

Abstracts

Roman Brotbeck: The Instru-Mentalist. Heinz Holliger's ›other‹ solo instrument – the violin

Heinz Holliger is prominently identified as a soloist with the oboe. Interestingly, for him as a composer, the violins and the strings are the much more important instruments. They can create a sound and let it fade away, which is terra incognita for the oboe. And one can also sing or speak while playing the violin. At the same time, Heinz Holliger as a composer is always also an instrument inventor, an ›instru mentalist« who rethinks the instruments and composes his works for his performers and in close collaboration with them. The author presents how Holliger's relationship to the string instruments and especially to the violin has developed.

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Lukas Haselböck: Cryptic Codes and Large-Scale Breath. On Heinz Holliger's (*S)irató* and *Recicanto*

Heinz Holliger is a versatile musician. On the one hand, his music is full of complex semantic implications. In this context, he reflects on rhetorical figures, tone symbols, *soggetti cavati* and cryptograms. On the other hand, this is only one side of his personality: Holliger is also a well-known performer and describes himself as ›professional breather‹. This has a decisive influence on his working methods: During the creative process, the semantic framework is integrated into an energetic stream of breath. These seemingly conflicting features are discussed with reference to (*S)irató*. Monody for large orchestra (1992/93) and *Recicanto* for viola and small orchestra (2000/01).

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Tobias Eduard Schick: Silencing and Language Renewal? Heinz Holliger's String Quartets

While Heinz Holliger's first string quartet (1973) was interpreted as a swan song for the genre due to its great process of relaxation leading to complete silencing, the String Quartet No. 2 (2007) returns to a fuller sound and to emphatic music-language gestures. The thesis of silencing and language renewal is nevertheless too simplistic, since both works point forward without cutting their ties to the genre tradition. In the first quartet, tonal settings develop essential structural qualities, while the variety of movement structure between homophony, heterophony, and polyphony establishes the in-

novative potential of the second quartet. Holliger's string quartets thus join the continuous tradition of the string quartet as a medium of reflection and field of experimentation, each in its own and almost complementary way.



Yuval Shaked: On Music on Music. The purely instrumental parts of Heinz Holliger's *Machaut-Transkriptionen* – an aural inspection

The text discusses the strategies and methods that Holliger adopted or invented when approaching the object of his interest. Only the purely instrumental parts of the *Machaut-Transkriptionen* (2001–09) are considered. From them it can be inferred that Holliger's aesthetic affinity to the medieval model had been taken for granted. Holliger created virtuoso compositional exercises for which the source material served as a playground. In this sense, ›transpositions‹ can be understood either ironic or heretical. The exercises – practice and teaching at the same time – opened up for the composer a whole range of innovative compositional writing types, and released promising excursions of thoughts.



Thomas Meyer: »... tantzun ä länkis Polka ufum Härtz fam Mentsch ...«. Alpine Dialect and Folk Music in the Work of Heinz Holliger

The world premiere of Heinz Holliger's *Alb-Chehr* 1991 marked a turning point in Swiss music. Telling an old Valais saga with traditional and avant-garde music elements, the piece for speaker and folk music ensemble opened a new interest in local tradition. Different composers followed the example and wrote pieces for folk music groups. Holliger himself didn't continue this line, but began some years later to set more dialect poems to music, creating with each piece a new approach to it. The starting points weren't at all patriotic reasons, but the fascination for the very indigenous, peculiar and almost hidden literature that developed offside of the official and touristic folk tradition. Border and freedom, distance and homeland, movement and rigidity, melancholy, memory and desire are reflected in these multi-layered songs.



Heidy Zimmermann: »Schizophasie«. Heinz Holliger's Choral Readings of Celan and Rokeah

Settings for a *capella* chorus are an important part of Heinz Holliger's oeuvre, and the choice of the appropriate text was always crucial. With *Psalm* (1971) on a poem by Paul Celan and *Shir shavur* (2004) on twelve poems by

the Israeli poet David Rokeah, both written for Clytus Gottwald's Schola Cantorum, two greatly contrasting choral works are discussed. *Psalm* completely dispenses with the usual manners of singing, while *Shir shavur* shows a wide range of vocal expression and structural techniques. Holliger's radical and very sensitive treatment of poetry is contextualized by biographical aspects, especially his experience of a Celan lecture and his friendship with Rokeah. Aspects of translation and the juxtaposition of Hebrew and German became a central design moment in the Rokeah piece.



Jörn Peter Hiekel: Weightless on Paths of Knowledge. Heinz Holliger's Lenau Opera *Lunea*

The opera *Lunea* (2017) brings Nikolaus Lenau (1802–1850) into focus, who was in the first half of the 19th century one of the well-respected poets within the German-speaking countries. Holliger avoids to follow too clearly the traces of Schumann, Mendelssohn-Bartholdy or Liszt, who set lots of Lenau's poems into music. But his non-linear music theatre, a result of a collaboration with the poet Händl Klaus, alludes to those experiences and acts with a lot of fragments of quasi-romantic situations and with suggestive moments, abrupt breaks and references to the biography of Lenau. The resulting fragmentary configuration concerns both the text elements and the musical arrangement and creates a remarkable big spectrum of relations between both sides, including some non-logical word creations (based on symmetries) or evocative gestures. But especially the commemorative traces on different layers – including the sound and the structure – are dominant parts of the concept. They are combined not only with various extraordinary sound ideas, but also with some quite unknown texts of the poet who wrote them during the last and very difficult period of this life. These visionary and experimental aphoristic elements, published in a book with the title *Notizenbuch aus Winnenthal*, are far away from the habitudes of most of Lenau's earlier poems. But they are unquestionably of crucial importance for one of the main aspects of this opera: they help to create an unusual portrait of this poet.