

Abstracts

Oliver Wiener/Martin Zenck: Scenes and Spaces of the Musical Imaginary. An Approach to a Foundation in the Field of the Discourses on Imagination and the Fantastic with Five Musical and Pictorial Models

The determination of the »imaginary,« especially in music, can be addressed in the following stages within the history of the notion's reflection: from a »spatium imaginarium« (Hobbes) to the emancipation of the fantastic from mimetic representation in the early modern age (Lomazzo), and in the writings of Baudelaire up to Sartre, Lacan, Castoriadis and Iser. Therefore, the musical imaginary should not be sought mainly in the power of imagination (Einbildungskraft) conceived as image formation, because music as a process seems more closely oriented to motion and language than to the image. A second aspect is related to the difference between notation and a performative sub-text, which can be (as a third aspect) accompanied by the concept of an »imaginary persona« as a point of departure for analysis and interpretation. A fourth possibility for the emergence of the imaginary lies within new conceptions of a non-Euclidian, albeit vectorially directed, multiversal, open space (via live electronics and sound projection). The musical imaginary in the sense of a space with no intention – pure framing without content – as shown by Lewis Carroll's sea chart in his poem *The Hunting of the Snark*, can be interpreted as a staging of the empty sign (Barthes) that gains its meaning from the compass points and meridians in the margins. Such emptiness invites the listener/viewer to complete the open space of the imaginary with his or her own imagination. The study concludes with five paradigms of the imaginary in individual (inter alia music-theatrical) works of Berlioz, Ligeti, Cage, Boulez, B. A. Zimmermann and in »The thinking eye« of Paul Klee.

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Oliver Wiener: The »Desideratum of Musical Emancipation Enticing me«. Towards the Imaginary in Theodor W. Adorno's Thinking about Music

While utopia maintains a conceptually deep position as a decisive negation of »real« social conditions within the negative dialectics of Theodor W. Adorno, the role of the imaginary seems less stable. By comparison one might call it undecided negation. In accordance with this uncertainty the use of the term »imaginary« remains highly ambivalent. Besides »fictitious« it stands for the social illusions of both bourgeois enlightenment and art, for a blurring of the distinction of the Kantian conception of the intelligible into an supposedly undistinguished imaginary among the Neukantianer or in the phenomeno-

logy of Husserl, for the falsehood of an aesthetic regress to suspicious one-dimensional constructions of national or mythic identity (Wagner and Stravinsky). With Walter Benjamin's concept of the dialectic image as a historical and functional contingent constellation, the imaginary for Adorno gains the potential to interlock utopian hope with references to history, social reality, and artistic imagination. This can be seen in his pamphlet »Vers une musique informelle« (1961), which aims toward the utopia of an emancipated music, sketching its standards—something unprecedented in music criticism—not on existing works but on the »basis« of a completely imaginary music. Some of the desiderata Adorno stresses in his famous critique of serialism can, however, be discovered in several of the serially organized works he describes and criticises. Within this oscillation between desideratum and generalized description we are set free to hear several imaginary moments »Vers une musique informelle« is claiming in an example that is of course not average, Stockhausen's *Gruppen* (1957), and so to listen to some blinks of Adorno's musical utopia.

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Wolfgang Brassat: The Imaginary as a Cognitive Achievement of the Soul. On *The Ecstasy of St. Cecilia* and Further Works of Raphael

With the invention of linear perspective the art of the Early Renaissance, which started in Florence around 1420, brought a new conception of the image, identifying the surface of the painting with an open window, as Alberti put it. We are used to praising the new achievements of Renaissance art, but its consequent naturalism also had certain limits and produced paradoxes, so that it had to be modified and surpassed in the times of High Renaissance and Mannerism. This essay focusses on paintings by Raphael, in which he emphasized that they represent not only visible reality, but also visions of the higher celestial world and of ancient or sacred history. In these works he reflected the power of imagination, being a capacity of the soul, and the genuine possibilities of painting. Raphael also dealt with the *paragone*, the comparison of painting, poetry and music and the debate about their ranking. Most probably in reference to Leonardo da Vinci's writings on this theme he reflected the different characteristics of the media of painting and music in his famous altarpiece *The Ecstasy of St. Cecilia*.

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Friedemann Kreuder: Male Faintness, Female Force. On Imagined Femininity in Richard Wagner's *Tannhäuser* with an Eye and an Ear to the »Imaginary Scene« According to Jacques Lacan

This contribution restates Jacques Lacan's »imaginary scene« discussed in the introduction within the scope of Silvia Bovenschen's theory of imagined womanhood as a complementary gender-theory approach. To that end, the imagined femininity of the main characters of Gottfried Keller's *Der grüne Heinrich* (*Green Henry*, first version 1854/55, final version 1879/80) and Wagner's opera *Tannhäuser* (1845) are initially compared and analyzed with respect to their structure of desire inscribed by their male author or composer respectively. The findings on Keller's conception of the novel characters subsequently provide the heuristic approach on Richard Wagner's »imaginary scene«, which is, according to Lacan's psychology, symptomatic for a fatherless childhood.

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Volker Rülke: The Imaginary Landscapes in Debussy's Orchestral Pieces

In a letter to his editor Claude Debussy referred to his *Images pour orchestre* as »audible landscapes«. The development of this creative concept can be followed in Debussy's work over a long period. It combines a characteristic openness and indeterminacy with ties to the reality. These ties are given in the use of stylized folkloric material or in the work with figures like the lonely shepherd which itself is deeply rooted in cultural history. The idea of an »audible landscape« allows Debussy to represent imaginary space and time in a unique way in the *Images*, especially in *Gigues* and in *Ibéria*.

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Konstantin Voigt: Jazz as ›Transcendence‹. Imaginations of rhythm and body in texts by Claude McKay, Langston Hughes and Piet Mondrian

Among the various descriptions of African American music in their novels *Home to Harlem* (1928) and *Not without Laughter* (1930) respectively, both Claude McKay and Langston Hughes develop varying shades of the motif of jazz as a transcendental ritual. The same motif occurs under very different circumstances in Piet Mondrian's *Jazz and Neo-Plastic* (1927). The present contribution traces the different agendas behind these descriptions. It also points out the common features that allowed the texts to develop a similar idea about jazz within different contexts and purposes and identifies »rhythm« as the key concept. All the referenced texts imagine rhythm not only as a collectivizing but also as a time-transcending force, which allowed the authors to envision jazz as ritual that connects its participants with the »wisdom of the Negro people«, in the case of the Harlem Renaissance writers, or »universal relations« in the case of Mondrian.

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Christian Lemmerich: The Imaginary as an Intermedial Space in the Music-Related Picture Titles of Paul Klee

Paul Klee based his work on a process of »pictorial thinking« in which references to music played an important role. These references are reflected in numerous picture titles, which can be differentiated in a typology. With these he makes reference to a higher, transcendental, universal reality. This imaginary, which is described in linguistic metaphors, can be understood as an intermedial space. It concretizes the relationship of the arts: first, because this relationship becomes graspable in three points – picture, music, and language –, second, because the more concrete referential possibilities of language are operative, and third because the essence of this metaphorical transference to the imaginary does it justice in a special way.

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Cathrin Mauer/David Rauh/Holger Slowik/Oliver Wiener: The Imaginary as a Result of Difference. Pierre Boulez' *Notations VII*

The orchestral reworkings of his early *Notations pour piano* (1945), begun in the late 1970s, mark a reframing of Pierre Boulez' entire work into a network-like hyperstructure. From this perspective the compositional re-reading does not content itself with a mere timbral translation. It turns out to be artistic research, drawing its dynamics from a kind of legend, the staging of the early work as an object of desire in terms of Jacques Lacan's theory of the imaginary. The new importance attributed to the object (resp. the cycle of pieces) is reflected in large-scale proliferations and a temporal augmentation. The extending of the time-frame serves for a reconsideration of Boulez's own binary conception of a »notched« and a »plain« musical time (*temps strié/lisse*). Under the reception of Boulez' time-conception by Gilles Deleuze, *Notations VII* (1998) clearly shows the transformation of the binary model into an interactive resonant space allowing various »milieus« (as Deleuze coined the notion in *Mille Plateaux*) to communicate. On the microscopic level of augmentation such interactions occur as quasi molecular movements, while the proliferated orchestral gesture on the macroscopic level opens up new spaces for semantic associations.

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Martin Zenck: Interspaces. Spaces of Imaginary in the Ensemble-Piece *Zwischenraum* and in the Musical Theater *wunderzaichen* by Mark Andre

Concerning the term Interspace the contribution is making a fourfold distinction: first a figurative way of speaking, second »zones intermédiaires« in the context of »paratexts«, third Interspace as passage and fourth as architectural

space, called »interstitial space« by Peter Eisenman, who differentiates between inner space and facade. These four concepts of interspace will be discussed in relation to two pieces by Mark Andre with the title *Zwischenräume* for ensemble (2011) and the musical theater piece *wunderzeichen* (2014). The specific approach consists in an imaginary of a space, where glitting states of suspense will reveal new spheres for the listener and the viewer.