

Abstracts

Siegfried Mauser: Melos-Tone. On Jörg Widmann's Aesthetics

This contribution is an attempt to disclose in short the essential aspects of Jörg Widmann's composing with regard to aesthetic and poetological principles. The point of origin are quotations from Peter Sloterdijk's stage directions for their joint opera *Babylon*. According to this the general remarks will be complemented by a detailed analysis of the 5th picture from this opera.

Titelübersetzung: Claudia Brusdeylins

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Janina Klassen: Breathless. Notes on Widmann's Aesthetics of »Klang«/Sound

The essay focusses on »Klang«/Sound, Voice, Play, and Game as concepts of Aesthetics in Widmann's work, beginning with some notes about the first performance of Widmann's *Messe für Orchester*.

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Isabel Mundry: In the Labyrinth. Ways of Listening in Jörg Widmann's Music

Since the mid 20th century, the examination of labyrinthine forms touches on central topics in contemporary composition. Paramount is the idea of generating constructions which aim at a diversity of interpretations. They are attended by a relativisation of authorship. Jörg Widmann's orchestral composition *Zweites Labyrinth* (2006) adopts a different perspective. It hardly seems to have been subject to architectural calculation at all. Rather, it is based on significant elements entailing a process of permanent reinterpretation and transformation and, with time, leading to a maze-like perception. Many elements appear in it like a flash: motifs from the work itself, moments from other compositions of Widmann's and, last but not least, idioms from other tonal languages and epochs.

Übersetzung: Claudia Brusdeylins

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Stefan Drees: »... a study on lightness«. Sound and Body in Jörg Widmann's Orchestra Piece *Armonica*

Jörg Widmann's orchestral piece *Armonica* (2006) is characterised by the use of the glass harmonica and its combination with the accordion as well as with other distinctive instruments like celesta, harp or glockenspiel. The sound production of the glass harmonica – its gradually growing and diminishing sound

and its similarity to the act of breathing – serves as a prototype for the instrumentation and the formal aspects of the piece. Starting with a fragmentary history of the instrument and by means of analytical details the article explores the question how specific concepts of sound and body might have influenced the process of composition.

Titelübersetzung: Claudia Brusdeylins

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Barbara Zuber: Shifting and Semantic Superscription. The Double Choir of the Jews in Jörg Widmann's *Babylon* (Image 5)

In his opera *Babylon*, composed after a libretto by Peter Sloterdijk (first performance: Munich 2012), Jörg Widmann generated a great deal of his music from various earlier instrumental compositions. The former identity of these compositions – this is the amazing, slightly irritating aspect – was not, as you might suspect with this composer, subtly concealed. The openness with which Widmann practises a method of »componere« in its literal sense, and not only in his opera about the old, multicultural metropolis Babylon, has been part of the intertextual programme of his composing for some time. The Jews' double choir (Image 5) Widmann mounted into the Gloria of his mass for large orchestra (UA 2005), thereby transforming the two parts of the Gloria, »Antiphon (Echo-Chor)« and »Contrapunctus III« into an unusual choral composition, is an example for his method of intertextual composition which is not constructed to be recognized but is based on transformation by shifting and semantic superscription and aims at a dialogue across all of his work.

Übersetzung: Claudia Brusdeylins

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Meret Forster: »The piano had to become strange to me first.« A Talk With Jörg Widmann

The piano is center stage for the work of Jörg Widmann. He is a master on this instrument, on which he initially explores most of his nascent compositions. His piano pieces are motivated by a quest to identify his genuine voice, which he seeks even on apparently familiar terrain. His solo and chamber music compositions can be distinguished into two somewhat overlapping groups: On the one hand, compositions that have a mostly experimental character, and on the other hand, pieces, which in their more traditional piano technique reference less experimental domains of expression and classical composers, such as Schumann, Schubert or Brahms. In all cases, cross references to other compositions or dimensions of Widmann's work exist. This year (2014), Jörg Widmann for the first time is writing a piece for piano and orchestra.

Titelübersetzung: Claudia Brusdeylins