

Abstracts

Wolfgang Thein: The sunken text. Klaus Ospald's »*Más raíz, menos criatura*«

In Klaus Ospald's composing, language relatedness and languagelike quality form a continuous constant. In »*Más raíz, menos criatura*« the relationship of the mutual penetration between music and text reaches a new level. The composition of the poem *El niño yuntero* (Miguel Hernández), which has already been shortened, sounds completely detached from the linear sequence of his stanzas, verses and words. With text elements taken for themselves, stepping into the foreground and dissolving again, it seems to have become part of the music itself. Language is understood as musical material as well as sound; orchestra and solo piano create space for this and react to it, thus forming the overall course in processual becoming and commenting.

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David Reißfelder: The second Chamber Symphony *il fiore del deserto*. Expression of an existential perspective on human existence

Ospald's second Chamber Symphony *il fiore del deserto* (2005/06) introduced the same-named work cycle based on poems by the Italian sceptic-romanticist Giacomo Leopardi (1798–1837). Ospald adopts Leopardi's existentially pessimistic perspective on human life and illuminates it with musical means whose emphatic expression reflects the semantic dimension but is also characteristic for Ospald's oeuvre. The ensemble work combines compositional approaches such as sound transformation, microtonality and speech-like gestures; approaches that hark back to various traditions of the twentieth century. A short passage marked *lontano* with an explicit reference to Schumann particularly stands out and exemplifies Ospald's links to the compositional past.

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Oliver Wiener: »Io solitario in questa rimota parte alla campagna uscendo«. Klaus Ospald's work series *Entlegene Felder*

As its title indicates, Klaus Ospald's work series *Entlegene Felder* (»remote fields«, 2012–15) is a side stage of his great cycle after the *Canti* of the Italian poet and disbeliever in the progress of civilization, Giacomo Leopardi. The three works (*Quintett von den entlegenen Feldern*, *Entlegene Felder II* and »*Más raíz, menos criatura*« after Miguel Hernández' *El niño yuntero*), highly heterogeneous in instrumentation, from thinly scored chamber music to ensemble

music with live electronics to orchestral work with solo and choir, follow different traces of Ospald's oeuvre. They build a field of experimentation for different types of resonance (acoustical, electroacoustical, semantical). Despite the fact that the three works share a repertoire of morphological building blocks and semantical topics, they coin three completely different types of formal shape: A rounded form in *Entlegene Felder II*, a labyrinth with aberrations in »*Máz raíz, menos criatura*« and a kind of self-destructive process in the *Quintett*.

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Peter Hirsch: About putting the remote close. Klaus Ospald »in questa rimota parte«

Some aspects of the development in the music of Klaus Ospald from the late 1980's until today. Phenomenons of musical time structure and time organization; the composer's relation to literature, in particular Konrad Bayer and Giacomo Leopardi; strategies of their compositional transformation; through the example of »... *in questa rimota parte* ...« for chamber ensemble and female voice (2011/12).

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Inga Mai Groote: »warum ist diese welt so schlecht«? The epilogue to Klaus Ospald's cycle *schöne welt schöne welt*

The cycle *schöne welt schöne welt* by Klaus Ospald on texts by Konrad Bayer concludes with a three-part epilogue (2004/07) for string quartet and female voice, whose movements play through a soberly disillusioned view of the world in different constellations. In addition to the texts used (by Bayer and Arno Schmidt), musical material taken up again forms a level on which the confrontation of opposing spheres is acted out; therefore the possibility of a problem-historical perspective on the composition can also be discussed.