

Abstracts

Wolfgang Rathert: Some Magic Remains or: Wilhelm Killmayer's Musical Mission

From a historical view on post-war German or European musical history, which is emerging more clearly now, Wilhelm Killmayer's work may be seen as an essential contribution to the reconciliation of tendencies formerly seen as antagonistic. Killmayer adopted his own course beyond the irreconcilable path of the avantgarde which had started out as the negation of social and political conditions and, in the course of the century, had ›triumphed to death‹, and postmodernism which remains caught in the dilemma of being aesthetically non-committal. On the one hand, he takes as a starting point the question posed by new music from the 1920s (and especially by Hindemith), whether and how it was possible after modernism to positively ›set‹ a concept of musical art. On the other hand, he models himself on a tradition of the outsider reaching from Rossini to Offenbach and Satie, which enables him, by a humorous and parodistic refraction of the material, to re-integrate ›worn-out‹ means of musical language which had been sacrificed for a rigid concept of progress.

Übersetzung: Claudia Brusdeylins

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Siegfried Mauser: Returning the Dignity of the Foreign to the Familiar. Novellist-like Paraphrases and Killmayer's Composing

Wilhelm Killmayer's music is, among other things, distinguished by achieving, with familiar sound material like tonal elements, a height of fall which lets this material seem new and unexpected. The essay follows this train of thought on the basis of examples from several phases of creativity before trying to specify it in a short, detailed analysis of the opening of *Klavierstück III*.

Übersetzung: Claudia Brusdeylins

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Enjott Schneider: »Kunst ist Kindheit nämlich«. The Archetype of the »Child« as Agent in the Work of Wilhelm Killmayer

The present essay shows the way in which the archetype of the »child« after C. G. Jung (the artist as a naive, allogical, little socialised being close to nature and unspoilt creativity) suffuses the artistic work of Wilhelm Killmayer's. This is done with reference to literature (Rousseau, Schiller, Hölderlin), music (Schubert, Schumann, Mahler) and painting (Modersohn-Becker, Klee, Miró). In psychoanalysis, the ›child‹ motif represents the pre-conscious child aspect

of the collective mind and is an elementary and forceful engine of creativity and spontaneity. The ›insurmountability of the child‹ (C. G. Jung) is a paradox of all childhood myths and encompasses great vulnerability as well as god-like immortality – if only in the creative work. One aspect of the godly child which seems ever to be iridescent between ›true personality‹ and ›infantility‹ should be emphasized: his ›forlornness‹. Since a ›child‹ is a being which grows into independence, ›forlornness‹ remains the necessary condition. The emotionality of this ›forlornness‹ – something we also find in the personalities of Schumann, Schubert or Hölderlin – has found manifold expression in Wilhelm Killmayer, too.

Übersetzung: Claudia Brusdeylins

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Laurenz Lütteken: Buried Signs. Killmayer as a Symphonic Composer

Killmayer's symphonic oeuvre is focussed on three works written in a short period of time. After having completed some additional quasi-symphonic scores, the composer decided to leave the genre. In this study, context and attitude of Killmayer's symphonic output are analysed.

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Hanns-Werner Heister: »Was mir die Natur erzählt«. Wilhelm Killmayer's Poème symphonique No. 4 *Im Freien* (1980)

Following programmatic traditions of the genre Symphonic Poem, Killmayer develops the perspective of a music liberated from the repressions of a kind of musical progress which is reduced to technical progress, imposed by ›market economy‹. The highly differentiated orchestral structure follows an ›associative logic‹, a logic of the unconscious, of the dream. This includes elements of the Fibonacci row he was probably not conscious of having integrated, in the dramaturgy of the form. ›Espressivo of Munich‹ (analogous to that of Vienna) is combined with an extreme, as it were ›ecologic‹ motivic economy. A greatly varying central four-tone-motive conveys citations of motifs, genres and structures which evoke ›nature‹ as natural sound and as ›romantic‹ freedom and which intensify the social-historic content and perspectives on the world outside the music – ›Alphornmotiv‹ in Brahms' 1st symphony, ›Va, pensiero‹, and ›Völker, hört ...‹ from Bruckner's 4th symphony. A diatonic-pentatonic fourth-fifth-rise functions as counterpoint similarly to the *Marseillaise*, Mahler's *Lied von der Erde* or Schönberg's 2nd string quartet. ›Free atonality‹ provides the base of the idiom; due to Killmayer's specific selection of tones, tonality appears in retrospect as quasi-quotation. Altogether, the work in its lively musical quietness is punctuated with breathing pauses, an almost pastoral ›concept of an anti-world‹ (Killmayer) to the in tendency deadly world of the commodities.

Ulrich Dibelius: Spellbound by the Potential of the Interim. On Killmayer's Orchestral Composition *Nachtgedanken* of 1973

The orchestral composition with the ambiguous title *Nachtgedanken* (Night Thoughts) occupies a special place in the composer's oeuvre – in formal-structural as well as in programmatic terms. The piece, while being highly differentiated and individual in its melodic and motivic lines, also shows, during its short duration of 13 minutes, an unusual unity of gesture and statement signalled by the urgent beating of the marimba which only stops in the last bar. In retrospect, *Nachtgedanken* may be interpreted as a central threshold composition which, chronologically as well as poetologically, mediates between Killmayer's separate creative phases. His art of a ›Zwiesprache der Töne‹ (dialogue of tones) becomes audible in this piece in an instrumental drama as the transition from ›daylight‹ rationality to and a ›nightly‹ state of rapture.

Übersetzung: Claudia Brusdeylins

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Jörn Peter Hiekel: Reductionism and Richness of Perspective. Notes on *Schumann in Eendenich* by Wilhelm Killmayer

Killmayer's composition *Schumann in Eendenich* should initially be regarded without attention to extramusical references. Urgent in character (suggesting comparisons with composers like Morton Feldman or Helmut Lachenmann), it combines sober and simple moments with great suggestive force. With reference to an accompanying text which establishes a connection with Robert Schumann's situation in the mental sanatorium (and which for long has determined the work's reception), the present author considers the contexts of Killmayer's piece. On the one hand, he sketches the more recent compositorial Schumann reception, on the other hand he asks whether an artistic visualization of moments of madness is possible. Unquestionably, the latter is indeed achieved in Killmayer's work. The author insists, though, that the musical qualities of a composition like this should not be narrowed down to certain extramusical ways of interpretation.

Übersetzung: Claudia Brusdeylins

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Rainer Nonnenmann: Sung in the Dark. The Paradox Historicism of Wilhelm Killmayer's *Heine-Lieder* (1994/1995)

Killmayer composed most of his vocal works based on texts that are closely related to some of the musical genres that he had previously used such as operas, canzones, rondeaux, romantic and religious choral works and particularly his songs on the poems of both Mörike and especially Heine. A third of his extensive song-cycles, *Heine-Lieder*, is based upon a poem that Schumann had

previously set to music in his famous *Dichterliebe*. The deliberate stylistic identity between historic genre, style, form and text could be described as a historical paradox. Killmayer underscores the link between his own work and the corresponding literary and musical traditions whilst superimposing his contemporary style on earlier music.

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Gernot Gruber: The Art of the Fragile. On Wilhelm Killmayer's *Mörrike-Lieder*

When attempting to give Killmayer's Mörike songs a theoretical interpretation, the usual approach – i. e. the comparison of the musical versions of the same poems set by different composers or a stylistic classification – will miss the point. Briefly speaking, Killmayer offers an »Art of the Fragile«. The present author intends to seek an explanation not so much by a structural analysis of the musical score but rather by an analysis based on my aesthetic experience and the respective observations. The focus will be on the ›play with many different emotions‹, which Kant regarded as the only way to reach an aesthetic judgement. These observations shall be illustrated by recent findings of the scholarly research on Killmayer's music.

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Giselher Schubert: The ›Small‹ Subversion. Notes on Killmayer's Musical Musical Farce *Yolimba*

Killmayer's musical farce *Yolimba* (1962/1963, new version in 1970) follows the tradition of French ›opéra comique‹ which Killmayer refines and develops independently and rich with allusions. In the context of German composing around 1960, it is a singular work of impressive independence. All of the 20 self-contained numbers of this entertaining and enjoyable piece are bound by musical association and by reminiscences, too. Its word-tone-correlations are also developed by association. Killmayer's musical means span from sound collage to a parody of musical styles. This exceptionally virtuoso composition is an unusually artful counterbalance to the occasionally deliberately silly libretto and the grotesquely banal triviality of Tankred Dorst's story.

Übersetzung: Claudia Brusdeylins

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Hans-Christian von Dadelsen: An Hommage by Analysis – in Three Poems – for and by Wilhelm Killmayer, Hölderlin and Robespierre

The contribution ›Killmayer – Hölderlin – Robespierre‹ approaches Killmayer's Hölderlin songs from three very different points of view. It also reflects on the general problems of analysing music by looking closely at it: The music gets separated from its ›pure singing sphere‹ and is injured and changed in the

process – a process comparable to wave mechanics where ›particles‹ only begin to exist when the experiment is set up. This microscopic or quantum-mechanical approach is confronted with a more cultural approach linking the circle of Socrates' pupils with Hölderlin, Robespierre and the resolution of Western tonality. The reader is led to experience this approach as if he were blindfolded so that hopefully the musical essence released will become clearer.