

# Abstracts

Dorothea Ruthemeier: Outdated Avantgarde Thinking? Philosophical Aspects of Mathias Spahlinger's Musical Aesthetics

Taking as its starting point Spahlinger's essential essay of 1991 titled »wirklichkeit des bewusstseins und wirklichkeit für das bewusstsein. politische aspekte der musik«, the present contribution follows the composer's epistemological interest. Even in his early compositions of the 1970s, Mathias Spahlinger has confronted, again and again, the compositorial problem of representing reality as such in music. He poses the question what could *in fact* sound if the given did not always have an imputed meaning, as his thesis goes. Taking various model situations in his works as an example, the author demonstrates in what way every identification of something as something underlies certain prerequisites. In this way, the listener shall be led not only to a reflection of his or her own perception. The author also intends to stress the relativity and changeability of musical norms and ordering principles, especially since this is seen as a concrete political aspect of the music. Recently, Spahlinger has been accused with an outdated avantgarde thinking supposedly based on concepts like dialectics and determinate negation. This criticism is countered here by showing, with respect to important compositions from 1986 and 1990, parallels between Spahlinger's musical thinking and contemporary philosophical currents mostly known as post-modern theories. Thus, Spahlinger competes with simultaneous compository concepts which are usually attributed to the next younger generation.

Übersetzung: Claudia Brusdeylins

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Johannes Kreidler: Mathias Spahlinger's Impositions. Towards Infinite and Against War

Mathias Spahlinger sees himself as a composer with a marxist political aesthetics. This reflects in his work in the form of various strategies – ranging from the structured score to improvisation and agitation – and deals both »inwardly« with self-reflection and auto-reflection and »outwardly« with hierarchies and contemporary phenomena such as digitalisation. In this essay, various aspects of the whole of Spahlinger's oeuvre are linked to each other for a portrait of this artistic agenda.

Übersetzung: Claudia Brusdeylins

Tobias Eduard Schick: Constructing and Degrading Order. On a Central Aspect in Mathias Spahlinger's Œuvre

The phenomenon of musical structure appears as a kind of leitmotif throughout Mathias Spahlinger's works. His way of dealing with this problem is affected by his distrust of the hierarchical and thus potentially oppressing character of structures as well as the assumption that music is politically relevant. Referring to his orchestral environment *doppelt bejaht – etüden für orchester und dirigent*, the author illustrates Spahlinger's approach to structure perceivable on different levels of the work, such as the innate compositional structure, the compositional process of the piece, and the inclusion of the listener in the artistic arrangement.

Übersetzung: Johannes Voit

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Rainer Nonnenmann: »dass etwas Anderes im Anzug ist«. Mathias Spahlinger's Individualised Orchestra Collectives

Spahlinger is one of the most extending composers of our time with an extraordinary political awareness both in his thinking about music and his conceptions in music. Instead of relating his complex ideas and aesthetics to the theoretical basis of his essays, which used to be the way his work was analysed in the past, this essay deals directly with his orchestra pieces *morendo*, *RoaiuGHFF*, *und als wir* and *doppelt bejaht*, all created between 1975 and 2009. These works demonstrate all the amazing richness of Spahlinger's imagination in creating new sounds and structures by handling the traditional symphonic instruments in completely different ways, in deconstructing hierarchies and strict orders, in combination with freely improvising jazz-soloists, in special settings in space and new forms of self-dependent organisation without conductor.

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Jörg Mainka: Mind the Gap. Mathias Spahlinger's Fondness for »die Dinge dazwischen« – A Consideration with *Vier Stücke* (1975) as a Case Study

The text describes Mathias Spahlinger as a composer who likes to listen to his music – details and the piece as a whole – between categories. This essay tries to show the philosophical background – with reference to Hegel and Bruno Liebrucks – of Spahlinger's way to think and his music in the contradiction of the gap between categories on the one hand and the continuous process on the other hand, including a detailed analysis of his work *vier stücke* (1975).

Sebastian Claren: Tempo Explosion. An Extract from Mathias Spahlinger's *und als wir* for 54 Strings (1993)

Mathias Spahlinger's *und als wir* is a composition for 54 strings seated in a crosslike shape around which the audience is placed. The intention of the piece is to examine various aspects of acoustic perspective in terms of proximity and distance, immediate impact and delay as perceived from any member of the audience at any given point in space individually and differently. In the section analysed in this text Spahlinger combines layers of rhythmically defined tempos with various constellations of pitches, chords, and registers as well as stable or unstable placements in space in order to show how our recognition of essentially very simple phenomena is influenced and ultimately obstructed by equally simple interventions.

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Marion Saxer: The »other rooms« of the Media. Mathias Spahlinger's Work *in dem ganzen ocean von empfindungen eine welle absondern, sie anhalten* for Choir Groups and Playback (1985)

Mathias Spahlinger articulates with *in dem ganzen ocean von empfindungen eine welle absondern, sie anhalten* für Chorgruppen und Playback (1985) a media-reflexive artistic position. He develops the political message of the piece with compositional strategies which involve new media technologies. Spahlinger is considered with the difference between original and his reproduction. His new way of using playback furthermore changes the work routines in the broadcasting corporation SDR. This is documented with a production report by Christian Leuschner (1988).