

Abstracts

Christian Grüny: Playing, Writing, Thinking. Hans Zender's Musical Diagrams

The essay investigates the interconnectedness between Zender's composing, conducting, and writing, understanding them as a diagram in the sense that Peirce and, following him, Rustemeyer have proposed: an assembly or juxtaposition of heterogeneous elements that form a specific constellation in which all elements inform each other without being dependent on one another. This diagrammatic relation is explored referring to time and language, both being important topics in Zender's work. While operating within different temporal and symbolic orders, he still insists on remaining within a truly musical logic. His work as a whole shows how musical grammar can or even must be diagrammatical.

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Stefan Drees: The taming of a stubborn writer. Hans Zender's setting of Hugo Ball's poems in *Cabaret Voltaire* (2001/02)

Starting with an examination of Hugo Ball's sound poems, written 1916 during the writer's exile at Zürich and performed in the famous Cabaret Voltaire, the essay focusses on the question, what aspects of the literary works Hans Zender uses in his musical adaption.

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Håvard Enge: Music as poetry criticism. Hans Zender's *Hölderlin lesen I* (1979)

Can music *read* poetry? And if so, is it able to perform a *critical* reading? Transferring Walter Benjamin's translation theory to the relationship between poetry and music, Håvard Enge explores how a composition can respond to the »way of meaning« in a poem instead of trying to imitate »what is meant.« One of his main theses is that a *musical reading* of a poem can exhibit features that are associated with 20th century literary criticism, such as the investigation of the materiality and play of the signifiers.

These ideas are elaborated through a consideration of the first part of Hans Zender's Hölderlin cycle: *Hölderlin lesen I – für Streichquartett und Sprechstimme* from 1979, a work influenced by – and participating in – the important modernistic reception of Hölderlin's 200 year old poetry.

In this work, Zender's approach takes the linguistic complexity of Hölderlin's hymn fragment into account. The sharply juxtaposed linguistic constructions, the caesuras and the broken gestures in Hölderlin's writing are

reflected in Zender's fragmented and intricately poly-stilistic musical language. Simultaneously, Zender's musical reading is a nuanced critical contribution to the understanding of the strangely modern »way of meaning« in Hölderlin's late poetry. In a wider aesthetic perspective, Zender's Hölderlin reception brings into play fundamental questions concerning the complex relationships between writing and sound and between past and present.

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Pierre Michel: Analysis of Some Earlier Works from the Period 1963 through 1978, Considering in Particular Questions of Rhythm and Form

This paper focuses on some of the first works of Hans Zender from the rhythmic and formal points of view. It shows how the Isorhythm (issued from the teaching of Wolfgang Fortner in Freiburg) moves to different conceptions of time and different musical forms, and to »Isometry« in the pieces of the composer. This evolution is observed as a singular position of Hans Zender in the context of »New Music«, particularly as another way of thinking, different from the serial principles. Between the influence of Bernd Alois Zimmermann, Earle Brown, the encounter with other cultures and the strong personal representation of time, Zender finds this maturity in different works which are studied here: *Tre pezzi* for oboe, *Trifolium*, *Modelle*, *Muji No Kyō*, *Lo Shu II*.

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Jörn Peter Hiekel: »Der logische Verstand ist unfähig, die Welt als Gesamtheit zu erfassen«. The Unfolding of Inconsistencies in Hans Zender's Works of Musical Theater

Hans Zender's three works of musical theater, *Stephen Climax*, *Don Quijote de la Mancha* and *Chief Joseph*, unfold – in a complex and original way – those inconsistencies that also determine their content. Among the essential propositions of the two former works is their picking up poetological premises of the pre-texts and expanding them through an enormous musical richness. While having *Stephen Climax* take recourse to James Joyce fires a kind of ›pluralism‹ determined by musical multilingualism, in *Don Quijote de la Mancha* Cervantes' famous novel becomes the starting point of an unusual adventure in musical form. Finally, in *Chief Joseph*, the significance of the literary elements is slightly reduced in favour of an explicit historical reference. The latter, though, is taken as an occasion to make incoherences in dealing with foreign cultures tangible. And this experience, again, extends to all areas of the work, not least to the kind of harmony determined by microtonality which the composer himself, taking into account its going against the usual harmony, has denoted as ›gegenstrebig‹.

Übersetzung: Claudia Brusdeylins

Wolfgang Gratzner: Understanding by composing. Zender listens to Schumann listening to Beethoven

Chapter I deals with current trends of talking about listening. Hans Zender's profound sympathy for lecture-concepts in modern aesthetics of reception is evidenced by his understanding of »listening« as a potentially creative action (chapter II). This idea is put into musical practise by six re-workings (between 1982 and 2011), frequently encountered in European concert halls. One of them, Zender's *Schumann phantasie* (1997), deserves special attention the more so as it means the continuation of another creative »meeting«: Schumann's *Fantasie für Klavier* op. 17 (1836), starting point for Zender, was – among others – a re-working of a passage of Ludwig van Beethoven's *An die ferne Geliebte* (»To the distant beloved«) op. 98 (1816) (chapter III).

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Martin Zenck: Number – Time – Aim. Hans Zender Listens, Plays and Reads for His »Re-Composition« of Beethoven's 33 *Veränderungen über einen Walzer von Anton Diabelli*

This contribution focuses on number, time and aim. In that, the number 33 itself is elucidating in multiple respects, for it exceeds both the number 32 of Bach's *Goldberg Variations* by just one variation (30 variations plus aria to begin with and at the end) and the number of Beethoven's 32 piano sonatas, so that op. 120 actually is his last sonata, which reveals itself in the retrospective dependence of the coda of the last variation on the final section of the second set of op. 111. The number is of significance insofar as Beethoven, regardless of any temporal extension, never leaves the cadence of 2 times 16 bars (that is, 32 possibly plus another bar resulting in 33 bars total) and counts every variation individually and clearly separated from to the next one. In his adaptation, Zender has changed this context fundamentally by enumerating all »changes« until reaching a total of 1301 bars and by sometimes through-composing them absent any separation of the sets. Thus, compared to the purely numeral principle of music as a counting art form, the principle of a narrating and dramatic art is maintained, moving the music into the vortex of events as well as entrusting the music from a timescale of a »wrenching time« (Clemens Brentano). The forming process thus is through-dynamized, collapses a retracted proportional architecture and enteletechically announces an aim only to miss it after all, the reason being that no. 33, in Beethoven as well as in Zender, does not describe a last increase but instead a retraction of a dynamic impetus: a retraction of the rational disposition for the benefit of a second naïveté, of a reconstructed form of »grace« in the sense of Kleist's puppet theater, as the pianist Alfred Brendel had characterized it correspondingly.

Patrick Hahn: Experiencing Hans Zender's *Cantos*. A Periplous

Inspired by the *Cantos* of Ezra Pound, during the period between 1965 and 2009 Hans Zender has written nine partly large-scale vocal-instrumental works leading into the core of his musical and philosophical thinking. This article by Patrick Hahn is the first to describe the developments within the whole *Cantos*-Cycle, referring to every single work and sketching aspects of interpretation. Using Pound's method of »periplous« (»shipping around«) the author identifies landmarks within the vast *Cantos* and describes Zender's project as a research for the reunification of »Mythos« and »Logos« in the poetic work of art.