

# Abstracts

Bernd Leukert: On truthfulness. Rolf Riehm's composing between artistic freedom and cultural commitment

The emancipation of the artist during the Renaissance period and his taking over of religious functions regarding the evocation of miracles gave birth to the idea of artistic truth and veracity. The composer Rolf Riehm referred to both terms in various interviews. Veracity, in particular, ranks among the conditions governing his compositions. A brief look into the history of philosophy regarding the shifting meaning of these terms lead to a recent conversation with Riehm. By comparing Michel Foucault's tale of the sirens, we may observe how Riehm utilizes veracity as a mark of proof for the exalted moment that is the successful musical transfer to the listener.

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Jörn Peter Hiekel: Between distance and no distance. Sensual presentness of cultural history in some works of Rolf Riehms

A salient characteristic of Rolf Riehm's compositional oeuvre is his highly original, and often consciously distorted, treatment of aspects of cultural history, especially with respect to music and literature. Existential and at times disconcerting elements of the source material are continually brought into focus. Sometimes this can lend itself to rather specific political interpretations, as can be amply demonstrated in the case of Riehm's composition for piano, *Hamamuth – Stadt der Engel* (Hamamuth – City of Angels).

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Jim Igor Kallenberg: Images of desire and annihilation. On the composition of the archipelago in the music of Rolf Riehm

In the essay the author develops a formal approach to the music of Rolf Riehm as archipelago-form (*Archipel-Form*) along the compositional trajectory incorporated by pieces like *Archipel Remix*, *Machandelboom* and *O Daddy*. Systematically the Archipel-Form is distinguished from other forms like the collage, the installation and dramatic forms like the sonata form.

The musical dynamism of the Archipel-Form is confronted with contemporary philosophical thought through authors like Julia Kristeva, Slavoj Žižek, Robert Pfaller and Frank Ruda, and 20<sup>th</sup> century philosophical thought through Jean-François Lyotard and Theodor W. Adorno. The significance of

the Archipel-Form is challenged through the question of musical Postmodernism.

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Marion Saxer: *Archipel Remix*. Notation strategies in Rolf Riehm's orchestral work of the same name

Rolf Riehm uses for the most part the classical standard-notation of the tradition. The text is considered with specific strategies of enriching and modifying this notation with word-text-elements in the orchestra-piece *Archipel Remix* from 1999. This strategies are reflected in the light of two alternative theoretical models of notation-processes, the first the model of media-transparency and the second the model of media-reflexivity. Riehms notation practice is very diverse and can be described in relation to both models of notation. In consequence not only the sound-world of the composition seems to be an *Archipel Remix* but also the notation practice.

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Robin Hoffmann: »I am a conglomerat – a mixed position«. Aspects of Riehmian Orpheus Narratives

The text refers to a phrase, which Rolf Riehm voiced in a round table discussion at the Darmstadt International Summer Courses for New Music in 2000: »The working metaphor of the conglomerate«. With the help of this statement, observations are made regarding his »Orpheus Pieces«, in particular *Toccata Orpheus* for guitar and *Restoring the Death of Orpheus* for accordion and large orchestra, which support pivotal aspects of his compositional mindset. These reveal themselves in the arrangement of disparate sound objects, which, in their irrevocable incongruity constitute a mixed position. Such details probe compound sensitivities and develop »semantic-lyrical agglomerations« from the Orpheus myth, which permeate, react to and shape Riehm's music.

Übersetzung: Annesley Black

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Hans-Klaus Jungheinrich: Systems of coincidence. The composer Rolf Riehm and the sound recording media

From the beginning, Rolf Riehm's composing has been relatively well documented on sound recording media, without the author developing a particular media aesthetic or even adapting to the practices of the music-producing

industry. It have always been small labels that have embraced Riehm's oeuvre, and certain coincidences can not be ruled out – some large-scale »major works« (if this category applies to Riehm), like the two full-length operas, are missing, which is certainly woeful from a »representative« point of view, but it is at least compensated by the small-format parallel pieces that lead to those works or anticipate and take up again some of their materials. In this (even for the composer) hard to overview stock of publications one misses one of the most famous pieces of the early days, the study for oboe solo »Ungebräuchliches«, which the composer, himself an outstanding instrumentalist, never played in public (Heinz Holliger performed the work of his colleague several times). The general decline of the recording industry in recent decades did not really affect Riehm – the »niche«, in which his way of producing is at home, is still relevant for the small companies. From a financial point of view this edition practice is not particularly rewarding for a composer – yet, Riehm has always earned his living with his occupation as a professor.

Übersetzung: Jerome P. Schäfer