

Abstracts

Georg Mohr: »Sehen wir doch die Musiksituation unserer Zeit nicht zu eng und einseitig an«. Philosophical Review of the Composer Jürg Baur and the Musical Avant-Garde

»If you're a composer of new music, how come you're not an avant-garde musician?« This variation of a famous paper title by political philosopher G. A. Cohen can be read as a provocative rendition of a prominent issue in music aesthetic debates during the second half of the 20th century. Some of the most powerful statements of the musical avant-garde sounded like »Il faut être absolument moderne« (Adorno citing Rimbaud), »Burn down the opera houses«, »Schoenberg is dead« (both famously uttered by Pierre Boulez). But not each and every innovative and imaginative composer, however, was willing to literally subordinate her music under avant-garde vocabulary. »I have never been an avant-gardist« Jürg Baur answered in 1968 to an interviewer. What was the very point of this statement?

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Rainer Nonnenmann: Visualizations. Handling Historical Material at Zimmermann, Baur, Killmayer, Schnebel and Zender

By behaving towards the traditional, for centuries composers decided whether something was perceived as new or old, alien or own. The representatives of the serial post-war avant-garde broke temporarily with this universal practice. But already since the 1960s the same composers along with many other began to compose new music in a targeted relation to the age. Citation, collage and allusion techniques became a sign of the music of the 1960s and following years. Behind the external similarity of the use of historical material, however, hide huge differences in its selection, processing, function and effect. The particularity of the visualization of traditional music in the work of Jürg Baur is therefore to be worked out in comparison to other varieties of relational music by Bernd Alois Zimmermann, Wilhelm Killmayer, Dieter Schnebel and Hans Zender.

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Giselher Schubert: Progress or Change. On Jürg Baur's Composing in a »Hindemith-Bartók Succession«

Jürg Baur himself identified a period of »Hindemith-Bartók succession« for his composing in 1968, which ended after him in 1954 and was replaced by his reception of dodecaphony and Webern's music. But Hindemith and Bartók's influences remained noticeable in Baur's oeuvre: in compositional details, in the musical style his works carry with them, in the conceptions of his works or, above all, in the main features of his musical poetics, which are more oriented towards Hindemith and Bartók, almost not at all towards Webern or Schönberg.

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Pietro Cavallotti: Jürg Baur and Serial Thinking

This essay rediscusses Baur's famous statement of his own adoption of multi-parametric serial procedures in *Quintetto sereno* (1958). Despite the absence of sketches or clear musical structures in the score which testify an evident serial control of the musical parameters (other than pitches), some hypotheses are made about a possible serialisation of rhythm. Moreover a parallel is drawn between the modality of adoption of dodecaphony back in the early 1950s and the potential use of serial procedures in Baur's musical language.

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Robert Abels: Approaches to Jürg Baur's Symphonies

Between 1953 and 2009 Jürg Baur composed six symphonies which are nearly neglected in the research literature. Under the influence of the Darmstadt school not only the composer but also the symphonic genre was regarded for many years as old-fashioned. The *Sinfonia montana* (1953) reveals the influence of Hindemith and the neo-baroque style. The *Sinfonia breve* (1974), too, shows a predilection for imitatorial techniques, but also the closest approximation to avant-garde composers like Ligeti. In his later symphonies Baur integrated avant-garde techniques into his own style in a very idiosyncratic way.

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Axel Schröter: About Jürg Baur's Songs

Baur's eight song cycles, written in about six decades, are impressive examples of the constant change in the composer's musical language. They range from

examples from the classical-romantic tonal language that Baur led to its limits at the beginning of the 1950s, through free atonality to dodecaphony. Especially with his Celan settings Baur took a very independent way of working. He interpreted Celan's poetry on the one hand in the sense of a traditional word-tone relationship, on the other as sound art and musically reflected it structurally and phonologically.

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Laurenz Lütteken: »Seltsam im Nebel zu wandern« or »Der lange Weg zur Oper«? *Der Roman mit dem Kontrabass* by Jürg Baur

Jürg Baur represents a special position in German music after 1945: skeptical concerning the aesthetic dogmas of Darmstadt, melancholic concerning the large history of music – and active in finding a position not separated but linked to this history. In this respect he can be compared with Bernd Alois Zimmermann, born like Baur in the last year of World War I. He was active in all musical genres – with the exception of opera or ballet. In the age of around 90 he decided to compose his first and last opera, after Chekhov. This opera is not a stage work in its own but reflecting the impossibility of composing operas – in dissolving epic, historical and autobiographical aspects.

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Enno Stahl: The Partial Estate of Jürg Baur and the Rheinische Musikarchiv in the Heinrich-Heine-Institute of the State Capital Düsseldorf

This article treats the Jürg Baur estate, that is kept in the Heinrich-Heine-Institute Düsseldorf. The Heinrich-Heine-Institute is a literary archive in first place, but it contains a lot of musicians' estates, too. The composer Jürg Baur gave his estate to the Institute in annual tranches from 1978 up to 2008. The Jürg Baur estate includes a lot of scores and manuscripts, but only about 450 letters, including just a few from Jürg Baur himself. The composer documented his musical work very well, he collected thousands of concert programs and reviews. You also can find some hundred cassettes and tapes with live recordings.