

**HANS G HELMS** (geb. 1932)

**HANS OTTE** (geb. 1926)

**daidalos 3. Szene** (1960)

6'47"

Komposition in sieben Szenen für  
vier Vokalsolisten und Instrumentalensemble

*Marie-Thérèse Cahn, Gesang*  
*Josephine Hendick, Gesang*  
*Helmut Melchert, Gesang*  
*William Pearson, Gesang*  
*Christoph Caskel, Schlagzeug*  
*Leitung: Hans Otte*

*Siegfried Rockstroh, Schlagzeug*  
*Evelin Summer, Harfe*  
*Karl-Heinz Böttner, Gitarre*  
*Alfons Kontarsky, Klavier*  
*Aloys Kontarsky, Klavier*

Eine Aufnahme von Radio Bremen © 1961

# HANS ULRICH ENGELMANN

(geb. 1921)

**Ezra Pound Music op. 21 (1959)**

7'28"

Molto lento / Allegro ritmico / Vivo

Musikverlag Ahn & Simrock, München

*Symphonieorchester des Bayerischen Rundfunks*

*Leitung: Witold Rowicki*

Eine Aufnahme des Bayerischen Rundfunks © 1967

**HANS OTTE** (geb. 1926)

**passages** (1965)  
für Klavier und Orchester

14'24''

*Hans Otte, Klavier*  
*Sinfonieorchester des Südwestfunks*  
*Leitung: Ernest Bour*

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(Konzertmitschnitt der Uraufführung)

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**MICHAEL VON BIEL** (geb. 1937)

**Quartett für Streicher Nr. 2**  
(Neufassung)

4'48''

Musikverlag Universal Edition, Wien

*Società Cameristica Italiana, Florenz*

Eine Aufnahme des Süddeutschen Rundfunks © 1968

**WERNER HEIDER** (geb. 1930)

**Bezirk (1969)**  
für Klavier und Orchester

12'17"

Musikverlag C. F. Peters, Frankfurt

*Werner Heider, Klavier*  
*Münchner Philharmoniker*  
*Leitung: Helmut Eder*

Ein Aufnahme des Bayerischen Rundfunks © 1971

**HANS-JOACHIM HESPOS**

(geb. 1938)

**dschen (1968)**  
für Saxophon und Streichorchester

Musikverlag Edition Modern, München

*Hanns-Wilhelm Goetzke, Saxophon*  
*ensemble 13*

*Leitung: Manfred Reichert*

ensemble musikproduktion, Gaggenau © 1980



**DIETER SCHÖNBACH** (geb. 1931)

**Canticum Psalmi ad Laudes** (1964) 12'27"

für Sopran und Orchester

Psalm 145: Exaltabo te Deus meus

Musikverlag C. F. Peters, Frankfurt

*Dorothy Dorow, Sopran*

*Sinfonieorchester des Norddeutschen Rundfunks*

*Leitung: Andrzej Markowski*

Eine Aufnahme des Norddeutschen Rundfunks © 1965

**NICOLAUS A. HUBER** (geb. 1939)

**Parusie - Annäherung und Entfernung** (1967)  
für großes Orchester 11'31"

Bärenreiter-Verlag, Kassel/Basel

*Symphonieorchester des Bayerischen Rundfunks*

*Leitung: Bruno Maderna*

Eine Aufnahme des Bayerischen Rundfunks © 1968

**HANS ZENDER** (geb. 1936)

**Canto II** (revidierte Fassung 1969)  
für Sopran, Chor und Orchester  
nach Canto XXXIX von Ezra Pound

11'28"

Musikverlag Bote & Bock, Berlin/Wiesbaden

*Halina Lukomska, Sopran*  
*Chor und Symphonieorchester des*  
*Bayerischen Rundfunks*  
*Leitung: Hans Zender*

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**ERHARD KARKOSCHKA**

(geb. 1923)

**quattrologe** (1966)

13'49"

**Streichquartett**

Musikverlag Tonos, Darmstadt

*Westphal-Quartett*  
*Hans-Joachim Westphal, Violine*  
*Heinz Ortleb, Violine*  
*Dietrich Gerhardt, Viola*  
*Jörg Baumann, Violoncello*

Eine Aufnahme des Sender Freies Berlin © 1968

**JOHANNES FRITSCH** (geb. 1941)

**Modulation I** (1966)

13'10"

für Klavier, Violine, Viola, Violoncello  
und Kontrabaß

Feedback Studio Verlag, Köln

*Bernhard Kontarsky, Klavier*  
*Franzjosef Maier, Violine*  
*Johannes Fritsch, Viola*  
*Siegfried Palm, Violoncello*  
*Paul Breuer, Kontrabaß*

Eine Aufnahme des Westdeutschen Rundfunks © 1967

# HANS G HELMS

The outsider position that Hans G Helms (born in Teterow, Mecklenburg, in 1932) has occupied in the musical scene in post-war Germany is not only a result of the short period during which he actually composed (mainly from 1955–1962). If it is rare for a self-taught person to write music, it is even rarer that he should acquire an education and knowledge which extends far beyond music and the subjects that

normally go with it: Helms is an authority also on social history and political economy.

Helms received his only training in music during his childhood. A White Russian who had ended up in Mecklenburg gave him piano lessons, mainly during the war, which took him to the level of Bartók's "Microcosmos", and some lessons in harmony and counterpoint. Helms was introduced to jazz (cool jazz was just beginning) by the American Forces Network. In the first post-war years, through contacts with the American army of occupation, he learned to play the tenor saxophone, and, from 1950–1952 played in a number of bands in Sweden with, among others, Gene Krupa and Charlie Parker, and a year later with Hans Kollar in Vienna. Presumably the young Helms had already looked upon jazz during the last years of the Nazi regime as psychological-political liberation music.

In the early fifties he heard recordings of works by Ives and Cowell, and then compositions by Alban Berg and the Schoenberg school.

In 1953, Helms met the philosopher and sociologist Helmut Plessner in Göttingen, and shortly afterwards Th. W. Adorno in Frankfurt: friendships, which were to have an influence on his future work, developed with both of them. From 1954 to 55, Helms worked at the Rot-Weiss-Rot radio station in Vienna, and created, together with Ingeborg Bachmann and others, a new type of words and music programme: poetry and jazz.

In 1957 he settled in Cologne, where Gottfried Michael Koenig was setting up the Studio for Electronic Music at the Westdeutscher Rundfunk.

In contact with Werner Meyer-Eppler, Helms carried out phonetic experiments during this period, did speech and sound analyses, and studied linguistics and cybernetics. In the same period he came in contact with John Cage, Michael Gielen, Boulez, and Stockhausen at the Donaueschinger Musiktage and the Darmstädter Ferienkurse. In Cologne a music circle was formed in Helms's flat which included Koenig, Heinz Klaus Metzger and, Mauricio Kagel. Reading from Joyce's "Finnegans Wake" was one of the main joint activities. From this concatenation emerged two of Helms's most important works: "Fa:m' Ahniesgow" (1959) and "daidalos" (1961). "Golem" followed in 1962, and later "Konstruktionen über das 'Kommunistische Manifest'" for 16-part choir (1968).

Since the beginning of the sixties, Helms has been active mainly as a writer of music programmes and television films with a critical accent. The reason for this is Helms's belief that the dispersal of the ideological smokescreen cast over social phenomena in radio and television can be pursued more efficiently with sociological features than with music. Instead of music, Helms has produced works such as "The Ideology of the Anonymous Society" (1966), "Max Stirner" (1968), "Marxism and the German Federal Republic" (1969), and "Capitalist Town Planning" (1970). Helms has also been active in trade union training programmes. His conviction that every criticism of the social superstructure is too superficial if it does not culminate in investigation of the economic roots of capitalism – with its spectrum of liberal to fascist tendencies – led him to the study of integrated economic and social history as pursued by Jürgen Kuczynski in Berlin. The USA has become his main field of research in recent years. In 1982 he moved to New York.

"daidalos", for four solo voices, was written as a complementary work to Hans Otte's piece for six instrumental solo-

ists with the same title. The legend of Daidalos (Daedalus) is already critical of the objectization of man – which is the basic thought behind Helms's work. Daidalos constructed creatures which could behave like humans but which had no power of thought. In our age, these artificial people, robots, possess an electronic brain. The homogenization of robot and man continues. Alienation as a result of excessive division of labour has also tended to reduce the language of the masses to set phrases and clichés which are interchangeable. These phrases and clichés – verbal and instrumental – are intended to be so jumbled in the two parts of the composition that they are shattered against one another and new meanings emerge. The work makes use of phonetic, grammatical, and semantic alienation – Brecht's term is justified here; the linguistic material used in this work by Helms is a selection of phrases as used in cafés or public transport, by lovers or people cursing one another. As the composition of the phonetic dimension and linguistic *gestus* is continued in the musical sphere, the free association technique taken over from Joyce – in Helms's work the constructive aleatory element dominates – leads to new forms of expression. They are the highly artificial product of negation of the banal.

Adorno liked quoting a remark of Karl Kraus, which said that it was the task of art to introduce chaos into order – and not the other way round.

Albrecht Betz (Translation: John Bell)

## HANS OTTE

Hans Otte (born 1926) does not seem to have passed through a continuous stylistic development in the course of his career as a composer. And yet it is precisely the stylistic differences that stress the continuity of his artistic aims: "A Journey of a Thousand Miles Begins with One Step" (1979) is a typical title in this connection of a piece for the theatre in seven scenes with music. In Otte's case, it is not so much a matter of how he writes, but of what he reacts to. After instrumental and orchestral music in the fifties, and critical pieces for the music theatre in the sixties in which, together with Ligeti and Kagel, Otte was a leading figure, Otte's aesthetic credo became increasingly unequivocal: the search for the uninfluenced self (knowing full well that this is a utopian quest) and the search for the character and independent life of sound per se, which, stripped of superimposed structures must be found and experienced again. The composer looks upon the dialogue with sounds as a process of discovering their nature. "It is an old dream of mine that the nature of sounds is discovered and that they are not used in order to express something else." (Otte)

Heavily influenced by Asiatic philosophies and cultures, Otte believes in intensive work with his audiences, whose ability to receive and communicate is a more or less structural part of his works: for him this is the only way of trying to recover the lost faculty of mental reception which prevents any real understanding. Otte's inclusion of the fine arts, video techniques, theatre and film, electronics and environment in his works is not done simply to achieve an interesting extension of the available material, but, on the contrary, as a form of "self-denial" (as he once called it), in order to reveal relationships and expose structures. He is very much involved with Brecht's and Benjamin's central term *gestus*, without reading into it the same pedagogical, or political, implications. Otte frequently emphasizes that

the composer, the interpreters and the audience should ideally achieve an uninfluenced self-awareness, a dream, as it were, of their unity, a dream also of unshared perception. This concept is so important to the composer, that he is scarcely prepared to comment on his works any more: "That would defeat my very aim. It would deprive the listener of approaching a new piece of modern music without prejudice." (Otte)

The early critical works, of which "daidalos" is one, should be regarded as a stock-taking of superannuated structures rather than a challenge. The whole output of the last ten years is no longer directly concerned with social and political themes, but only indirectly – with the negation of this society, with its division of labour – in that it represents a search for reasons and meaning, a search which is no longer occidental in nature: the spiritual and material sources are the philosophies and methods of the Asiatic search for awareness, the American school around John Cage, and all the elements of present-day intermedial art, which make Otte one of the most important representatives of visual music. The choice of titles alone already seems significant in relation to this inward route towards the "indivisible whole" (Otte): Book for orchestra – text – biography – writing – harmony – yes:no – body music – what's the difference between you and me? – reflex – I.

A brief close look at a few selected works: In "tropismen" for piano, written in 1959, individual figures are modelled from a central note, and despite the still very clear connection with serial music, the colour value of the individual sound, its harmonious delicacy, is already very characteristic of Otte's language. "Passages", for piano and orchestra (1965), which caused a scandal at its first performance in Donaueschingen in 1966, opens up an immense source of utopian sound, and, with quasiquotations, and some tonal elements, makes provocative fun of any idea of progress along such lines. "Touches" for organ, composed in the same year, is a montage of kitsch sounds directed against the emptiness of habit and consumption. Otte initially composed "daidalos" in 1960 as a seven-part ballet for two pianos, guitar, harp, and two drums. He formulated seven structural elements matching the seven stages of the classical legend of Daidalos, who created artificial human beings and animals, and is regarded as the originator of the labyrinthian dance: dynamics, metre, articulation, density, sound mixture and noise, pitch, and the combination of all the parameters. Independently of Otte's work, but with similar aims, Helms developed a literary-compositorial form based on the concept that puppets are the equivalent of mass man, who can only experience a objectized existence. He uses the international phonetic alphabet, and phonetic and semantic alienations of phrases and clichés. Thus, due to their common ground, the two works are related to each other "like two parts of a whole" (Helms).

"Modell" (1963–65), one of the first music theatre pieces, is one of Otte's most important works of this genre, and has sub-titles indicating that you can only test something by trying it, and that the piece is intended to demonstrate the "speechlessness of language". It is an attempt to use the banality and clichés of language to expose disguised lack of communication, and has some great godfathers: Gustave Flaubert, James Joyce, and Theodor W. Adorno.

"alpha-omega I and II" (1960 and 1966) lashes out savagely at secularized liturgical language and empty colloquialisms. "nature morte" (1960) marks the first step away

from criticism, away from the concreteness of false communication to the concreteness of sound: with the aid of the consonants and vowels of the title the development of a sound, of a word and a picture is demonstrated. This also represents the first reversal of producer and recipient – from which Otte was later to draw other, multifarious formal consequences: for example, the dramaturgy of "On Earth" is based on the reversal of actor and spectator; this "stock-taking of human culture" requires a sound landscape of 36 loudspeakers. Thus the pieces are not so much compositions as realizations – for example, the use of one's voice in "vox" (1976) or the use of photography in "hier" (1976–79).

"nolimetangere" (1966/67) is a further scenic-filmic and verbal onslaught on society and ideology: the form, the intermingling of music, action, and picture characterizes – typically for this period – Otte's theatre of consciousness. "terrain" for large orchestra (1974) is a radical realization of Otte's idea of *gestus*: a single musical form rises throughout the orchestra and subsides again. The delicate rhythmical structures are reminiscent of American minimal music. Here the ability to understand is virtually the subject of the composition. A similar aim but different method is to be found in "Book for orchestra" (1968): the splitting of the sounds into the smallest possible particles and their individualization. Again and again the subject is sounds, texts, spaces – as also in "show down" (1979), a large-scale sound landscape in which one goes in search of sounds with the aid of the movements of the loudspeakers. The switching back and forth from major to minor helps to make a sound wholly visible and audible – this is Otte's immanent protest against consumability, it is a composition along the lines of "modell". "orient:occident" (1979) is a work that completely ignores the process of producing, and utterly concentrates on forms of perception. In it, intervals are held for – for Europeans – almost unbearable lengths of time against a contrasting background of waterfall-like electronic sound, and clusters of major, and minor thirds. The effect is like an attempt to recover the original beauty of a single interval – stressed by the intonation of the wind instruments.

Hans Otte was trained as a pianist (he attended Walter Gieseking's master class) and began a promising career as such, playing with various European orchestras of note. But the interpretation of Classical and Romantic music could not give him lasting satisfaction. As a composition pupil of Paul Hindemith, he won a number of important prizes and a scholarship for the Villa Massimo in Rome. In 1959 he became Director of the Music Department at Radio Bremen, a post that he still holds. Otte's works are performed at all the important festivals of contemporary music, and are also performed at the "pro musica nova" biennale in Bremen.

Ute Schalz-Laurenze (Translation: John Bell)

## DIETER SCHNEBEL

In 1956–58, after a series of instrumental compositions, Dieter Schnebel wrote the choral work "dt 31,6", which was also No. 1 of the series "Für Stimmen", on which Schnebel worked until 1969, and which included the choral pieces "amn" and "!: (madrasha 2)" plus the "Choralvorspiele" (Choral Preludes) for instrumental voices. This illuminates the meaning of "31,6", which, with the extension of vocal sound by the inclusion of Musique concrète, serial, and electronic music, achieved for the first time a truly autonomous

# HANS ULRICH ENGELMANN

Hans Ulrich Engelmann was born in Darmstadt in 1921 – and thus belongs to an age-group with more than its share of problems. Engelmann makes no reference to this, just as he altogether speaks little about himself: he goes his own quiet way, a way which he has thoroughly studied, and has remained true to. After studying privately, he was a pupil of Wolfgang Fortner in Heidelberg, and then, additionally, of René Leibowitz and Ernst Krenek during the “Kranichsteiner Ferienkurse” für modern music in Darmstadt from 1946 to 1949. He studied musicology at the University of Frankfurt, where he obtained his doctorate in 1952 with a thesis on Bartók’s “Microcosmos”. Scholarships from Harvard University and German industry, and the Rome Prize helped him on his way.

For a few years Engelmann worked as musical adviser to Gustav Rudolf Sellner at the Darmstadt Landestheater, writing incidental music for various productions. Engelmann has always been interested in the stage. His musicdrama “Magog” had to be put aside due to libretto problems, his radio opera “Doktor Fausts Höllenfahrt” was given a stage production in Nuremberg in 1962, his ballet “Noche de luna” was written in Italy in 1959, where it was performed concertante (and then staged in Essen in 1963). “Der Fall van Damm”, a three-act opera, was performed under Michael Gielen at the Westdeutscher Rundfunk in Cologne in 1968. The “Multimedia-Theater” for a female mime with chamber ensemble, chamber chorus, and tape, “Ophelia”, was produced in Hanover in 1969, and in 1972/73 followed the first performance of “Revue” in Bonn.

Choral works, orchestral compositions, concertos, vocal and chamber music, piano pieces, and electronic compositions complete Engelmann’s extensive oeuvre, which also includes plays, and music for television and film. Engelmann has taught modern composition at the Music Academy in Frankfurt since 1969. He has taught in Holland and a number of Scandinavian countries.

Engelmann's works combine true musical sensitivity with a constructive musical intellect. Spirited rhythms dominate in his early works, but later a sublimation of the musical language begins, a language based on Engelmann's own version of the twelve-tone technique. His composing became structurally more austere without degenerating into a rigid system. Engelmann was able to counterbalance the forces of order with a lively feeling for tone-colour, and, thanks to his solid technique and his imagination he was able to take the risk of developing his own style – beyond the influence of the avant-garde and their quickly-changing methods – a style enriched by vividly imaginative musical lines and a rich palette of sound.

Engelmann, who studied philosophy and the history of literature in addition to musicology, has always taken an interest in the related arts, and has often linked them with his own art. Thus his orchestral "Strukturen" are dedicated to three sculptors and "their deeds" (Moore, Calder, Zadkine) – without the use of any kind of illustrative elements; providing them would certainly lie within Engelmann's powers, but he is very capable of keeping the different levels apart, and of avoiding superficial associations. This also

applies to the "Ezra Pound Music", to "Incanto", based on verses by the experimental poet Claus Bremer, and the dramatic cantata "Die Mauer" of 1954.

The ballet "Noche de luna", based on a Spanish poem, also contains no Iberian folklore. In this work – as in "Trias für Klavier, Orchester und Tonband", or his opera "Der verlorene Schatten" – Engelmann's style is clearly recognizable: austere organization, yet full-bodied, intelligible music which is never trite, but which is directly expressive due to its high level of craftsmanship and its individual quality of sound.

For Engelmann, composition is neither a mathematical exercise nor an effort to pursue vague emotions in a pleasant manner, but is a serious attempt, by the combination of austerity and emotion – and even magical association – to communicate experiences and thoughts in a sincere manner with the musical means of our time.

### Ezra Pound Music

His Opus 21 of 1959, first performed in Hanover in 1960, is a "homage to the great poet, whom I met personally in 1959, and whose appearance and gestures possessed an un-

forgettable radiance of the kind that was unique to the outstanding men of his generation. It also seemed to me that – in Pound – personality and work formed a single identity (which is not always the case) and that this was particularly true with regard to his highly individual translation of Sophocles' tragedy 'The Women of Trachis', with its emphasis on sporty jargon, its tremendous masculine melancholy, which rises above poetizing of the softer variety like a steel sculpture by Henry Moore, without bombast and pathos: '... und betoniere dein Gesicht, verschals' mit Eisen, geh heiter durch das Ziel, selbst wenn dir nicht danach zumut ist...'. Thee astringent words of Heracles head the score, like a beacon, in Ezra Pound's poetic turn of phrase", says Engelmann.

From the muffled, threatening, underground "knocking" opening, with the characteristic shifting expanses of sound, emerges an agitated phrase with bright, rhythmic, pulsating blows. Sharp accents are superimposed on stationary notes. The thematic and sound material is varied in brief passages: lyricism and lament, drama and meditation, are employed in this moving search for adequate expression of the theme.

Wolf-Eberhard von Lewinski (Translation: John Bell)



Marcia" bars with pizzicato strings and short actions of all five percussion players; this is followed, however, by a completely thinned-out passage in which the music comes, so to speak, to a "standstill". This is the region of the "apparent actions" mentioned already: the soloist strikes certain instruments without making any sound while with the other hand hidden he in fact produces them on other instruments or sets off the "pointilliste" reactions within the orchestra (to 8'04). – The transition takes place almost imperceptibly to a sequence which confirms the title of the piece in a particular way: "Air" as air filled with the whistle of the strokes of a rod (to 8'43). The breaking of the rod comes logically at the end – the crackling of broken wood, interspersed with the sound of stroked skins. A pronounced crescendo on the Hammond organ after a general pause leads to a new but brief dynamic concentration which returns to the region of pressed tones and which, for its part, with brass frullati forms the transition to the cadenza. This begins with a glissando on the Ektara, remains then for a longer stretch of time in the region of metallic sounds and noises, turns then to the woodwind, includes the striking on cloth, fans out in manifold articulations and with abrupt turn arrives once more in the region of metallic sounds. At 13'38 the sequence of "pressed tones" is taken up again which this time proves to be an extended variant of its predecessor. – It comes to an end at 14'35 with low notes in the bassoons and trombones, but a gong has already joined in almost unnoticed: here at the latest one becomes aware of how the principle of transition has taken the place more and more of the separation of formal sections. Above the point d'orgue of the gong an *f* is heard in the horns and bassoons increasing in volume – certainly not the first occurrence of "normal" pitches, but has the effect here of a quite new, unexploited event, and is at the same time the signal for an eruption of sound which lasts until 15'18 and can be recognized without difficulty as the reminiscence of the preceding and extended passage of intensification. – Once again the gong introduces a formal section: the Epilogue, the Coda. It is joined to the immediately preceding sequence by a *g* in the strings and wind instruments, with a similar effect to the *f* before. The soloist counters sustained sounds with sharp accents. Reminiscences can be heard at a distance: harsh interjections from the "tutti" percussionists remind one of the very first sequences, but instead of the broken twigs we now hear the croaking of frogs, glissandi by the soloist recall one of his short cadences and, before a Bartók-like pizzicato, a whip and a last croak literally put a stop to it, one hears flageolet tones – different but yet comparable to those following the "Curtain".

Josef Häusler  
(Translation: John Bell)

## HANS OTTE

There does not seem to be any continuous stylistic development in the compositions of Hans Otte (born 1926). And yet it is these very differences in style that indicate the continuity in his artistic objective: "The journey of a thousand miles begins with one step" is a typical title of the Theater in seven scenes, written in 1979. The manner of Otte's composition is less specific than that to which he reacts. After the instrumental and orchestral music of the fifties and the socio-critical pieces in the instrumental Theater of the sixties which, together with Ligeti and Kagel, was largely influenced by

Otte, his aesthetic creed becomes increasingly clearer: the search for the uninfluenced self (well-aware that this is utopian) and the search for the character and individuality of sound as such, which must be rediscovered and re-experienced independent of superimposed structures. The composer understands the dialogue with sounds as the discovery of their nature. "It has long been my dream that one discovers the nature of sounds and does not make use of sounds to express something quite different with them" (Otte).

Strongly influenced by Asiatic philosophies and cultures, Otte seeks intensive collaboration with his audience whose ability to appreciate and communicate is more or less a structural ingredient of Otte's work. In this way he wishes to see an end put to the break – down in the audience's capability of understanding. The inclusion of the plastic arts, video technique, theatre and film, electronics and environment, is not, in Otte's case, intended to expand the material in an interesting way but, on the contrary, to make the associations apprehensible and to reveal the structures. He believes in the *gestus* which in Brecht and Benjamin was a central concept, but without understanding it in a pedagogical or – even less – political sense.

An uninfluenced common self-experience of the composer, the interpreter, and the audience is constantly being evoked as, so to speak, a dream of the unity of all three, a dream also of common perception. This becomes of such crucial importance that Otte is hardly prepared to make any comment on his works any more: "This would simply contradict my intention. It would deprive the listener of the opportunity of encountering a work of New Music with a free and open mind" (Otte). The early critical pieces by Otte are to be understood more as the taking stock of outworn structures than a challenge. The entire oeuvre of the last ten years, on the other hand, is no longer concerned directly with social and political questions but only indirectly with the negation of this industrious society through an enquiry into the sense of things in a non-Western manner: the spiritual and material sources are the Asiatic philosophies and methods of attaining consciousness, the American school centred on John Cage, and all elements of the intermedial art of today which make Otte into one of the most important representatives of visual music. Even the choice of titles seems to be significant of his path in the search for the "undivided whole" (Otte): *Buch für Orchester* – text – biographie – schrift – einklang – ja : nein – körpermusik – what's the difference between you and me – reflex – ich.

A few selected works examined more closely: In "tropismen", written in 1959, the timbre of the individual tone, its concordant tenderness is Otte's highly personal language. "touches" for organ (1965), a montage of Kitsch sounds, is a protest against the emptiness of custom and consumption. The seven-part Ballet "daidalos" (1960) with text by Hans G Helms deals with the objectification of all existence and is based on the Daedalus myth. "modell" (1963–65), one of the first pieces of the musical Theater, has the sub-title "eine Probe aufs Exempel" (a test case) and "didactic work", which shows "with the aid of the technique of collage and alienation, the speechlessness of speech". Gustave Flaubert (*Exégèse des Platitude*s), James Joyce and Theodor W. Adorno are the ancestors. "alpha-omega I and II" (1960 and 1966) also takes secularized liturgical language and outworn colloquialism severely to task, "nature morte" (1960) marks a first step away from criticism, away from the reality of false communication to the reality of sound: based on the consonants and

vowels contained in the title the creation of a sound, of a word and of a picture is shown. Here a reversal takes place in the positions of the producer and the receiver, a process, which Otte later is to develop with many formal consequences – e. g., the dramaturgy of “On Earth” is based on the reversed position of actor and onlooker; the taking stock of human culture spreads itself out in a sound-landscape of 36 loud-speakers.

“*linometangere*” (1966/67) is a further realization by Otte in scene, film and word of an attack against society and ideology. “*terrain*” for large orchestra (1974) is a radical realization of Otte’s idea of manifestation. A single musical figure is developed in all parts of the orchestra and then returns to its original form. Here the ability to comprehend is the theme of the composition. “*Book for orchestra*” (1968) deals with the splitting up of sounds into the smallest particles and their individualisation. It is always a question of sounds, texts, space, as also in “*show down*” written in 1979. A large-scale landscape in sound in which one sets out on a path of discovery, realised by means of moving loud-speakers. The alternation between major and minor contributes to the possibility of making a sound audible to the very core. A work that absolutely rejects “*fabrication*” and which is concerned intensely with forms of perception is “*orient:occident*” (1979). The celebration of intervals of almost intolerable length (for European ears) seems like an attempt to extract once more their original beauty.

Hans Otte was a master-pupil of Walter Giesecking and had already begun a promising career as a pianist, playing with renowned European orchestras and conductors. The interpretation of Western classical and romantic music finally no longer sufficed to enable him to say that which he wished to express. As a pupil of Paul Hindemith he received several important prizes and a scholarship to visit the Villa Massimo. In 1959 he assumed the directorship of the main music department of the Bremen Radio, a position which he still holds today. Apart from the fact that Otte’s works are represented at all the important festivals of new music, the composer has a further opportunity for presenting his works as the organizer of the Biennale “*pro musica nova*” in Bremen.

## passages

Compositions in the sixties consisted largely of artistic reflexion on social criticism, becoming part of a general process of dissolution of existing structures to the point of the liquidation of aesthetic values. Hans Otte also wrote a number of pieces at this time which, although quite different in their realization, were nevertheless an attempt at a similar theme: autonomous music is not the subject of composition but the reflexion on various circumstances of composing. In “*passages*” not only is the way out of a technical and thus also aesthetic dilemma sought, but the dilemma itself is primarily the subject of the composition.

This work was commissioned by the Südwestfunk and was written in 1965/66 and first performed in the same year in Donaueschingen to the accompaniment of a full size scandal. In it, Otte tries to elucidate a basic concept which, however, is bound to remain a subjective hypothesis: Otte preceeds from the thesis that the possibility of escaping the traditional categories and parameters, especially functional harmony, melody, and periodic construction, is an illusion and every supposedly new technique in composition must necessarily end up in rigid, fixed formulas. Against this background,

“*passages*” is seen to be a comprehensive study, with the techniques of alienation, on what is in any case inevitable. Otte says in connection with this:

“For this reason in particular the inclusion of traditional and conventional models of all these so wonderful and worn out components, which are now to be seen from a new angle and to be made again so famous that the distance to which they are removed by such composition can be perceived by and in them.” And: “Given that one does not agree to the existing circumstances and does not wish to confirm and idealise them constantly in new compositions, this may be a possible way of justifying one’s wretched existence as a composer in this ossified world and under its conditions” („*Alte Klänge in neuen Kompositionen*“, Melos 1966). The first bar, that is to say, the first small sound group on the piano is analysed by Otte in nine points which are too detailed to be reproduced here. They demonstrate how it is that these apparently disconnected notes and their alienation and concentration constitute a traditional cadence: tonic – subdominant (resp. Neapolitan sixth) – dominant – tonic. The means used include: giving new functions to notes, extreme registers in which the intervals are no longer audible, and the compression of the process: the Neapolitan sixth, the dominant with its resolution and the tonic all sound at once. “Through these small and in part almost insignificant alterations . . . it was possible to elicit from even so rigid a pattern as a cadence a meaning which was independent of its harmonic function.” The example must suffice as a guide: this artistic procedure is the basis of the whole work. This point of departure alone, however, would result in one-sidedness and academicism. Otte’s work gains its complexity from the inclusion of criticism and irony which gives rise to the assumption that he is not quite convinced of the “new significance” of the old material. The tension in the composition is created largely by the constant interchange of these two planes. Various forms of association lead to various genres and concerto forms as, for example, the string quartet or the classical piano concerto which is partly represented here as an ironical controversy, at the end of which the pianist “has no choice other than to play a tremolo on the last notes left to him on the already long since closed lid of the piano”. The *accelerando* C Major scale which ends on D flat is meant to be a “whining recollection of countless and soulless piano lessons”. The orchestral pathos of a bombastic D major chord is, so to speak, precipitated by Otte from the platform and the Solo Concerto ends with a wondrously bright chord of C major in the brass and woodwind. A further plane of alienation is the extension of the traditional instrumental ensembles (song whistle, sirens, plastic triangles and noise of every sort), which has a scenic effect beyond the continuous principle of gesture.

The difficulty for the listener lies in the fact that the first plane of construction – in particular the alienation of the cadences – cannot be heard. With the motto which Hans Otte has attached to his article on the piece: “No matter how we begin it, it ends as a melody” (Christian Wolff to John Cage) a certain air of resignation spreads but which is nevertheless offset and qualified by an evident joy in the ingenious construction of the twofold plane.

Ute Schalz-Laurenze  
(Translation: John Bell)

# MICHAEL VON BIEL

In an interview at the beginning of 1977 Michael von Biel describes himself as a traditionalist, which he regards as distinctly different to reactionary; he began more as a musical enfant terrible who was responsible for a certain amount of disturbance amongst the participants at the Darmstadt Ferienkurse in the early sixties.

The composer, who was born in Hamburg, arrived in Darmstadt via North America: he had studied composition, piano, flute, and the theory of music at the University of Toronto (1956/58), then worked privately in Vienna until 1960 and in the same year, 1960 – in which the first of his compositions which have been preserved were written – became a pupil of Morton Feldman – (“preserved” does not only refer to the autodidactic attempts at composition in the years 1955/1956, but also to the fact that in the catalogue of Biel’s works the remark “lost” is met with several times). In Darmstadt, Biel attended the courses in composition held by Karlheinz Stockhausen for three successive years. These are the first stages of a meandering path which Michael von Biel has traversed in his relations with music. The fact that he took part in the Fluxus movement in 1962 will not surprise anyone who can still recall at first hand those years and who listens again today to the first two string quartets or the electronic composition “Fassung”, commissioned by the Westdeutscher Rundfunk, which, in its consistent enquiry into the possibilities in dealing with noises, has lost nothing of its substance and refractoriness. His contact with the Fluxus movement lasted, however, only a short time. The year 1963, in which Biel worked on “Fassung” and the second string quartet, is one of key importance for what was to follow: as “convalescence from music” he makes drawings, especially imaginary maps. A strange inversion: later Biel is to study pop music as “light music to be drawn”. Meanwhile, in the middle of the sixties, further pieces for piano appear and also the work for orchestra “Jagdstück”. But above all, up to 1968, Biel’s interest was directed to a branch of music which he calls “Aufführungsmusiken” also “Happening Musiken” and “Weltstücke”, which are to be understood as concert actions in which the emphasis is more on the situation during the performance than on the music being presented – this may well be regarded as an aftermath of the Fluxus movement.

In 1968/69 Biel stops composing and formulating “action pieces” for the time being: he goes to the Kunstakademie in Düsseldorf and becomes a pupil of Joseph Beuys. From now on, Biel’s career is torn between music and the plastic arts but on the whole the tendency is towards drawing. But this creative work with pencil and paper, with lines and frames, with collage and landscape does not imply a definite parting from music. In the early seventies Biel occupies himself once again and in earnest with the cello, which had always been his instrument: he plays cello improvisations in public in which the instrument is equipped with electronic modulation, amplifier and reaction coupling. (Biel: “I would be grateful if someone would come and write these pieces out . . . perhaps three or four. The one, for instance in Saarbrücken and the Cello Concert. . . The mood was always the point of departure for the music. . . I have often spent days tuning the cello.”) In the early seventies he also concerned himself with pop music, and in 1975 – under the influence of his own study of the guitar – he wrote compositions for guitar which have much the character of renaissance music but also contain pop me-

lodies: They are first performed as “Zehn traditionelle Strücke” in a series in the WDR which come under the heading “New simplicity”. Michael von Biel has been living in Cologne since 1963 as musician and painter, as painter and musician. In the meantime he has made a thorough study of Böcklin and his thinking reflects many a stimulus from Joseph Beuys. One may ask what twists and turns his relation to music may yet describe.

## Second String Quartet (published as No. 1)

One must be warned here against a misunderstanding: this quartet (1963/64) has been published by Universal Edition as the “first”, but it was preceded by a kindred work in 1962 which was first published in score in the Feedback Papers 8 (1974). Biel himself drew attention three years earlier to the mistake in a conversation which was also published by the Feedback Papers.

The description “kindred work” is not applied carelessly. For, in the first place, the second quartet refers at various places to the earlier score in quotations of sound structures, figurations and harmonic constellations, and secondly – and this is doubtless more decisive – the second reveals itself to be an intensified continuation of the first in that question which concerns their common basic conception: the extension or “destriction” of string sound. Biel no doubt refers to this in the Feedback conversation on the Second Quartet when he calls it “the more beautiful”. Furthermore in comparing the two compositions it is impossible to overlook or fail to hear that the later one is notable for a considerable gain in technical assurance, the imaginative variety of disposition and the trenchancy of expression.

Biel had already penetrated to some distance the terrain of noise in the First Quartet and thereby – in addition to resources already at hand – applied various methods of playing which we meet again in the second: the bowing with exaggerated pressure for instance, the use of noise of indeterminate pitch, and the guiding of the bow in a diagonal direction. And yet, to put it simply, at least in the first half of the earlier work, the two worlds of the traditional mode of producing sound and the extended methods stand face to face as sound blocks or “tracts”; in the Second Quartet mutual penetration dominates whereby the phenomena of “derestric-tion” clearly gets the upper hand.

A fundamental external difference is also demonstrated in the notation. Whereas the First Quartet was practically all written in conventional notation – with the use of a few extra signs – in the second the traditional notation plays only a subordinate role. The seven pages of the score are largely written in an Aktionsschrift (action notation) which in place of the usual lines for each instrument has a system of four horizontal layers: the upper one shows in Roman numerals which string is to be played; the next – and visually most important – gives information by means of graphic symbols about the manner and place of the sound production; the third with the aid of notes lacking stems contains directions concerning the duration; the fourth lays down in the usual abbreviations the dynamics. A series of special actions are verbally explained in foot-notes.

The selection of this functional form of writing, and particularly the invention and application of the graphic signs, is an indication of the above mentioned gain in technical means as compared to the First Quartet. In addition to the diagonal stroke, for instance, the slow rotation of the bow

on all four strings is prescribed, and as concerns the place of the sound production, Biel's nomenclature includes no less than eight positions from "above the bridge at the bridge" to "on the tailpiece", whereby here there are also three distinct places: at the top, in the middle, at the bottom.

The formal juxtaposition – as has already been suggested – has given way in long stretches to interpenetration. Biel has actually also divided this score into 27 "Time blocks", but one may ask if the term "blocks" has been aptly chosen as they are seldom recognizable as such. In one case Biel obscures the borders by tying over from one block to another, and further a certain designed obscurity results from the direction that the instrument which for each block is appointed to be the "leading instrument" – usually it is Biel's "own" instrument, the cello – is to begin the subsequent section as soon as it is finished with the preceding one, and that the partners must follow him, even if they have not got that far. For the listener the piece is divided simply into three parts as Biel has prescribed two "blocks" of rests of seven, respectively two seconds duration. Within the first large section the impression arises of a further division into three parts, through the fact that two short parts present cello "actions". Whereas one may express the over-all form with regard to the course of time, by the formula long-short-medium, the first part, taking into account the above-mentioned quasi caesuras, results in the sequence long-medium-short.

On listening to this quartet the initial impression conveyed, in view of the domination of noise, the noise of sound, and the sound of noise, is that of a voyage of discovery in the regions of noise where spontaneity was well to the fore when recording it on paper. But closer study – preferably with the aid of the score – reveals that the composer's intentions were clearly twofold: to bring into play at almost every moment the whole sphere of what, in the broadest sense, "sounds", and to provide a maximum of information in a small space. Both lead to a variability of detail which, in spite of the "spontaneous" initial impression, betrays the result of conscious forming. An example which is relatively simple to recognize even when only listening: shortly before the beginning of the third part, all four instruments have an almost uninterrupted sequence to play at the same pitch, the first violins have e<sup>""</sup> eighteen times; almost all of these notes are different to the others, be it in duration, in the manner of the production, or in the shades of intonation – and in fact one encounters exactly the same directions for playing only twice. One finds such variable quantities at every turn on reading the score. The "shifting of boundaries" between the blocks, the flexible disposition of time also belongs to this region: Biel gives the duration of a crotchet as one second plus or minus a quarter; for other values the same freedoms apply proportionately. Taken by and large the tension curve of the Quartet moves between individualisation and standardisation of the incidents. This refers to the contrast between those sections in which actions take place in great abundance and variety and those in which all partners or at least the majority perform the same actions simultaneously, which results then in points of rest throughout the entire course of the work. Those sections which are orientated on the principle of multiplicity are also those with the highest concentration of information; they appear to begin with in the first part whereby Biel proceeds in such a way that, in those blocks also which are based on the similar method of playing – diagonal strokes or bow rotation – he arouses the impression of constant renewal through the temporal transposition of the

instruments. The two solo actions of the cellos, in which the density of information sinks to the level of 1, have the effect of caesuras. The tendency towards standardisation can already be seen in part 2; in a section which largely consists of drawn out sounds. Such moments as these appear often in the third part. In this case it is mainly a matter here of structures of sustained sounds, but the passage mentioned before at a given pitch also belongs to this category. One must not overlook the fact that even in this standardisation Biel is always mindful of variability – even if this only takes place in those passages devoted to nuances at a given pitch. As concerns the path between the two poles, all three parts describe their own curves, each of which with regard to length, degree of deflection, and path of the curve, differs to that of the others, and that which often enough suggests itself to the ear as a graphic picture thus becomes a characteristic feature of the whole: the oscillograph.

Josef Häusler  
(Translation: John Bell)

## ROBERT WITTINGER

During the Darmstadt Ferienkurse in 1967, twelve young composers, together with the director of the course Karlheinz Stockhausen, planned the joint composition "Ensemble". One of these was the 22 year old Hungarian Róbert Wittinger, who was to attract greater attention in the following year in the same Darmstadt Forum with his piece for orchestra "om" op. 12 and at the Donaueschinger Musiktage with his composition for cello and orchestra "irreversibilitazione" op. 10. In the following years Wittinger's scores found their way into the leading Musica-nova and Ars-viva series, works were commissioned, prizes awarded and the first recordings were available on the market. And this in spite of the fact that Wittinger, whose biography contains little of the commonplace, had only been living in the Federal Republic since 1965: a first visit to the Darmstadt Ferienkurse had involuntarily been extended to a permanent residence lasting to this day.

Wittinger is a Hungarian who was born in Knittelfeld, Austria, and grew up in Budapest. His father was a pilot and his mother an opera singer. He showed an early talent for drawing – and this is still detectable in the graphic sensitivity of his scores – and for percussion instruments, but above all for the piano. He was thus able to glean his practical experiences not only in competitions, but also in school bands, bars, and even in a travelling circus. His first autodidactic steps in composition were followed by advice from his mentors Zsolt Durko, György Kurtág and Rudolf Maros. A prolonged stay in Warsaw rewarded him with familiarity with the experiments of the Polish avant-garde as also the approbation of Witold Lutosławski for the opera 2 and 3, the "espressioni per orchestra" and a string quartet (in the catalogue of his works there is a First Symphony entered as opus 1. This was begun in 1964 – of somewhat polyglot style, and was first performed – after much revision in 1976 in Stuttgart, the composer's home for many years).

The Donaueschinger programme notes on "irreversibilitazione" contain remarks which aptly characterize Wittinger's general musical outlook at the time.

The musical material of "irreversibilitazione" is related to that of "compensazione" and the orchestral piece "om"; but

it includes only those elements that are requisite for the process of "irreversibilizzazione".

Thus he speaks of the common substance of three works, whereby it seems significant that the planned process of a score, its "inner action" decides which elements of the musical material it rejects and which it assimilates. The priority, expressed here, of the process over the material – which fundamentally goes without saying in all artistic creativity – needs special mention here inasmuch as during the fifties and sixties a regular "material fetishism" was rife in the Darmstadt circle. Wittinger quite clearly refused to participate.

Further on we may read: "On working it out I attached great importance to beautiful sound and differentiated instrumentation." A score such as "om" can be taken as a demonstration of a highly developed, generous sonority which is immediately seen in the subtlety and in the efficacy of the orchestration. It is quite evident that in Wittinger's compositional procedure the stage of mere instrumentation, so to speak, the stage of colouring a prepared black and white sketch, does not exist: the orchestration is a direct outcome of the sound picture and is thus identical with the preconceived score. In "om", above all, the highly concentrated polyphony at the beginning of sections 1 and 3, with their 26 respectively 27 obligato parts cannot possibly be associated with a mode of working which sets out from a short score.

Symptomatic significance may also be attributed to the 24-bar piece for quartet: "Zum Andenken an den Punktualismus" which remains quite static and which is inserted between two dynamically animated phases in the 3rd section of "om": "the style of the quartet is not in fact serial, but it is halved in mirror form, as we learnt it from Webern. The polyphony in the wind instruments which begins in the second half of the quartet introduces the end of the composition. . ."

The composer, it is true, was in search of a dynamically neutral structure of contrasts. But the choice of a short static movement in strict mirror form in the so often copied manner of Webern signifies a decided rejection and criticism of an aesthetics such as was developed around 1950 out of the initial stages of serial thinking (cf. the direction "ponctuellement" in the second movement, also for quartet, of Pierre Boulez's "Marteau sans Maître", 1952–54) and which soon degenerated into effete mannerism. Thus it is not fortuitous that this passage in "om" introduces the "End", i. e., the final phase of the work entitled "meditativo". On the other hand the composer invested these 24 bars with the esoteric colours of the marimba, vibraphon, harp and celesta and thus imbued them with a highly personal aura – just as if he desired to signify: *De mortuis nil nise bene!*

## om per orchestra

"om per orchestra" op. 12, commissioned by the Hessischer Rundfunk, was written in 1968 and first performed by the Symphony Orchestra of the Hessischer Rundfunk under Hermann Michael on 23rd September 1968 in a special concert in the Frankfurt broadcasting house for the Darmstadt Ferienkurse.

Although there is no key to the title of the work to be found in commentaries, it is conceivable that it has reference to the sacred formula "om" of the old Indian collection of writings, the Mantra, which is supposed to make the linguistic representation of certain deities possible. And ritual features influence Wittinger's score to a large degree, whereby

ritual is not by any means meant in the sense of static evocation but rather of frequent change between static tension and dynamic agility. It is therefore hardly by chance that the composer speaks of the "relation between the animated and the static elements", which, in the same way as the musical material, the instrumentation, and the title of the work, can be derived directly or indirectly from the formal design.

*Section 1* (bars 1–45): An extremely soft texture of sound with inner polyphonic movement. An explosive impulse (bar 10) results in a standstill followed by an agitated outbreak in the high woodwind. A reduction to restrained figuration until a series of sharp accents causes abatement and finally a standstill.

*Section 2* (bars 46–102): Hysterical whispers produced with the aid of mouthpieces of brass instruments, balanced by sustained sound blocks. Scattered soft chromatic accents in the strings followed by sustained sounds, standing out against the "delicatissimo" filigree figurations in the rest of the orchestra.

*Section 3* (bars 103–162): The culminating passage, resulting from the polyphony in the wind instruments in an extremely large number of parts with fortissimo rhythmic beats on the metal frame of the piano in the orchestra. Gathering together of the diffuse happenings in cluster pulsations in the whole string section; as this dies away it is followed by a section of emphatic contrast, a discreet quartet "Zum Andenken an den Punktualismus" (bars 124–148; marimba, vibraphon, harp and celesta). Entries in canon in the brass section come to a standstill. The note e in various octaves can be heard above sustained sounds. A restrained gong beat brings to an end the work which requires a large orchestral apparatus including 6 horns, 5 percussion players together with threefold wind instruments, 2 pianos, celesta, harp and strings.

Klaus Schweizer  
(Translation: John Bell)

## MILKO KELEMEN

"The most important journey of all was the first journey to Paris in 1954 where I then spent a year. On the first day I sat in the refectory next to a Tibetan who explained his religion to me, then I met an Indian and an Eskimo. . . For the first time I had come away from my small European world and saw how very much I had been up to now a prey to convention, to delusions, to orthodoxy and self-satisfaction and had judged everything by the same standards. My longer journeys to Japan, China, India, the United States, Egypt, Alaska, the Soviet Union, Africa etc., enabled me to experience a new awareness of life, to pause for breath, to look to the left and to the right (up to now I had only looked to the left), to hear music in new contexts. At this time I also found new methods of thinking in music, new compositions were written also which had been virtually immanent to my inner thoughts but had hitherto remained unexpressed."

The value of travel as a prophylactic against possible intellectual stagnation has not been forgotten by Kelemen since his important awakening in the French capital. Travels to other countries and cultural centres are always understood by him to be new incitements to critical self-examination, as an incentive to compositional flexibility and agility. There is repeatedly mention in essays and interviews of his constant

# WERNER HEIDER

Werner Heider is a composer who has never considered his activities as both pianist and conductor to be mere drudgery and after many years he still pursues both with ardour. At the age of seventeen he already made recordings with the Bayerischer Rundfunk in their Nuremberg studio – Heider was born on the 1st January 1930 in Fürth (adjoining Nuremberg) – and on occasion was able to record his own compositions: “Typen für Saxophon und Klavier” for instance, an early work written in 1948.

After completing his studies in Nuremberg (1945–51) with Willy Spilling and Richard Lauer (violin) he attended the Musikhochschule in Munich where he studied with Karl Höller (composition), Maria Landes-Hindemith (piano) and Heinrich Kappe (conducting). Since that time Heider has played more than 80 works by contemporary composers in concerts and on the radio and he works as pianist, conductor or as artistic director in and for a whole series of musical ensembles who devote themselves to the performance of contemporary music: “Colloquium musicale”, “Confronto” (chamber music and Jazz), “ars nova ensemble nürnberg”, as well duets and trios with Deinzer and Colbentson-Deinzer.

Heider considers the cultivation of a “personal style” to be uncreative and inartistic and prefers to find an appropriate formative process for each new work. Accordingly Heider does not cultivate in his compositions any stylistic orthodoxy or reject techniques which have developed in the past. Twelve-tone technique, serial, post-serial or aleatoric methods are thus to be found in Heider’s works just as much as Klangfarbenkomposition or tonal structures.

Each new work springs from a real new beginning, and is “a product/project complete in itself, whose ‘problem’ has to be solved or dealt with each time. The next, new work” as Heider writes in a commentary, “has nothing whatever to do with the preceding one. Each of my pieces is the encountering and dealing with a special ‘situation’ and consequently is an original/individual. A ‘unique event’ so to speak. There are no continuations – a region which has been explored is checked off and the journey is continued in new territories.”

This unprejudiced treatment of the possibilities of composing at the present time, of new musical material, of stylistic and artistic attitudes allows Heider to play Jazz also and to this day he composes pieces for Jazz ensembles. “Rock-art für Sinfonieorchester” (1981) is witness to the fact that Heider has remained faithful to this aspect of his work as composer.

Heider once characterized in notes the fields of interest to which the individual works belong. Here one finds “Geometrisches und Graphisches aus der Bildenden Kunst” with reference to pieces written between 1959 and 1974: “Plakat” for Orchestra. Heider speaks further of “Events in special, strict forms” and mentions works between 1963 and 1966: “Plan” for 12 string instruments. “Menschliche Verhaltensweisen” (types of human behaviour) is the name given by the composer to his next standpoint and he notes pieces written in the seventies, including “einander” (each other) for Trombone and Orchestra (1970). Works which were composed between 1967 and 1982 – “Musik-Geschichte” (musical history) for Piano and Orchestra amongst others – are characterized by the following: “Musik-Geschichten/Begegnungen/Gestalten/Erscheinungen: on no account programme music, always a musical programme, a compositional one.” This is followed

by the mention of “Preference: ‘Concertos’ = the individual in the masses / the solo instrument with the collective of the orchestra”. To this belong such works as “Bezirk” (1969) and naturally “Musik-Geschichte” for Piano and Orchestra (1982). Further notes by Heider refer to the instrumental scoring and finally there are works which the composer is unwilling to classify, which were “unique” concerns.

Heider often quotes Karl Valentin, and Valentin’s subtle art of ingenuousness would seem to be an excellent perspective from which to approach Heider’s oeuvre. For the purposes of this biographical sketch the composer made a few notes on the composer’s métier which are given here.

## Werner Heider – Thoughts

Who do I in fact compose for? For me – for you – for us – for some – for a few – for several – for many: for all!

I would like to write music without limits.

In art there is neither reason nor tolerance.

I like the strange, the unusual, the peculiar.

The density of events in a small space.

The best place to be is “between” the stools; at all events it is better than sitting firmly to the right or to the left.

I do not model my works on those of any one, but I picture things to myself. I imagine “pictures” of my music, of my ideas, my thoughts, I picture to myself the path I shall take in the future, the one that I would tread as a musician. I want always to gain more self-awareness, thus I am my own model.

## Bezirk

On hearing Werner Heider’s Piano Concerto – written in 1969 – for the first time, an analytic mind will soon become aware of a musical idiom whose spontaneity, and whose inclination for large orchestral outbursts as for chamber-musical lucid expressiveness or for monologue is unmistakable. And the whole work – of almost 13 minutes duration – seems on reflection to be a delicate balance between instrumental timbres and striking figures, of statistic and pointilliste structures, of precipitate orchestral structures of vibrant orgiastic character and chamber-musical stretches or passages for piano monologues.

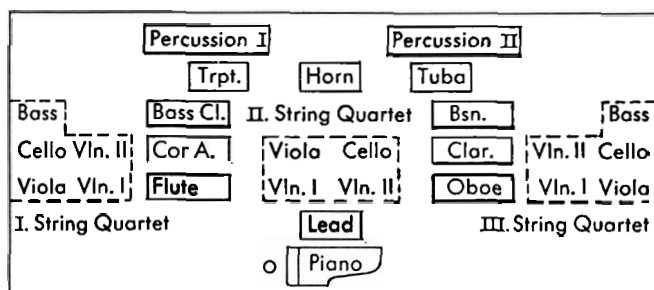
Werner Heider’s musical idiom does not deny the tradition of serial music, its gestures of large intervals, an inclination for figuration, the significance of clearly perceptible caesuras and a structural disposition of the over-all compositional process in which the degrees of density become the criterion of composition.

The composer has given the following plan as the formal basis of his Piano Concerto: “Four marginal districts’ of equal size surround four ‘main districts’ of varying sizes, which differ from each other specifically in register (treble or bass or universal), dynamics, and instrumentation. The centre of the piece is the ‘cadenza’ with a kind of orchestral ‘obelisk’ as the culminating point.”

The concerto is grouped around a central axis and is symmetrical. The positioning of the instruments in the orchestra corresponds to this formal idea where the piano, the string quartet and the horn are placed in the middle. To the right and left of these are two groups, each consisting of a string quintet, a percussion group and a trumpet or respectively a



tuba. This disposition must be kept to at all costs, "as the form and instrumentation of the piece is related to it". The resultant stereophonic effect belongs to the structure of the composition.



Werner Heider's "Bezirk" also is witness to the fact that not only is he an experienced pianist and jazz pianist but that he also is versed in the art of improvisation as well as in that of composition: be it in the company of chamber-music ensembles, or as a soloist or with other (jazz) musicians. This talent for quasi improvised events, for spontaneous instrumental ideas is revealed by many places in the score and in particular in the writing for piano. For instance, in the central structure of the concerto – the "cadenza".

Here several strata of sound are sustained on the principle of "near and far" which are then constantly broken up or resolved in figurations. But Werner Heider's Piano Concerto is also a work that fits in to a certain extent in the contemporary tendency for "Klangfarbenkomposition" of the sixties which was inaugurated by Ligeti and Penderecki. Certainly, the orchestral clusters, the rotating or precipitate orchestral passages are often enriched with figurations and only seldom composed as pure "Klangfarben"-passages. And the fact that Heider's composition attempts to mediate between figurative and "Klangfarben" structures and that its compositional point of departure is to be found there, is indicated by the directions in the score and a type of notation which alternates between precise notation in the traditional sense and vague notation or uses both forms simultaneously. And this is so in both dimensions of Heider's writing: in that of pitch and of the durations of notes.

In the directions for playing there can be found, both for the wind players and the strings, instructions such as: "note oscillation (upwards and downwards)", "glissandi up and down", "vibrato", "senza vibrato", directions, that is to say, that have the tendency to obscure intervallic relations or give them the character of timbre changes or, as in the case of "vibrato" together with dynamic markings or bowing, also more suggest differences in timbre rather than clarity of intervals. On the other hand there are the composer's directions such as: "strict, angular", "burst in", "hard, dry", which give character to the musical figure and so define it precisely.

In a commentary the composer deals with the terminological question as to whether "Bezirk" for Piano and Orchestra in fact belongs to the genre of the piano concerto.

"Between 1962 and 1982 I composed seven 'concertos': Konturen for Violin and Orchestra, Strophen for Clarinet and Chamber Orchestra, Bezirk for Piano and Orchestra, – einander for Trombone and Orchestra, nachdenken über . . . for Trumpet and Orchestra, Musik-Geschichte for Piano and Orchestra.

I couldn't really call any of these pieces a 'concerto', as the orchestra does not have a subordinate, accompanying

function in relation to the solo instrument. The main artery (the solo instrument) is dovetailed and intimately bound up with the orchestra – it is embedded in it. Contours are made clear, obscured, hidden, only to stand out again for a shorter or longer time in order to give it more character."

Wolfgang Burde  
(Translation: John Bell)

## HANS-JOACHIM HESPOS

Hans-Joachim Hespos was born in Emden on the 13th March 1938. In an interview with Hanspeter Krellmann in 1975, which was published in the periodical "Musica", vol 3, 1976 under the title "Stolperdrähte zum Neu-Anderen" (Tripwires to the new-other), Hespos recounts: "Born in Emden. There is war. The first decisive years of my life are spent with mother and younger sister in the peaceful sequestration of the Franconian village of Hohenstadt, living in the ample tranquility of farm, forest, meadows, streams, birds . . . Return: Bombs raining on Emden, destruction, fear – confused rushing around . . . later – other, new things –. My father comes home after being a prisoner of war. From now on one meets in our house to play string quartets. I experience, hear how people play music with great passion. At the age of eight I learn the violin, give my first concert in Emden when I am ten, shortly afterwards have my own string quartet, my life is filled with music. At about the age of twelve I develop and write down my first, own musical ideas. At first without any knowledge of musical handicraft. Everything is done for the joy of making music. Technical knowledge is gleaned in laborious study of a multitude of books and scores.

During my studies at the Pädagogische Hochschule in Oldenburg I make myself familiar with the abundance of traditional rudiments of musical theory and composition. My imagination is fired by authentic encounters – with Schoenberg's theory of harmony, the works of Berg and Webern, Adorno's insight into counterpoint – also by the encounter with modern painting, with philosophy and the important modern sciences. Completely new ideas, entirely different, take shape in my mind. After more than thirty "carefree" pieces of chamber music, orchestral music, concertos, ballets, the first work of a new way of thought is written in Oldenburg in 1960. In the following three years 24 more works appear – rejections, vacillations –, until in 1964 the beginning of a catalogue of works was made with the composition "For Cello Solo", and which now includes 61 works; chamber music, works for ensembles, for orchestra, radiophone music, works for the stage and ballet. After some twenty years as a teacher and co-founder of an experimental school Hespos now lives as a free lance in Delmenhorst.

In the foreword to the prospectus "Hespos" published by Edition Modern, Munich 1969, Heinz-Klaus Metzger says in reference to the first ten works of the composer: "when the representative composers of the epoch finally abandoned their systems – varying from the masterly to the schoolmasterly – which relieved them of the burden of composing, in order to create something themselves, it was of little avail: it became evident that they no longer existed. Hespos, an opponent from the start of the prevailing alienation of the métier, always did everything himself: he shows that there are no systems and no technical refuges any more. – (theatre direc-

tor who must do everything himself from the very beginning, must even beget the actors. a visitor is refused entry, the director is busy with important matters of the theatre. what is that? he is changing the nappies of a future actor – franz kafka)"

Fred K. Prieberg: "Zeichen zum Menschen, Hesperos und das Triadische Ballet", complete manuscript for broadcasting by the Hessischer Rundfunk, 1978: "Amongst today's composers of contemporary music Hans-Joachim Hesperos occupies a truly unique position. . . The demands which he makes and makes with persistence there where he makes things difficult for himself, are quite intimidating. Hesperos struggles against the insensitive ears of his contemporaries who live in a world full of the most varied sounds and thereby lose the sensitivity of their hearing. Hesperos struggles against this progressive loss – it is, after all, the loss of one of the human senses, – the forfeit of a bit of humanity in the broadest sense of the word – in that he, so to speak, gives acoustical signals. His compositions may well be regarded as signposts."

At a time when composers all over the world and almost without exception are still busy searching for intellectually abstruse systems, complex mathematical support, outworn formalisms and programmes, psycho- and socio-political concepts out of which they hope to make music, Hesperos treads other paths. He makes a study of the enigmatic phenomena of musical hearing, makes important discoveries about silence, makes researches into the diversity of instrumental sound in this world, from the present time to the most ancient. His musical thought is determined by his ear – that organ for inhaling sound waves. The procedure: listening – doubting – again and again listening – gradually feeling one's way – tortuous processes – perception – make room for experiences. "With regard to Hesperos's music, whose specific technology is to be measured more with a view to its expressive intentions than to any plan of construction – indeed it is literally note by note the absolute negation of any conceivable scheme – to undertake a genetic analysis at the present state of methodology would be hybridic. For the unique devices of which the music is constituted and which should be the concern of theory, there exists no terminology as yet – not even colloquialisms." (Heinz-Klaus Metzger: "In Extremis, Musiktheoretische Spekulationen über Partituren von Hans-Joachim Hesperos", MS for a broadcast in 2 parts by the Hessischer Rundfunk Frankfurt, 1973)

Composition is for Hesperos a conscious risk. Music is an adventure for him. A venture to do something unheard of. It is the opportunity to discover via the sense of hearing other, new senses, to marvel at the vitality of growth and decay, to reconsider things through hearing in the light of nothingness and vibration.

"Hesperos's music is concerned with the protest of the individual against his approaching historical liquidation – and this by no means ideologically, but it is quite clearly discernible in the technical constellations of his designs. But one may not speak of 'Neo-expressionism' on any account as this would suggest some attempt to revive an earlier state of musical language or even the restoration of the historic expressionism. At a stage in the general social process under total capitalism where the autonomy of the individual is doomed unless some revolution should yet succeed, Hesperos' heroic attempt to constitute music strictly from the subjective aspect would be his own affair and irrelevant were it not for the fact that this music, in all its technical configurations, has assimilated fully the objective historical tendencies of

musical material that were to be observed for a brief period in the serial revolution and then in those forces that were released through the decay of its organisation. Hesperos's oeuvre is 'expressionist' only in the technical sense, in that it undertakes the enormous task of resisting an over-powerful trend even in the smallest detail of its method . . ." (Heinz-Klaus Metzger: "In Extremis")

Hesperos's musical material arouses the interest, encourages one to listen and sets out to astonish the ear, already buffeted by the nonsensical noise of everyday life, with the new and unfamiliar. To astonish one into alertness. Hesperos: "To give courage to hope for new possibilities. It is of the greatest importance to resist vigorously the present-day lassitude, the sluggishness which threatens to stifle us, the fashionable timidity, the indolence of the 'no future' outlook. And music is the medium for such resistance. It is necessary to arouse thoughts and emotions concerning the world in which we live, and the whole gamut of musical phenomena is to be brought into play, from the barely perceptible to the overwhelming, from the almost void to the bursting fullness, from the apparently irreconcilable to the glaring contradiction in one and the same thing, in order to reveal the possibilities of unheard-of expressive potentialities."

In his remarkable essay written for the Deutsche Welle in Cologne in 1979, Reinhard Oehlschlägel observes: "Without a net, without any systematic safety devices, to compose without crutches, without expedient techniques, that is to say, to think music, develop it, write it down; this conception is the one that Hans-Joachim Hesperos has followed most radically. . . Hesperos occupies an important position in the question of aesthetics as an antipode to Cage's aleatoricism and Stockhausens systematic method. It would need, however, a productive dialectical imagination which would combine such opposites in a musical composition in order to rise above this. In Hesperos's most recent stage works – 'ITZO-HUX, a satirical operatic spectacle' (1980–1981), 'OHRENATMER, a scenic event' (1981) in which the special manner of performance hinders the normal hearing of the composition and induces an unimaginable, different form of perception, 'SEILTANZ, a scenic adventure' (1982) and 'ABUTAK for bayan and electric conflict' (1983) – perhaps such things, unknown and unnamable as yet, have been revealed."

dschen – das erregende ist wie eine offene schale  
(that which excites is like an open vessel)

The composition was commissioned by Thomas Baldner for the Rheinisches Kammerorchester and was written in 1968. It is scored for 6 violins, 3 violas, 2 violoncellos, 1 double-bass.

Heinz-Klaus Metzger who attended the first performance of this work on 23rd January 1969, reports: "Hesperos does not allow (the string orchestra) to play with expressive ardour, but also does not make it play with the fashionable aggressive glare, but grind in obscurity, he cruelly stifles it: Hell is hung with violins, and the double-bass is allowed a sort of counter-solo, and at times gets at the throat of the orgiastic saxophone. On hearing how it is used one is tempted to feel that the late Ansermet, who loathed the instrument as being difficult to integrate, was not so far from the mark when he maintained in his pseudo-scientific work that the sound of the tenor saxophone penetrates with ease the syn-copations like the phallus through the spasms during the coi-



tus and with the same corporeality. Certainly nobody had ever used the saxophone like Hespos."

The first performance in Austria of this work a year later, on 13th October 1970 with Karl-Heinz Wiberny and the Rheinisches Kammerorchester conducted by Thomas Baldner in the Brahmsaal of the Gesellschaft der Musikfreunde in Vienna, caused a scandal. "The Viennese, as ever, unmoved by Free Jazz or Aleatoricism, reacted just the same as in the past – to be exact at the end of March 1913 – in the great hall of the Musikverein when Schoenberg, in that memorable concert of the 'Akademischer Verband für Literatur und Musik' introduced his pupils Webern and Berg to the public. Laughter, hissing, applause, whistling and the banging of doors were recorded by the chronicler. And again in 1970. Interruptions, general exodus of the angry and offended 'music-friends', heated discussions. . ." (Express)

The present recording, made on 20th February 1980 with Hanns-Wilhelm Goetzke and the "ensemble 13" conducted by Manfred Reichert may be rated as a rarity on account of its correct rendering of the score – something which seldom occurs in the numerous performances of Hespos's music.

Hespos (Translation: John Bell)

# DIETER SCHÖNBACH

Dieter Schönbach was born on 18 January 1931 in the town of Stolp in Pomerania. From 1949 to 1959 he attended the Northwest German Music Academy in Detmold, studying composition with Günter Bialas and choral conducting with G. H. Kurt Thomas, and the Musikhochschule in Freiburg, where he was a composition pupil of Wolfgang Fortner. In 1959 he became director of stage music in Bochum, moving in the same capacity to Münster (Westphalia) in 1968 – a position he still holds today – and to the Basle City Theatre in 1973. He wrote his first multi-media opera "Die Geschichte von einem Feuer" in 1968, and attracted attention with his multi-media show "Hymnus 2", which he wrote and staged for the 1972 Olympics in Munich. Since 1980 he has been working with a new theatrical medium – the audio-visual Raumklangtheater (Theatre of Space and Sound).

## Canticum Psalmi ad Laudes

The composer has described his work as follows: " 'Canticum Psalmi ad Laudes', für soprano and instruments, was written in 1965 during a phase of my compositional development in which, for the first time, I attempted rigourously to incorporate a key element in my work – the 'Klangkurve' (sound curve) – into the system of geometric rays. The artist and avant-garde sculptor Günter Weseler made a one-metre graphic sketch for my piece, creating arc segments from plan and punctiform figures until they became abstracted from the other material and formed a web of ascending, descending and interlocking curves.

When translating this graphic design into music I was able, with the aid of parabolas and hyperbolas, to arrange these curves into a fixed hierarchical system, giving my composition (in keeping with the Vulgata text) an almost glass-like rigidity occasionally lightened in the jubilant outbursts of the soprano."

The text derives from Psalm 144 (verses 1–7), "Exaltabo te deus meus rex", which is found in the Vespers for Saturday. As the psalm belongs strictly speaking to the laudatory

hymns, Schönbach's setting bears the title "Canticum Psalmi  
ad Laudes".

Clytus Gottwald  
(Translation: J. Bradford Robinson)

If we wanted to reduce Schnebel's remarks to a dialectical formula it might look as follows: Precisely by muzzling language "Atemzüge" points all the more urgently to our need for language. By articulating what is generally left unarticulated, Schnebel may be alerting us to just how much of what we try to articulate in language remains unspoken.

Clytus Gottwald  
(Translation: J. Bradford Robinson)

## NICOLAUS A. HUBER

Huber was born on the 15th of December 1939 in Passau. He studied at the Musikhochschule in Munich from 1958 to 1962; he subsequently studied composition with F. X. Lehner und Günter Bialas until 1967. In 1965 and 1966 he worked together with Josef Anton Riedl in the Electronic Studio in Munich. From 1967 to 1968 he stayed in Venice in order to study composition with Luigi Nono. In 1969 Huber was awarded a prize by the city of Munich; in 1971 he received a scholarship to study at the Cité Internationale des Arts, Paris. During this time he was a member of Riedl's ensemble. From 1971 to 1974 Huber was Vice-President of the German section of the ISCM and was appointed Professor of composition at the Folkwangschule, Essen in 1974.

### Parusie – Annäherung und Entfernung

"'Parusie' is a concept taken from Plato's philosophy and meaning the participation of the idea in things, i. e. we can recognize a chair as a chair, despite its dissimilarity from

other chairs, because at some earlier time or mind visualized the idea of a chair and can recall this idea. The underlying idea of my piece 'Parusie' is a principle of motion: approaching vs. withdrawal."

Huber's definition can also be extended to theology, where *παρουσία* means the reappearance or return of Christ, the notorious absence of which has been theology's eternal Gordian knot. Huber has elevated something quite unphilosophical – approaching vs. withdrawal – to the level of a philosophical idea, to something fixed and immutable shining through the world of appearances. Strictly speaking, his idea is quite un-Platonic; in fact it is rather reminiscent of Heraclitus and his doctrine of eternal flux and the emanations of the primordial fire or "logos" to which all individual appearances eventually return. Admittedly Heraclitus, a confirmed atheist, described change as something immobile; but this immobility only receives meaning by virtue of the logos – reason – which manifests itself in eternal motion. A view of this sort has its snags: the fact that the logos governs the course of the world in all its contradictions – good and evil, peace and war – robs it of that very quality, rationality, which defines its status as the logos, making it instead blind and irrational. Nonetheless Huber is correct, in a metaphorical and strictly musical sense, to say that approaching and withdrawal form a principle. As he says: "The approach-withdraw principle radiates its strength in all parameters. As regards pitch, it produces compositional devices such as canon and heterophony, and performance techniques such as glissandos, trills and tremolos." The principle is most clearly evident in connection with loudness: forte sounds closer, more direct than piano or pianissimo. Even in regard to rhythm, approaching and withdrawal can be vividly represented by having rhyth-

mic patterns suddenly coincide and then separate as rhythmic dissonance."

Fluctuation of this sort at the micro-level corresponds at the macro-level to the approach and withdrawal of quotations: „A full gamut of clarity in employed, from genuine quotation to mere analogy. Direct quotations can be easy or difficult to recognize; imitated compositional devices and performance techniques can function as quotations. Midway through the piece, bars 1–7 from Webern's op. 9 no. 5 appear. This most obvious (and only genuine) quotation is the key to the quotation level as a whole. The intervals in this bagatelle for string quartet gradually expand, and in this sense Webern's music and mine have the same principle of motion. However, their exposed position and electronic amplification in my work emphasize the alien quality, which only becomes comprehensible when the listener is aware of the level of quotation. There is an abundance of obscure quotations ranging from Robert Franz's 'Es hat die Rose sich beklagt' to individual notes such as the low *bb* for contrabassoon from Webern's 'Orchesterstücke' op. 6, or the timpani *f* from the Scherzo of Beethoven's Ninth. These isolated notes are, basically, no longer quotations and can only be understood as analogies."

A quotation technique reduced to the level of the timpani *f* from the Scherzo of Beethoven's Ninth seems absurd. Yet Huber has grasped a key point: the historical basis of musical material. Notes are not just conglomerations of dead matter to be moulded at will, but living cells bearing the imprint of history. It is more important to be reminded of this now than when "Parusie" was composed.

Clytus Gottwald  
(Translation: J. Bradford Robinson)

# HANS ZENDER

## Canto II

Few composers of the avant-garde have divided their work as evenly over two areas as has the composer and conductor Hans Zender. Not only does his conducting guarantee him a basic income which allows him complete independence in his creative work; it is also a means for presenting his own works and those of other composers to the public in competent performances – a goal to which he attaches great importance. As he once wrote in a programme essay, “The Responsibility of the Performer”: “The performer’s task is, first and foremost, to give the audience access to its own times. There is only one way to accomplish this: by doing everything in our power to present the most convincing performances possible. Not by speaking about music, but by letting the musik speak for itself.”

Hans Zender was born in Wiesbaden in 1936. From 1956–1959 he studied in Frankfurt and Freiburg, where he attended Wolfgang Fortner’s composition class. He worked briefly in

the theatres in Freiburg and Bonn before, in 1968, being appointed general music director in Kiel. Since 1971 he has held this same position at Saarland Broadcasting.

Like his friend Bernd Alois Zimmermann – whose works in particular Zender has always championed – Zender's thought as a composer hinges on the notion of time: the creation of musical continuity in time, its articulation and formation. In his works, he seeks to subject the ineluctable progress of time to a rigorous logic, and – as is particularly apparent in his "Schachspiel" (Chess Game) of 1969 for double orchestra – to sublimate the undefined teleological goal of the passage of time by means of a well-grounded process based on causal connections. In his compositions with voice – which make up a sizable part of his oeuvre – he has experimented with the text in many and varied ways, making a significant contribution to the subject of music and language.

"Canto II" is one of a group of four works all bearing the name "Canto". Zender intends this word to be understood in the sense used by Ezra Pound, whose "Cantos" also provide the texts for these compositions. "Canto I", for instance, combines a Latin hymn and an excerpt from the Greek version of St Matthew; "Canto III" uses the first part of "Don Quixote" and a poem in Spanish by Cervantes, while "Canto IV" draws on passages from the Old and New Testament, selections from the writings of Thomas Münzer and Martin Luther, and the "Hymne à la matière" by Teilhard de Chardin.

"Canto II" consists of five distinct sections:

Introduction, to rehearsal number 7, lines 1–9

Main Section I, rehearsal numbers 7–18, lines 10–26

Main Section II, rehearsal numbers 18–28, lines 27–61

Main Section III, rehearsal numbers 28–51, lines 62–96

Coda, from rehearsal number 51, lines 97–101

Thus the music follows as a whole the course of the text, rearrangement being required solely in the 2nd and 3rd Main Sections where several non-contiguous lines of text are heard simultaneously.

Zender himself has spoken of "Canto II" in realitively explicit terms. His comments – which appeared in the programme notes accompanying the première on 26 January 1968 at West German Radio in Cologne – are worth repeating as they point out the main features of his compositional approach. We shall reprint them here, at least in excerpt, merely noting that they invite further comment and continuing discussion.

When I set Pound's "Canto XXXIX" I had two principal ideas in mind: first, the absolute structural unity of voice parts and instruments – the chorus and orchestra act in a sort of "mirror image" of each other, and even the slightest separation of these two groups is impossible.

Zender does not illuminate the point any further, and it remains in this cryptic form. The reason why he stresses the inseparability of the instrumental and vocal groups (i.e. chorus and soloists) is that their interaction is one of the key features of the formal design. In the Introduction, the orchestral writing and the choral parts are practically unrelated, while in Main Section I they combine as closely as possible, forming rhythmically and melodically similar lines or even sounding in unison. In Main Section II the two groups are made to contrast by the fact that the chorus almost exclusively speaks. Main Section III strikes a balance between connection and separation, with partial congruence being realized by means of heterophony, ornamentation by the instruments of sung pitches, or by rhythmically displaced

borrowings. Finally, in the Coda, all these modes of interaction are briefly recapitulated.

Second, the declamation of the poem in a clearly defined "tempo": each line (or couplet) is declaimed within a fixed time span, namely 11 seconds – the text is swept forward in a fixed, wave-like macrorhythm (as Pound put it, "to the rest of the measure", "with one measure, unceasing").

The link which Zender draws between the contents of lines 76 and 84 of the poem and the macrorhythm of his piece, being a mere superficial analogy, is hardly convincing. Yet there exists a further correspondence with the work's form: as a poem made up of lines of equal length, the text is brought into immediate relation with the music, which likewise falls into sections of equal magnitude. In its second version the work has 53 of these sections (three less than in the first version). The 11 seconds mentioned by the composer represent an average duration; as can be determined from the metronome markings, the length of the sections varies between 9 $\frac{1}{3}$  secs (Section 9) and 13.6 secs (Section 11). Length, "metrical" grouping and the type of agogic modification employed are the distinguishing features of the sections. The use of these features to shape the sections, as well as the linking of similar sections, provide an additional formal device in the aforementioned five divisions of the work.

The possibilities for structuring this sort of "time-wave" are, of course, limitless. Adjoining waves may be similar or dissimilar in form. This fact alone leads to three possible formal processes: adjoining waves of similar structure will create a continuum (either static or evolving toward a goal); adjoining waves of conflicting structure will highlight the individual wave form by their discontinuity; or, when both types are combined, i.e. when two inwardly continuous but outwardly conflicting series of waves overlap, the result is a sort of collage technique.

This addresses the key issue of the work, and at the same time an essential aspect of the poem: the relation of the part to the whole, in regard both to content and to progress in time – in other words, the question whether the parts combine to form a unified process or convey the impression of a disjunct series. Ezra Pound's detailed elaboration of this question is one of the outstanding features of his poetry, which incorporates, as is well known, items of disparate provenance (in "Canto XXXIX" these are taken primarily from "Canto I" of the "Odyssey", Ovid's "Metamorphoses", Catullus's "Carmina", Vergil's "Aeneid" and Dante's "Paradise").

In "Canto II" Zender has turned these three "possible formal processes" into distinguishing features of the five major divisions of his work. The decisive point – or so it seems at first – is not so much the form of the individual sections but rather the relation between neighbouring sections. This imparts continuity to the relatively loose-structured and hence similar sections of the Introduction, and discontinuity to the series of self-contained but contrasting parts of Main Section I. If, in the Introduction, the continuum takes the form of static immobility, in Main Section III it becomes a continuous evolution, above all because of the gradual increase in motion.

Nevertheless, with the "collage technique" that governs Main Section II, the shape of the sections themselves is clearly a determining factor in the choice of the formal processes. Loose-structured sections in free motion will not constitute a discontinuous process even in combination: instead they produce a static surface – or, when combined, a multi-

layered texture – and fuse into an indissoluble whole. For this reason Zender also draws the ape of the sections into his account and speaks entirely of continuous series of waves. The layers they produce – which overlap in Main Section III – are the orchestral writing on the one hand and, on the other, the choral parts supported by a few percussion instruments and electric guitar. The choral writing is likewise divided into levels which contrast in the metre and language of their respective lines of text.

Christian Martin Schmidt  
(Translation: J. Bradford Robinson)

## ERHARD KARKOSCHKA

### quattrologe

Erhard Karkoschka (b. Ostrau, Moravia, 1923) combines composition with a sizable practical interest in music theory and teaching. He studied musicology at Tübingen University, graduating in 1959 with a dissertation on Webern's early works; he also studied composition and conducting at the Musikhochschule in Stuttgart, joining the teaching staff in 1958 and becoming professor of theory in 1964. Among his writings on music, "Das Schriftbild der Neuen Musik" (The Notation of New Music; Celle, 1966) is outstanding.

In his works, which cover a wide spectrum in their scoring, Karkoschka has always taken note of the most recent developments in compositional technique. As early as 1960 he wrote an electronic piece, "Drei Bilder aus der Offenbarung des Johannes" (Three Scenes from the Revelation of St John), and his "psylex" of 1968 and "Mit/gegen sich selbst" (With/against oneself) of 1970 both call for tape. Later his interest turned increasingly to group improvisation and aleatoric music. Yet his works characteristically stand out from those of most other avant-garde composers. This derives first and foremost from the emphasis he places on form, i.e. on creating a far-reaching and yet readily accessible large-scale structure. In pieces such as his "vier stufen" for orchestra (1966) he is even able to integrate sections of group improvisation into an overriding formal conception.

A further characteristic of the composer is his general inclination toward the pedagogical. For example, in light of the poor reception given to new music, he is not content simply to write works and have them performed; he also seeks to bring the listener closer to the meaning of the music by means other than acoustical perception or the printed score. For some of his works, e.g. "vier stufen" and "quattrologe", he has written so-called "Hörhefte", or "listening guides". In these booklets, the musical events are presented in – admittedly highly compressed – graphic diagrams accompanied by verbal explanations. "The Hörheft", as Karkoschka remarks in the listening guide to his "quattrologe", "stands somewhere between a score and an introductory exegesis of the work. It clears the path from the work to the listener."

The string quartet "quattrologe" (1966) consists of five movements with following titles:

evolution and metamorphosis I  
dispute  
metamorphosis II

serenade pathétique  
metamorphosis III and destruction

The first, third and fifth movements are thus related by their titles, which at the same time separate them from the intervening movements. They are also linked by content, as all are based on a single compositional idea: the emergence of a clearly defined musical complex in a series of distinctly articulated sections. This design recalls a traditional set of variations; but, however clearly the arrangement of the movements may derive from variation form by falling into sections and focusing on a theme, it departs considerably from this form in its actual content. For instance, just to mention the most obvious first, a complex of themes (Karkoschka calls it a "block") is merely hinted at in the opening section by means of isolated fragments of sound rising out of the void; not until the second section does this complex take on identifying features.

The first, third and fifth movements form a unified whole punctuated by the second and fourth movements, which form, so to speak, extraterritorial episodes. The duration of the movements shows that this relation is conscious and deliberate: the 88 seconds of the third movements and the 100 seconds of the fifth exactly equal the 188 seconds of the first. Even their content follows this subdivision. The third and fifth movements draw respectively on the two main processes found in the first (though ignoring the number and length of the sections): namely, the third reverses the process of developmental variation which Karkoschka calls "metamorphosis", and the fifth confronts the "evolution" of the first movement with "destruction".

Evolution and destruction are the opposing poles at the beginning and end of the piece. They turn the work into a unified whole, providing a framework, as it were, for an organic, cyclical process. Equally cyclical are the "metamorphoses" in the first and third movements, which by standing in a mirror relation to each other impart unity to these movements too. In the first movement the opening thematic "block" is extended and stretched, and then restored to its original form: in several sections this is followed by a temporal compression of the opening block, producing a broad intensification of the tonal motion which only at the end returns to the block in its original form. The third movement moves in precisely the opposite direction: opening block – compression – opening block – stagnation – return to opening block. The difference from variation form is unmistakable: it is not the variation of a theme which is at issue here, but rather the filling in of an overriding formal design, the organisation of a process in time.

One time-honoured means for illustrating the cyclic principle in a composition is the use of canon. And in "quattrologe" the canon is the dominant compositional device. Karkoschka, however, is not concerned with creating a contrapuntal fabric; the end of the second movement, with its tone-colour canon, is proof enough of this. Instead, he is more concerned with representing temporal relations – succession, concurrence, overtaking. The penultimate section of the first movement is especially rich in this regard: here the various tempo modifications to the melodic lines let now one part, now another appear as the Dux or Comes of the canon. A similar process takes place between the two violin parts in the fourth movement, though here the underlying idea is the juxtaposition of parts in free and precise rhythm (in this interplay of exactitude and variability in the compositional details, which also has an effect at the diastematic level, one can see an ana-

logy to the formal processes of evolution and destruction). The most sophisticated elaboration of canonic layers can be found in the section following the static part in the third movement. Two sets of paired voices linked by rhythm and dynamics form both a rhythmic and – independently – a diastematic canon which runs parallel to a tone-colour canon. Furthermore, the cyclic principle is further intensified by a division of durations reminiscent of Messiaen's "non-invertible rhythms" (the note values of the first part, in semiquavers, are: 6 – 5 – 4 – 3 – 2 – 1 – 1 – 2/3 – 2/3 – 2/3 – 1 – 1 – 4/3 – 4/3 – 4/3 – 2 – 3 – 4 – 5 – 6).

Karkoschka has entitled his string quartet "quattrologe", i.e. "quadro-logues" or "conversations with four participants". The canon presents him with one optional means of realizing the many possibilities inherent in a conversational situation – simultaneity and succession, agreement and divergence, separation and unification. Thus, the title of the work finds its most apt, but certainly not its sole correspondence, in the second movement, the "dispute" – which, significantly, ends in a canon.

Christian Martin Schmidt  
(Translation: J. Bradford Robinson)

## JOHANNES FRITSCH

### Modulation I

The broad range of Johannes Fritsch's activities as a performer, theorist and producer of music was already discernible in his years at the university and Musikhochschule in Cologne. His musicological studies were complemented by philosophy and sociology, his composition classes under Bernd Alois Zimmermann by lessons on the viola, in which he took his performance degree in 1965. A major influence on his future development was his close association with Karlheinz Stockhausen, in whose ensemble he played viola from 1964 to 1970.

Since the 1960s Fritsch, who was born in 1941, has not only made numerous concert tours, recordings and radio broadcasts as an instrumentalist but has also developed remarkably as a teacher. In 1971 he was appointed head of the new music seminar at the Darmstadt Academy of Music, and he also teaches harmony and "media aesthetics" at the Musikhochschule in Cologne. In order to work independently of the musical establishment he founded, with Rolf Gehlhaar and David Johnson, the Cologne Feedback Studio in 1971, and one year later the like-named publishing house, the "first German publishing house operated for and by composers".

Trained in one of the centres of German avant-garde music, Fritsch turned at the outset of his career to electronic music as a perfectly natural and even pivotal medium. Works with prerecorded tape or live electronic instruments – usually in combination with a chamber ensemble – or completely electronic pieces can be found at all stages of his career, and a considerable part of his work in the Feedback Studio has been devoted to developing new electronic instruments or equipping public auditoriums with automatic and semi-automatic sound-producing devices. Yet his output is particularly conspicuous not only for the almost equal importance of electronic and traditional sound-producing devices, but also for the large number of his stage pieces and film scores, betoken-

ing an undogmatic view of his art and a readiness to escape the hermeticism of art music.

Fritsch's open-mindedness toward music is even more apparent in the content of his works. Many of them have an unmistakable collage-like character deriving from his multi-form combination of materials deriving from completely different sources: European and non-European music, compositions past and present, artistic sonorities and natural sounds up to and including everyday noise. His incorporation of "public sounds" in particular – especially in the orchestral work "Akroasis" of 1966–1968 and in "Modulation IV" of 1968 – underscores his intention to liberate his works from their isolation as abstract aesthetic objects by confronting them with the sound of their real environment, and hence with the inexhaustible external source of all musical imagination.

A key concept in Fritsch's work is the acoustic transmission of the heterogeneous materials employed. The technical procedure for this his transmission he calls "modulation". By this he means not only a transition from one state to another – as in the traditional sense of modulating from key to key – but also in the sense used in electronics, namely the various ways of influencing acoustic properties. "Modulation" is even the common name of a series of four compositions. The first, "Modulation I" (the subject of this essay), is completely subsumed in the second, where it is joined by other layers played by further instruments or tapes; "Modulation III" for tapes and microphones (1968), subtitled "permanent music for rooms or spaces", and "Modulation IV" for four groups of loudspeakers (also 1968) point the way to the further incorporation of public sounds – a path, incidentally, which Fritsch later abandoned.

"Modulation I" (1966), written for the same forces as Schubert's "Trout Quintet", is primarily concerned with the transmission of internal musical forms and sonorities. Several themes or sections from earlier works of music are combined, by means of modulation, with avant-garde instrumental sonorities representing practically all of the latest pianistic and string performance techniques. The piece opens with four themes from 19th- and 20th-century works which then proceed to dominate the first section:



Alban Berg: Lyric Suite, 2nd movt

*Andante amoroso*



Arnold Schoenberg: String Quartet no. 2, op. 10, 3rd movt  
("Litany")



Johannes Brahms: Piano Quartet op. 60, 3rd movt



Ludwig van Beethoven: String Quartet op. 132, 3rd movt



These themes are introduced almost exactly as in the original; indeed, the first three are played in their original instrumentation. The Beethoven theme, however, is not only varied in point of instrumentation (it is played by piano and double bass), but is also transposed downwards by a half-step to form, as it were, a sort of tonal base on e with the other themes. The sections which follow offer a few clear examples of modulation technique, i.e. the continuing alienation of the themes and their increasing proximity to the sonorities of new music: the sprinkling of a few fragmentary motives into a heterogeneous texture (from rehearsal number 3), the displacement of meaning by successive combinations of motives from different themes (from rehearsal number 3), the blurring of motivic contours by altering sonority and rhythm (from rehearsal number 4), and finally the use of contrapuntal variants such as cancrizans and inversion (from rehearsal number 5) – a procedure to which greater significance is attached in "Modulation II" than here.

The borrowed themes, though immediately recognizable (Fritsch indicates their origins in the score), practically never sound like quotations. This is due to the way they are embedded in the texture. For instance, when the four opening themes appear together in the exposition hardly a single motive is discernible on the surface. And even the relatively exposed passage from Mahler's Fourth Symphony (4th movt, bars 153–61) which appears completely intact from rehearsal number 9 apart from one interruption avoids the impression of a quotation thanks to the fragmented quality of the original. The two-part writing for viola after rehearsal number 8 appears at best as a déjà-vu, while B-A-C-H (from rehearsal number 14) is completely embedded in a six-part texture derived from the motive itself. Fritsch was quite right to say, in a lecture on "Modulation I" given at the 1974 Darmstadt Summer Courses: "The listener no longer hears certain things openly as quotations but rather as gestures arising from the sum total of the modulations of the various materials, forms and contents." Thus, modulation is not only the object of the piece: it begins at the pre-composition stage, and the borrowed themes enter the work in already modulated form.

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(Translation: J. Bradford Robinson)