

Abstracts

Barbara Kienscherf: Searching for Traces and Reconstruction.
On Wolfgang Jacobi's Compositional Beginnings and his Works
for Saxophone

Wolfgang Jacobi's Berlin years 1919 to 1934 laid the foundation for his later compositional work, his work as an educator, and his commitment to cultural politics. Unfortunately, a great deal of evidence from this period, especially manuscripts of his works, was lost during the Second World War. There are also only a few autobiographical statements by Jacobi about this formative phase of his life. In order to shed more light on the creative years in Berlin, historically relevant documents and letters from Jacobi's estate as well as other source materials were reviewed and evaluated for the present article, in part for the first time. Special attention was paid to Jacobi's work for the saxophone.



Friedrich Spangemacher: Wolfgang Jacobi and Early Berlin Radio

The paper deals with the Berlin period of the early 1930s of the composer Wolfgang Jacobi, especially with his compositions for the young radio and the early electric instruments. Discussions of ›funkish‹ music at the time are discussed. Since many of Jacobi's documents, scores and writings were irretrievably lost due to the effects of the war, two works in particular remain and are examined in more detail: *Jobsiade* and *Die Tageszeiten der Liebe*.



Jan Philipp Sprick: Music for the »zero hour«? Wolfgang Jacobi's Sonata
for Viola and Piano and the String Quartet 1948

The text contextualizes and analyzes two important post-war compositions by Wolfgang Jacobi – the *Sonata for Viola and Piano* and the *String Quartet 1948* – against the background of contemporary reviews. The works discussed are similar in that there is a successful balance between expressivity and comprehensibility in them. This »comprehensible expressivity« of Jacobi's music has its basis in a good and, in some respects, efficient relationship between compositional effort and yield. The framework of this comprehensibility consists, on the one hand, in the clarity of form and, on the other hand, in the subtle motivic work.



Birger Petersen: Three Song Cycles by Wolfgang Jacobi

The contribution focuses on the three cycles for voice and piano that Jacobi wrote in the decade between 1946 and 1956: The *Sonnets of Satan* on poems by Wolfgang Petzet (1946), the two *Italian Songs* (1954) and the four chansons *The Dead of Spoon River* on texts by Edgar Lee Masters (1956), which also exist in a version for voice and accordion. In all three cycles, an individual approach to a poetic repertoire can be detected, which in turn is very closely connected to Jacobi's creative phases: The *Sonnets of Satan* are marked by the immediate impression of persecution and war, the *Italian Songs* bear witness to the composer's close ties with Italy – and *The Dead of Spoon River* refer to the work for accordion that occupied Jacobi primarily from the mid-1950s onwards.



Gesa zur Nieden: »Zwischen zwei Feinden«. Wolfgang Jacobi's Petrarch settings of the 1960s

Although Wolfgang Jacobi's settings of Petrarch's texts all date from the 1960s, he had already been preoccupied with the Italian poet since his Italian exile around 1934 and produced numerous, very modern-sounding translations of his sonnets and madrigals. As can be seen in particular in the *Petrarca-Gesänge* for baritone and piano from 1965, through the text selection, translation and setting, Jacobi dealt with Ildebrando Pizzetti and Mario Castelnuovo-Tedesco in this composition, among other things in order to take a critical stance as a »neoclassical« composer on Pizzetti's concept of an Italian universalism and his rejection of dodecaphony.



Stefanie Acquavella-Rauch: »Rein sachlich finde ich, dass zu wenig brauchbare gute Akkordeonmusik existiert«. Insights into Jacobi's Collaboration with the Hohner Publishing House

The collaboration between Wolfgang Jacobi and Hohner-Verlag spanned a period of around 20 years. During this time, the composer developed his pronounced preference for the instrument, and saw a large number of his compositions be included in the canon of accordion music. An extensive correspondence that has been preserved in the Wolfgang Jacobi-Archiv in Aschaffenburg provides an insight into their cooperation, and into the musical networks within the German accordion scene in the 1950s and 60s. The letters revolved around various, regularly recurring topics as well as some special incidents that at times clouded the respectful and amicable coexistence.