has enabled him since 1978 to present full concert series in conjunction with other institutions and organisations under the name "Insel-Musik" (Island Music). The founding of this group was the result of Grosskopf's withdrawal from the "Gruppe Neue Musik Berlin" with which he had been associated from its inception in 1965 and where he had first come to public notice. Further changes emerged in his style of composition as he suddenly and unexpectedly turned, with his friend Cornelius Cardew, to Chinese music of the revolutionary sort, hoping thereby to find an escape from the ivory tower of the avant-garde and its social irrelevance. This experiment was doomed to failure. Grosskopf spent the next few years delivering broadcasts, lectures and courses on how to use the synthesizer. This period lasted until 1977 when, for a second time, he was awarded a fellowship at the Villa Massimo in Rome and in several senses found his footing once again. Since 1978, in his concert series "Insel-Musik", he has attracted attention beyond the confines of Berlin by frequently presenting works which thwart the commercial music establishment.

Grosskopf was again in Italy for several months in 1982, this time at the invitation of the Berlin Academy of Arts; he also taught at the International New Music Courses in Darmstadt where, among other things, he explained his orchestral pieces "Quintett über den Herbstanfang" which had just been given its first performance as part of the Berlin concert series "Musik der Gegenwart" organized jointly by Sender Freies Berlin and the Westdeutscher Rundfunk.

Quintett über den Herbstanfang (Quintet for the Beginning of Autumn)

Erhard Grosskopf's works fall into several distinct periods. Until the late 60s he took his forms largely from outdated

models such as the sonata form; then he turned to electronic devices and spatial sound. Later, after trying process-like music, he developed his own technique, "looping technique", which in recent years he has expanded to a new level of complexity. As far as his harmony is concerned, he began accordingly with an atonal 12-note technique with modal centres, at times extended to include quarter-tones. Electronic devices enabled him to expand his range still further, and latterly his looping technique has led to extended tonal-atonal tensions, conflicting tonalities and overtone fields.

The somewhat unusual title of his "Quintett über den Herbstanfang" for orchestra refers to the period of its composition (autumn 1981 of January 1982) and to the five layers on which its structure is based. These layers are not fully discernible to the listener: instead, the piece takes the form of a "Klangkomposition" involving the elaboration, clearly perceptible modification and finally the replacement of individual sounds. Even the form, with its three-part structure, is disguised, the two final sections merging just at the point where, "compressed like a scream", the composition reaches its climax. Ultimately, the piece takes on a large-scale ABA form.

In working out this piece, Grosskopf made use of his looping technique. He defines this technique as follows: "The term 'loop' implies the repetition of musical phrases of various lengths, where 'musical phrase' is to be understood in a very broad sense, in an extreme case consisting of a single sound. When different loops of various lengths are superimposed the result is a constant alternation of durations and sound combinations. In principle, this technique is related to the canonic games devised by the Netherlands polyphonists, but it is also characterized by more varied elements of periodic repetition. A great many principles akin to simple looping technique can be found in American Minimal Music as well as its forerunners in Africa and Asia and its offshoots in Europe and Japan. The range of variation extends from phase displacement of identical material as used by Steve Reich and single pitches as found in Morton Feldman up to any density of event desired, depending on the number of loops involved and their harmonic and rhythmic structure."

Grosskopf has never applied this technique in unadulterated form. For example, he began to extend the points of coincidence in the periodic structure, i. e. those points where the various durations reach a common multiple. In "Quintett" this is apparent in the very first section, where one lengthy passage is divided by abrupt chords, automatically but unintentionally recalling Japanese music. Likewise unintentionally, these echoes of Far-Eastern music are matched by a sort of Oriental sense of time as expressed above all in the working out of individual sound passages and in the insistent impact of extreme, isolated sound events.

This piece is based on five compositional levels which serve as vehicles for the harmonies, proportions and dynamics. None of these levels is assigned exclusively to a single group of instruments; instead, their sound unfolds in a process of continual change. Among these levels are five tri-partite series of proportions based on the numbers 3, 4 and 5. These proportions, which are extended on a small scale by means of additions, generate the temporal structure of the entire composition. This structure is linked to changes in harmony and volume which make the proportions audible in the individual layers. Moreover, the instrumental groupings change at the "points of coincidence", thus drawing timbre into the compositional process. Here the individual chords are not com-

posed in their own right but result from the looping technique.

As Grosskopf remarked: "Looking at the temporal structure alone in the work we might get the impression that the music is constructed. However, the series of proportions are the result of a study of the underlying emotional idea of the piece. In a manner of speaking, they function as the building material for the temporal edifice in which this emotional idea can come to fruition. In order for it to do so, the composer must not view the structure he discovers or invents as an automatic recipe; instead, with alertness and sensitivity, he should follow the course of the compositional process he has set in motion, directing events with his own decisions and, wherever feasible, by his spontaneous intervention. It is my belief that a continuous, vital confrontation between emotionality and constructivity is a prerequisite (though not of course a guarantee) for the success of a piece of music. I dedicated 'Quintett über den Herbstanfang' to the memory of Cornelius Cardew; the news of his sudden death in London reached me while I was completing the work. Towards the end the three percussionists play a passage marked 'with unflinching tenderness'; at first they are inaudible until, gradually, the rest of the orchestra becomes so quiet that only tenderness remains, strong and forthright."

Peter Bockelmann
(Translation: J. Bradford Robinson)

GUNTER BIALAS

Günter Bialas was born in 1907 in the town of Bielschowitz in Upper Silesia. He studied music in Berlin, particularly with M. Trapp. In 1947 he was appointed director of the composition course at the Northwest German Academy of Music in Detmold, where he became a professor three years later. From 1959 until his retirement in 1972 Bialas taught composition at the Munich Musikhochschule.

A Profile

In 19th-century Germany the history of music was largely coloured by the debate over programme vs absolute music. Here it was the theorists who tried to make a hard-and-fast distinction rather than the composers, who doubtless realized that, in the final analysis, absolute music also has its programmatic traits and programme music does not stand outside the norms of the absolute. As a result, this debate has left our century, and German composers in particular, with a somewhat consorted relation to any form of illustrative music. Significantly, Günter Bialas has noted this fact with regret. This is significant first of all because in large parts of his oeuvre he has attempted to reconcile these two admittedly never fully disparate ideals, instilling into his works a characteristic tension between the absolute and the illustrative. Bialas's music uses suggestive images to put pressure on the listener and express its meaning intelligibly in sound. His musical language reveals with exemplary clarity the truism that music is a priori always more than something with a one-dimensional meaning. His works take illustration be-

yond the realm of banal tone-painting and are fully capable of standing on their own.

A good example of this point is provided by his "Haiku" series, ideally matched settings of concise Japanese lyric poetry, even though they only represent a small if characteristic segment of his work as a whole. "I intended to grow no older/But the temple bells . . ." Bialas captures a musical image of the relentless tolling of the bells in a melodic ostinato. Yet he goes beyond this to attain a purely musical evocation of perseverance: the ostinato "stands" for a manner of musical expression that neither shuns concrete images nor falls foul of the strictures of absolute music. In this way, subjective vision and the objective shaping of time coincide for one brief instant, both image and music uniting in the "primary sound-form" of the bell strokes.

This aesthetic of reconciliation between image and music accounts not only for the strong influence of literature in Bialas's work – even in his untexted instrumental pieces – as the composer himself has emphasized. It also explains his unmistakable fondness for the miniature, or rather for musical distillation. After abandoning the driving, extrovert, dangerously mechanical music of the 1950s Bialas was able, by discovering and cultivating archaic techniques such as "primitive" heterophony in the 1960s, to attain an art of deliberate omission, choosing as his goal the greatest possible simplicity. This goal manifested itself in a judicious and calculated renunciation of plenitude and abundance: he regards technical manipulation and musical constructivism as an inescapable transitional stage which every progressive composer must pass through and leave behind. In the back of his mind is the realization that only by passing through musical technique does a form of musical compression become possible in which omission itself is discernible. In Hegelian terms, the omissions are "sublated" in the music.

Discernibility (perhaps lucidity is a better term) is a key notion in Bialas's view of music. It doubtless accounts for his almost violent rejection of the mindless application of serial techniques which, in his opinion, leads to indiscernibility and hence to the imperceptible and meaningless. Musical meaning is the keystone of Bialas's work as a composer, though this is not to equate meaning with one-dimensional signification. Particularly in his later works Bialas's musical language becomes increasingly multi-faceted with a clear tendency toward shades of mood, always trenchantly formulated. His Heine cycle of 1983 provides a clear instance of his search for shimmering, disparate realms of expression. This, as the composer himself remarks, is fully in keeping with Heine's own personality as a poet, hovering precariously between lyricism and irony. Even Bialas's operas likewise strike a precarious balance between tragedy and comedy. Here the balance is expressed in varied devices of psychological and emotional alienation fully in accord with the aristocratic irony which marks the personality of this highly cultured composer.

Bialas sees himself as part of a sorely tried transitional generation which, though violently bereft of valuable years of creative work, nevertheless was given the opportunity of a radical and rewarding fresh start. At all events his music represents an important aspect of German post-war culture, and his art of musical illustration and expression, his abstract conciseness and sublime shades of mood will probably be more greatly appreciated in the near future than is presently allowed by the current death-throes of hyperstructuralist music.

Introitus – Exodus

When traditional labels for musical forms and genres are applied to 20th-century compositions they most often sum up a broad panoply of meanings. Much can be learned of the work in question by examining these meanings. Was the composer seeking reassurance from the past for his novel idioms? Did he feel compelled by his neo-classical leanings to take recourse in history? Or, as in the present work, did he wish to conjure up an aura of archaism and ritual? Bialas himself addressed this matter in a brief introduction: "First of all, 'Introitus' and 'Exodus' mean exactly what the words imply when translated literally: entrance and exit. We are familiar with the introit as the beginning of the mass. In Greek tragedy, exodus refers to the departure of the chorus. Both of these are rituals, and it is this idea of ritual which I wish to kindle in the listener" (from "Meilensteine eines Komponistenlebens – Festschrift zum 70. Geburtstag" p. 66).

The "entrance", a plastic sound introduced by an initial unison figure in the strings, brass and bassoons, is fully in keeping with Bialas's distinctive approach to music:

bars 1-4

It is no accident that this figure, an ascending whole-step with an upbeat flavour, is a prototypical incipit formula in liturgical psalmody. Hence it forms a clear link with plain-song (the "introit" as a genre never left the confines of Gregorian chant) and points to the semantic background of the work. In a sense, it announces the opening of a secular mass, a ritual pertaining to human life and death generally. However, as Bialas himself explains, the entrance is not without its difficulties: "Entrance means overcoming resistance: each advance provokes a reaction" (Festschrift). There are two ways in which resistance and reaction are at work in the "Introitus": first of all, the initial impulse is followed by an opposing process of stagnation centred from the very outset around the portentous note "a". Secondly, onomatopoeic noise figures alternate in various groups of instruments, clustering around the stagnant central pitch "a" and frustrating the implied progress of the work:

bars 4-6

bars 5-7

The opening 12 bars outlined above lead to renewed effort to begin (some using the initial figure in inversion) which in turn are confronted by stagnation and frustration as resisting forces. These form the constitutive factors of the first large

division of the piece. The factors are superimposed in many ways, generating a dialectical tension as dynamic entrance figures confront inhibiting layers of sound with no style emerging as predominant. By the final third of the "Introitus" only the pivotal note "a" has been firmly established. From bar 157 it serves as a starting point for a wide-ranging pendulum movement to the pitch "b" a 9th above. This expressive gesture signifies life, and serves the additional function of linking the Introitus with the adjoining "Interludium", which likewise ends in this pendulum motion. Thus the first formal division is inconclusive, and leads directly to the second large-scale section, the "Interludium" for unaccompanied organ.

The "Interludium" is a rhapsody, its free form and improvisatory manner conforming to the traditional genre of this name. The composer has described its musical function as "to extend the development of the material, to prepare new material, to separate the movements, and to give the soloist an opportunity for self-expression" (Introduction, Third "musica viva" Concert, Munich, 1977). Unexpectedly, the primary turns into the intermediate: life is revealed as an "interlude" between birth and death.

The difficult entrance is followed by an implacable descent: "Even where the word 'Exodus' bears no relation to its familiar meaning in the like-named book or film – namely explosion – every exit involves the application of force" (Festschrift). This forced exit is immediately evident in the figures which open the third section. Now the progress of the piece is dominated by constantly descending figures driven by timpani rolls and mark-like drumbeats, distantly reminiscent of the Baroque rhetorical figure "katabasis":

bars 1-3

The downward force overwhelms and eventually absorbs the sustained tones and sonorities in the other instrumental groups. These tones now have an almost stabilizing function, and seem to pit all their strength in an effort not to slip away entirely.

In bar 19 there begins a large-scale crescendo of apocalyptic proportions over a march rhythms. New material and figures are added layer by layer, creating an impression of wild lamentation. Following a climax and consequent collapse, a gradual process of disintegration sets in. Here too the technical analysis of the music coincides with its meaning: disintegration ("Auflösung") is also a solution ("Lö-

sung"), and for many it means redemption ("Erlösung") – or as Bialas put it, "the music does not recognize distinctions". All that remains are the ostinato elements, which were always present as a permanent background and which ultimately, from bar 156, draw all of the figures into the maelstrom of a "marche funèbre" leading to the original starting pitch "a". In a manner of speaking, this pitch forms the soul of the work. As Bialas wrote: "The piece also concludes with this pitch, and we hear it reverberating in the small timpani in a long after the other instruments have fallen silent" (Festschrift).

"Introitus – Exodus" provides a notable instance of a synthesis which is characteristic of Bialas's work as a whole: a semantically meaningful process is articulated within a piece of music which at the same time meets all our expectations and notions of absolute music. Clarity of form and an inborn power of musical conviction do not stand opposed in this work but are mutually conditioned. Referring to the difference between his work and Richard Strauss's "Death and Transfiguration", Bialas shed revealing light on his own intentions: whereas Strauss seeks to depict an individual destiny, however transcendent at the end, Bialas's aim in "Introitus – Exodus" is to show Life itself in its primordial, archaic conditions: entrance, consummation and exit (whatever that exit may mean) can clearly be traced in the piece, even if it "has no programme which one must know and follow" (programme notes to "musica viva" concert). Hence the progress of the music in absolute terms has an unprogrammatic exterior meaning, and turns Bialas's musical language into a vital and profound experience.

Siegfried Mauser

(Translation: J. Bradford Robinson)

HANS-JÜRGEN VON BOSE

Travesties in a Sad Landscape

"Experiments with material have had their day; the main thing now is the will to expression which will put an end to material fetishism." With this curt pronouncement in 1974 a young composer just turned 21 attracted considerable attention, at first verbally and later with compositions which seemed to herald the advent of a new generation. In a surprisingly short time several young musicians emerged with a dienerent notion of the "avant-garde" and little patience for the well-known avant-garde composers of the time. Although the public had been waiting for signs of this "anti" avant-garde, it was no easy matter for these young composers to prove themselves, for the musical establishment defended its interests, pointing out that a composer cannot simply call himself "modern" by ignoring the achievements of the serialist school and starting out afresh from Alban Berg.

Hans-Jürgen von Bose went further still and claimed that a composer must set out from Robert Schumann, arguing that since Wagner there has been a trend away from basic forms of expression towards a blind faith in material and a mania for progress. But even Bose soon learned that it is not possible simply to turn back the clock of history, even music history, and that a composer must set out from the status quo and come to grips with the music of the preceding generation. Bose's proposed plan was to form a synthesis of Ligeti,

Berg and Bartók, to reintroduce tonality, and to seek a direct impact on the listener.

This was easier said than done. At times his clear intellectual resolve proved to be an obstacle to the musical results of his deliberations. Bose developed an increasingly individual style marked by a sharp intellect capable of sophisticated thought and an emotional disposition which craved, and found, its own form of expression. Bose always leaves the listener with a sense of powerful feeling kept in harness, of fantasy with a justification, of wilful ambition. He makes things no less difficult for himself than for his listeners, even when he wishes to present them once again with "listenable" music. But the shrewdness of his intellect has kept him from triteness and easy solutions.

Hans-Jürgen von Bose was born on 24 December 1953 in Munich, where he spent part of his childhood and later returned to live. He also grew up in Beirut and Frankfurt-on-Main. By the age of 8 he had already begun composing. During his school years he studied at the Hoch Conservatory in Frankfurt, later transferring to the Frankfurt Musikhochschule under Hans Ulrich Engelmann and Klaus Billig. In 1974 he produced a remarkable first string quartet; this was followed by "Fünf Kinderreime" (Five Nursery Rhymes) from "Des Knaben Wunderhorn", set for alto and instruments. He soon shook free of the influence of his teachers and started relying on his own intelligence and ingenuity. With his orchestral piece "Morphogenesis" of 1976 Bose produced a substantial work in an idiom which was thoroughly "modern" rather than merely restorative and yet had a strong individuality. Ernest Bour conducted the première in Baden-Baden, and in 1977 Bose was awarded the Berlin Art Prize for this work.

Bose felt irresistibly drawn to the theatre. He wrote two one-acters, "Das Diplom" (The Diploma) and "Blutbund" (Bond of Blood), which were premiered in Ulm and Hamburg respectively. These were followed immediately by a successful large-scale ballet for the Deutsche Oper in Berlin and numerous commissioned works for orchestra and for chamber ensembles, among them a second string quartet, a string trio, three songs for tenor and chamber orchestra as well as a set of variations for chamber orchestra for the London Sinfonietta. This last-named work, "Travesties in a Sad Landscape", received its first performance in London in 1978, conducted by Elgar Howarth. It was preceded by Bose's Symphony no. 1, which he conceived in typical fashion as "gestic music". His "Variationen für 15 Streicher" (Variations for 15 String Instruments), commissioned by the Frankfurt Bach Concerts, likewise avoid easy categorization in their compositional approach. Just as in Bach's day one spoke of a "mixed style", Bose sees it as a task of our own day to create a "mixture", possibly a synthesis, of the given material. Here Bose always proceeds along strictly constructivist lines, though the listener need not be aware of the constructivist features when listening to the piece.

"Travesties" is likewise based on an intellectual, constructivist principle. This conforms to his view that "inspiration" can also result from hard thought rather than from the whisperings of the Muse in some vacuous nether realm. He admits to a fascination for "translating certain visual techniques and ideas into the medium of music, for example film techniques such as montage or sharp cuts. Also for copying various clearly defined musical forms and superimposing them to form a new unity. Hence it is this more or less rigorously applied montage technique which determines the overall form

of the piece. One point where music and film intersect seemed to me to lie in the attempt to translate certain results of electronic music to the chamber ensemble. For example, the piece contains tape loops (a particular kind of ostinato), tempo distortions (some of them on several levels at once), and structures which overlap by running forwards and backwards simultaneously. The ultimate point of all these techniques is to create a sort of magic realism in the music. One point of intersection with the visual arts seems to me to be use of familiar images in alienated contexts. Hence the piece also contains a 16th-century German folk song, 'Der Wald ist mir entlaubet'."

The English title of Bose's work doubtless results from the fact that he wrote it for the London Sinfonietta on a commission from the Goethe Institute. All of Bose's works, whether speculative or thought-provoking, are self-contained, and always reach a high intellectual and musical level.

Wolf-Eberhard von Lewinski
(Translation: J. Bradford Robinson)

ULRICH STRANZ

Scene 2 from "Szenen für Orchester"

Some young composers of the 1970s found it easier to make their way outside the "official" avant-garde, performing their works in lesser circles rather than in the bastions of ultra-modern music, Darmstadt and Donaueschingen. Nevertheless, even these bastions took note of these composers in the belated but inextricable realization that the heavily funded and widely propagated avant-garde had apparently reached a dead end and lacked new talent. True, "traditionalists" remained ostracized; yet overtures were made to those young composers who chose to strike out on a different path from serial or post-serial music, thereby receiving kudos from the public rather than the press. The old avant-garde made no concessions: it was a question of style and point of view, an attempt to keep from vegetating in the ivory tower.

Suddenly composers came to public notice who had till then been virtually unknown. Non-tonal compositions were heard which claimed to be tonal in their impact. We realized that there were ways of composing which differ utterly from those hitherto championed by the avant garde establishment, and yet were not disconnected from or irresponsible toward the current state of the art. With ever-increasing frequency the opinion was heard that this "New Simplicity" or "Anti-Serialism", or whatever labels (none of them apt) one chose to apply, could help modern music out of the rut in which it seemed to be stuck.

One sign of this phenomenon was the appearance in 1974 at the Third Allgemeines Deutsches Musikfest, Stuttgart, of a number of composers who, though no longer particularly young, were celebrated as new discoveries. They had simply made no obeisances to the main fashions of the avant-garde, preferring to work outside the established pattern. One of these composers was Ulrich Stranz, who attracted attention with his orchestral work "Tachys". This work, whose title means "velocity", was intended to represent "tension as generated by music" and to "derive from a comparison of the individual sense of time with sounds measurable in terms

of velocity", where pitch and timbre, though independent of time, represent the function of velocity. The result was a curiously fractured reminiscence of Richard Strauss which intimated new beauty by summoning up and criticizing the old. The piece was convincing, and found immediate favour with the audience.

Ulrich Stranz was born on 10 May 1946 in Neumarkt St. Veit in the vicinity of Mühldorf in Upper Bavaria. He grew up in Munich, learning to play the violin in high school and first studying composition with Fritz Büchtger. Later he studied musicology at Munich University and, principally, composition with Günter Bialas at the Musikhochschule. He took his diploma in 1972, then received a grant to study in Utrecht, where for two years he worked in electronic music. In 1974 he moved to Zurich as an orchestral musician, teacher and composer. For a while he also taught musicianship at the Munich Musikhochschule. He has received many awards, the first from a composition competition of the Southwest German Chamber Orchestra in Pforzheim (1970), followed by the Richard Strauss Prize of Munich (1971), the young talent prizes of Stuttgart (1974) and Munich (1976) and the Kranichstein Music Prize in Darmstadt (1976). Stranz's works were not numerous but always characteristic, particularly in their instrumentation.

His work include "Innenbilder" (Interior Images) for oboe and harpsichord, "C-Cis-Laute" (C-C# Sounds) for five cellos, "Zeitbiegung" (Time Warp) for full orchestra minus violins, violas and cellos, and his "Musik für Klavier und Orchester" (Music for Piano and Orchestra) which was given its first performance in Donaueschingen in 1978. The reviews mirrored Stranz's own distinctive brand of thought: "At last," wrote K.-R. Danler, "we finally heard a piece which does not immediately draw comparisons with 20 others. Stranz is one composer of his generation who has something to say". Or, to quote K. H. Ruppel: "The impression on the listener is one of immediate intelligibility, a piece which is completely comprehensible as a purely music process. Its colours are entirely grateful to the ear while avoiding commonplace euphonies. A score completely untroubled by fashionable pretension."

Scene 2 from "Szenen für Orchester" was written in 1980. It was also intended to form the central pas de deux of a projected ballet "Erste Liebe" (First Love) after the like-named novella by Turgenev. As Stranz remarked of this work: "One peculiarity of the piece which corresponds directly with the idea of the pas de deux as regards compositional technique is the multiple application of a two-part canon (at a major 3rd). Just like the main characters Vladimir and Sinaida, the two parts never come together even though both couples, the stage figures as well as the canonic parts, are bound to each other and follow one another at an unbridgeable distance. Besides this concrete relation to the libretto there are also some less obvious qualities in the score which result from my awareness of writing for the dance theatre. Above all, I tried to attain the clearest and most transparent orchestral texture possible, avoiding the heterophony and overlapping sound layers which I had used so frequently hitherto. By concentrating on clear lines I in turn was able to pursue avenues of orchestration I had never tried before, such as coupling instruments in the manner of organ stops, or forming narrow or broad bands of sharp colour contrasts, or treating the entire piece under a more or less uniform timbral heading of 'weich/gedämpft' (soft/muted). Even if these new paths led me superficially in the vicinity

of traditional solutions, I was nevertheless able to achieve a new and completely individual 'orchestral colour scheme'.

Three of the "Szenen für Orchester" were given in a concert performance in Hamburg early in 1983. Later, others appeared which were intended as self-contained concert pieces irrespective of their function within the ballet. Their structural features and distinctive timbres unite in a work which is thoroughly grounded in tradition and yet continues that tradition in a meaningful way, belying simplistic definitions such as "New Impressionism". Vividness and subtlety combine in an immediately effective manner which is characteristic of this composer.

Wolf-Eberhard von Lewinski
(Translation: J. Bradford Robinson)

WOLFGANG VON SCHWEINITZ

Variationen über ein Thema von Mozart (Variations on a Theme by Mozart)

In 1977 the Westdeutscher Rundfunk in Cologne, in its concert series "Musik der Zeit", presented two "mini-festivals" on revealing topics. One of these, in January, was on "New Simplicity". This was explained as follows: "New Simplicity refers to cross-connections beyond historical and geographical boundaries. It stands outside all categories of style and genre. The 'new' thing about it is that it reflects the complications of serial and post-serial music, which forms a backdrop for its basic procedures. 'New Simplicity' means the close kinship of periodic music from the USA (Steve Reich) to gamelan and African music, of new European monophony (John Cage, Morton Feldman, Walter Zimmermann) to the musical tradition of Korea. 'New Simplicity' is a stance towards contemporary music which can be observed in many different countries: the basic simplification of the sound and the displacement of complex structures into the 'interior' of musical forms and performance."

The second topic, obviously closely related to the first, was called "Encounters with Traditions". Here there was no confrontation between young composers and their immediate forebears such as Stockhausen, Boulez and Nono; instead they completely avoided these potential mentor figures and cast a backward glance at the great composers of the past. Several of them took up Beethoven and then Schubert – and not simply for extrinsic reasons such as centennial celebrations. They were seeking a foothold in the past which they could no longer find in the present.

One of the composers who probed deeply into both of these topics – and not just in 1977 – was Wolfgang von Schweinitz. As early as 1974 his search for new freedom in fixed forms as a response to aleatoric music and the "anything goes" attitude of the years immediately preceding had led him to write a piece for three winds and two strings with the revealing title "Motetus". Allegiance was pledged to the uncompromising "simplicity" of Morton Feldman. Monistic form united with strongly constructivist principles and novel harmonic and rhythmic constellations, resulting in clear sonorities which increased and decreased in density without sacrificing formal stability.

In Schweinitz's Second String Quartet op. 16 of 1978, an "Hommage à Franz Schubert", he took up what might be termed Schubert's early attempts to break the bonds of tonality. At first one has the impression one is sitting in an airplane listening to Schubert amidst the surrounding noise. Scarcely does the original appear than it is destroyed, rent asunder, rhythmically displaced, harmonically distorted. A feeling of despair is invoked as the composer compresses the layers of sound, sometimes cleverly, sometimes with heart-ringing expression. Exhausted, the piece ends in a fade-out of heightened tensions or, as the composer calls them, harmonic "pollutions".

In this work Schweinitz attempted to "think back to the music and expressive universe of late Schubert: images emerge as in the labyrinth of memory, their former utopian beauty now contorted and thus apparent only to the imagination". In later works he sought a "tension between the yearning for beauty and the awareness of an unresponsive and forbidding reality" and tried to project a "message about the present world with its hypertrophized rationalism and materialism, a world in which our need to overcome our increasing alienation is becoming more and more urgent and less and less possible".

These words mark the composer. Wolfgang von Schweinitz was born on 7 February 1953 in Hamburg, where he also received his first instruction in music. From 1973 to 1975 he studied with György Ligeti. He then spent a year at the Center for Computer Research in Music at Stanford University, California. A further grant enabled him to spend 1978–9 at the Villa Massimo in Rome. Even before his term with Ligeti he had visited the USA, studying theory and composition with Esther Ballou at the American University in Washington, DC. He was made a fellow of the "Studienstiftung des Deutschen Volkes", and received the Hamburg Bach Prize and the Stuttgart Prize for Young Talent. When the city of Darmstadt celebrated its 650th anniversary Schweinitz wrote a concert overture which he referred to as a particularly radical "experiment in tonality as a utopian allegory of a non-alienated, psychically integrated harmonic language. Whereas in earlier works the harmonic progressions were subjected to a precompositional process and were limited to a few elementary tonal roots, in this work the harmonic connections are more varied: rather than being pre-programmed they are largely allowed to form their own spontaneous functional relations".

Remarks of this sort indicate that Schweinitz does not wish to be categorized in a narrow "group" of "neo-tonalists", as all too hastily happened. Like his like-minded friends Wolfgang Rihm, Hans-Jürgen von Bose and Detlev Müller-Siemens, his aim is to "give a hearing to individual spirit and expression", not by turning back to the 19th century but by confronting afresh the music of the 50s and 60s as well.

Notwithstanding this outlook Schweinitz repeatedly provokes "encounters with traditions", as for example in his "Variationen über ein Thema von Mozart" of 1976 for full orchestra. This piece was given its première on 20 May 1977 at the ISNM International Music Festival in Bonn, with Hans Zender conducting the Saarbrücken Radio Symphony Orchestra. As the composer himself commented the work was written in California and uses an eight-bar excerpt from Mozart's Masonic Funeral Music KV 477 as its theme: "In their sequence of moods the Variations resemble a symphonic cycle in miniature – as it were, an extreme compression of the symphonic principle: Introduction: Adagio; The-

me: Adagio (bars 13-20); Variation 1: Largo (measured, quietly intense); Variation 2: Scherzo 1 (very fast and emphatic); Variation 3: Trio, Pastorale (Andantino - mild, dreamily indistinct); Variation 4: Scherzo 2 (as for Scherzo 1); Variation 5: Adagio (slowly and with utmost intensity of expression); Variation 6: Funeral March (march tempo, with emotion); Coda (tripartite).

“Variation 6 leads to the climax of the piece, marked by a solo gong stroke. Once the gong has faded away the coda begins with a quotation of the final eight bars of Mozart’s piece (very soft, as though dimly recollected). The final chord (C major) grows into a quotation from the First String Quartet by the Munich composer Hans-Jürgen von Bose, here used to obscure the harmony. This quotation leads to the final section which integrates the chorale ‘Es ist vollbracht’ from Bach’s St John Passion and musical material from Variation 5 (with utmost intensity of expression). The harmony of the piece is quasi-tonal in that it derives rigorously from the harmonic progression of Mozart’s theme in the manner of a passacaglia. However, it is permeated with trenchant microtones, and these form the main vehicle of expression within the harmony. A similar process takes place in the melody: the expression is heightened by the heterophonic splitting of the melodic lines, at times intensified almost to the breaking point.”

In short, a composer of strong sentiment with a wealth of ideas.

Wolf-Eberhard von Lewinski
(Translation: J. Bradford Robinson)

be most alone (Part 2 of the piece). The piece ends as though the light were unexpectedly switched off."

Long, sustained tones give way to short, violent chords. The first piano piece glitters with strange appoggiatura effects increasing in volume and tempo to form an iridescent clare. A cold splendour infuses the second piece, marked "presto passionato, intense and with great force". The light shudders rhythmically, surges forth, sinks back exhausted until, in the third piece, nothing seems to be left but a placid flicker. The three pieces are played without a break. They demonstrate Müller-Siemens's sensitive, concise, passionate style of composition.

Wolf-Eberhard von Lewinski
(Translation: J. Bradford Robinson)

MANFRED TROJAHN

Architectura caelestis

When Manfred Trojahn referred to his "Kammerkonzert" (Chamber Concerto) of 1973 as an "attempt to break away from rigidly constructivist, fully documentable and explainable musical phenomena in favour of an intuitive, emotional, living piece of music – albeit not at the expense of a restorative aesthetic", he made a crucial statement not only about his own work as a whole but about the aims of the composers of his generation.

It is tempting to think of composers such as Trojahn, Müller-Siemens, Schweinitz, Stranz, Bose, Dadelsen and perhaps Hamel and Rihm as a "group" since they have so many prominent features in common. Yet it looks as though the progress of the musical avant-garde so strongly encouraged parallel approaches of this sort that composers had no need to form a group (the opposite was often the case in previous decades). Indeed, all of the above-named composers have set out on independent paths, each of them with a well-honoured intellect and an urge toward expression.

Trojahn commented on this development as follows: "Most past, by what we might call an 'undisguised' link to his new aesthetic approaches are marked by a window on the tory and by specific criticisms of the avant-garde machinery of the 1960s. Any premature attempt to attach labels to superficial similarities for the purpose of condemning, praising or marketing this movement wholesale will only cause wonder and puzzlement in a young composer who, imagining himself to be an individualist, suddenly finds he is a member of a school whose features are known to everyone but himself. . . . The push to 'new pastures' which led in the 1950s to the notion of total organisation, and seemed to guarantee a pristine musical universe, has failed, and this has made me wary, even towards myself. As a result, composition is a protest against my own doubts, an act of almost irrational hope."

Manfred Trojahn was born in 1949 in Cremlingen near Brunswick. He studied orchestral music at the Lower Saxony Music School in Brunswick, specializing in flute and obtaining his degree in 1970. Later, at the Hamburg Musikhochschule, he studied flute with Schochow and Zöller and composition with de la Motte. Since 1974 he has won numerous prizes in Stuttgart, Boswil, Hamburg, Hitzacker, and from UNESCO. He has been a fellow of the "Studienstif-

tung des Deutschen Volkes" and of the Villa Massimo in Rome, where he remained for over a year.

Trojahn's chamber music is set for various, even bizarre combinations in which his own instrument, the flute, has a leading role. He has also written a string quartet and several orchestral pieces. His First Symphony premiered in Hannover in 1976, was followed by "Architectura caelestis" for eight female singers (solo or chorus) and full orchestra. This piece was written from 1974–6 and first performed in Royan during the 1976 "Festival International d'Art Contemporain", conducted by Friedrich Cerha; in 1979 it was produced again and broadcast by the Norddeutscher Rundfunk, Peter Kuschning conducting.

Mention may again be made of the "Kammerkonzert" which preceded this orchestral piece. Both works seek, in a manner of speaking, a creative rejection of the old avant-garde without denying its existence. The music combines and contrasts searing dissonances in ultra-high registers and as sound layers with swirling, explosive passages, tremolo transitions and slowly decaying chords reminiscent of sounds emitted when an organ motor is shut down. The end of "Kammerkonzert" fades away in slow contemplation, as though Wagner's "Tristan" had just preceded it and was lying prostrate in its final twitches.

The impulse to write "Architectura caelestis" came from the painter Ernst Fuchs, namely from his "sacred, ornamental picture of Christ called 'Architectura caelestis' and from his book of the same title. Today," the composer continues, "I find it difficult to interpret the connections between his book and painting and my music. More importantly, I see in my work a point of discontinuity within my own development, a discontinuity which made possible my next work, the string quartet, and in which my serious confrontation with the music of the past took shape. The beginnings of this confrontation were at least announced in 'Architectura caelestis' – particularly at the end, where a texture of dense micropolyphonal clusters relaxes into broad chordal sonorities, but also in the middle section with its repressed cantabile. In this work I wrote a farewell to micropolyphony, to the cluster, to Klangfarben speculation, and most of all a farewell to what today we still call avant-garde."

Whether or not a new "avant-garde" will arise from the old, Manfred Trojahn has taken an individual path which will figure in the music of tomorrow.

Wolf-Eberhard von Lewinski
(Translation: J. Bradford Robinson)

THE UPRISING GENERATION

This side is devoted to three composers born in the 1940s: TILO MEDEK (b. 22 Jan 1940), PETER KIESEWETTER (b. 1 May 1945) and PETER RUZICKA (b. 3 July 1948). Medek comes from Jena in Thuringia, Kiesewetter from Marktheidenfeld in Bavaria, and Ruzicka from Düsseldorf.

All three composers seem to bear the heavy mantle of the serial and post-serial music of the 50s and 60s, which they have confronted less by choice than by force of circumstance. For the most part, they were too young directly to have experienced the war and post-war period, the eclipse of Nazi cultural doctrines and the rejuvenation in the 1950s of the traditions of Schoenberg, Berg and Webern. Their generation encountered what was later to become the "Darmstadt School" of Karlheinz Stockhausen, Luigi Nono and

YORK HÖLLER

York Höller was born on 11 November 1944 in Leverkusen. From 1963 to 1967 he studied music pedagogy at the Cologne Musikhochschule, where until 1970 he also studied composition with Bernd Alois Zimmermann and Joachim Blume, piano with Alfons Kontarsky and Else Schmitz-Gohr, and conducting with Wolfgang von der Nahmer. He also took courses in musicology and philosophy at the university.

After attending Pierre Boulez's courses in analysis at the 1965 Darmstadt Summer Courses for New Music, Höller was inspired to take up both the theoretical and practical sides of serial music. For his degree in music pedagogy he wrote a dissertation, "Kritische Untersuchung der seriellen Kompositionstechnik" (Critical Study of the Serial Technique of Composition, 1967), drawing on ideas from information theory and Gestalt psychology which, even today, still underlie his music. He also wrote a piece for orchestra, "Topic"

(1967), freely adapting serial procedures, and a "Sonate informelle" for piano (1968) which was stimulated by Theodor W. Adorno's hypothetical notion of "musique informelle".

In addition, Höller was fascinated by the potential in electronic music for generating and manipulating sound – a potential which is far from exhausted. In 1969–70 he worked with Herbert Eimert in the Electronic Studio of the Cologne Musikhochschule; and in 1971–2 he was invited by Karlheinz Stockhausen to the Electronic Music Studio of the Westdeutscher Rundfunk in Cologne. Here he created his four-channel composition "Horizont" (Horizon, 1971–2). Since 1978 he has frequently worked at IRCAM, Boulez's research centre in Paris.

Since then Höller has been a freelance composer living in Cologne, where he also is a part-time staff member at the Musikhochschule, teaching analysis and music theory. He has made the fusion of instrumental and electronic sounds the hallmark of his work, as shown in pieces such as "Klanggitter" (Sound Lattice, 1975–6) for cello, piano, synthesizer and tape, "Antiphon" for string quartet and tape (1976–7),

and several works uniting orchestra and tape: "Arcus" (1978), "Mythos" (1979), "Umbra" (1979-80) and "Résonance" (1981).

Schwarze Halbinseln (Black Peninsulas)

"Schwarze Halbinseln" for full orchestra, voices and electronic sounds was written in 1982 and received its première from the Symphony Orchestra of the Westdeutscher Rundfunk in Cologne on 27 November 1982, the conductor being Diego Masson. The title and voice parts of the work (which Höller dedicated to Stockhausen) are taken from the expressionist poet Georg Heym: the title refers to a metaphor from Heym's poem to a "metaphysical country" whose "black peninsulas reach deep into our fleeting days". As his text Höller chose Heym's poem "Die Nacht", or "The Night":

All flames died that night on the steps.
All wreaths withered. And there below.
Lost in blood, moaned Horror. Sometimes, from afar,
Dark cries echoed as from beyond the portals of the dead.

High above, a torch leaned from the passageways,
Ran in chorus. And sank like the hair of daemons,
Red, spluttering. Yet outside, the tips of the woods
Grew in the storm and stretched their length.

And above, in clouds, with wild gibbering
Came the hoary greybeards of the storm,
And giant birds started across the sky
Like ships with damp sails hanging from the waves.

But lightning bolts, wild and blood-shot, rent
The night, lighting the bleak halls,
And there in the mirrors, garish, brandishing blackened fists,
Stood the dead.

Stay with me. Let our hearts not freeze
When the doors open softly onto the darkness
And It stands in the silence. – And Its iron breath
Congeals our blood and dessicates our souls

So that, narrow as a sigh, they rise from the deep
And flutter into the night, sinking, falling,
Brittle as leaves wafting forlornly on the ground,
Cast into the emptiness by the evil wind.

When the laughter of thunderclaps fades in the dark.

Yet not until the end of the piece does the poem appear on the tape in its original, unadulterated form. Until then its speech-rhythms, expressive gestures and images infuse the music, as it were, in the background, where the text is electronically distorted and parcelled out to a solo female voice and a women's chorus. For exemple, 15 seconds after the piece has begun, the opening lines of the poem ("Alle Flammen starben in Nacht auf den Stufen . . .") are whispered by the female soloist, yet modulated to such an extent that while the articulation remains intact the individual words become unintelligible. Just like the instrumental sounds, Höller harnesses even these vocal sounds to attain a synthesis between natural and electronic sounds. For "Schwarze Halbinseln" he has created a sound repertory of nine categories, some of them further divided into subcategories: (1) electronically

generated sound material (subdivided into noises, sounds, and compound sounds); (2) instrumentally generated sound material (sounds and noises); (3) instrumental sounds subjected to electronic transformation (by means of ring, filter or amplitude modulation); (4) vocal sounds; (5) vocal sounds subjected to electronic transformation; (6) mixtures of vocal and electronic sounds; (7) speech; (8) electronically transformed speech; and (9) electronic sounds modulated by speech. The tape which Höller produced at the Electronic

Music Studio of the Westdeutscher Rundfunk, Cologne, from July to September 1982 contains – in addition to the electronic sounds – the parts for women's chorus and female voice as well as several instrumental sounds which would have been difficult to synthesize in comparable form.

Höller's "Schwarze Halbinseln" is not only a prime example of the extreme sophistication available in the early 1980s for merging electronic, instrumental and vocal sounds; it also reveals a carefully planned compositional design and

execution. The work opens with an introduction lasting almost a full quarter of the piece. This introduction, based on a 12-note row, presents the musical material of the work. The main section which then follows comprises five interlinked but musically contrasting sections, and derives from a 31-note "sound aggregate" containing all of the essential compositional features of the work as regards melody, harmony, form and rhythm (see above).

Christoph von Blumröder
(Translation: J. Bradford Robinson)

