

Abstracts

Jörn Peter Hiekel: The Freedom to Wonder. Effects and Widenings of Lachenmann's Compositions

The contribution describes, based on some fundamental thoughts on the aesthetics of Lachenmann's music, on the one hand those impulses which can be caused by his music and one's confrontation with it and which aim at a kind of openness of his listeners. On the other hand, the essay is concerned with the effects and widenings one can recognize in the music itself and which might be described as an essential factor of its deep-rooted effects. This includes thoughts on the more pronounced inclusion of moments of tradition and on intercultural perspectives which are, today, more readily recognizable. It also includes examples of concrete influences by other composers and culminates in the proposition that Lachenmann's composing since the 1980s may be seen as a revision of a one-dimensional concept of modernism and that there may thus be a connection to postmodern and poststructuralist thinking.

(Übersetzung: Claudia Brusdeylins)

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Eberhard Hüppe: On a Fairy Tale and its Dynamics. Social History, Layered Meanings, Surfaces and Deep Layers in the Opera *Das Mädchen mit den Schwefelhölzern*. *Musik mit Bildern*

Taking as a starting point Lachenmann's own description that he used Andersen's fairy tale as a ‚pre-text‘, the essay clarifies the question whether the tale influenced the composer's strategy. A glance into fairy tale research shows that Lachenmann follows the narrative technique of the literary fairy tale since Wieland, which makes a connection between seeing the wonderful and being shoved into reality. This is confirmed by digressing into the social-historical background of the tale and the biography of its author. Structurally, the opera stems from the world of simple binary distinctions which are passed on in fairy tales and which are discussed in modern structuralist schools of scholarship. The composer is deeply caught up in this with regard to the musical and the intellectual field. Seeing that he takes the fault lines of modernism with the binarism of ‚the little girl/Gudrun Ensslin‘ as his musical theme and that he breaks it – again – with Leonardo da Vinci, we get to the point where the question of the wonderful and the beautiful for the present comes up. The answer found in this essay is problematic: If music as art has to do with the realities surrounding us, as Lachenmann says, then this thought is magically fulfilled when the reflection meets the pattern of tension in the aesthetic pro-

cesses of mass culture and when sound energies meet sound design. The risk society finds its risk aesthetics.

(Übersetzung: Claudia Brusdeylins)

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Claus-Steffen Mahnkopf: Helmut Lachenmann: *Concertini*

Helmut Lachenmann's *Concertini* (2005) for large ensemble is an amivalent work. On the one hand a sum of the proven, a collection of sounds and vocabulary developed over decades, it shows, on the other hand, an openness to the future which pushes the avantgardistic, negativistic style into the past and which incites curiosity for what is to come. In this respect, the piece is a key work. Yet, as the analysis discovers, it also shows formal problems regarding time and dramaturgy. One might criticize this but one may also salvage it in the sense that Lachenmann seeks risks, even in his older age, and accepts inconsistencies in return.

(Übersetzung: Claudia Brusdeylins)

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Frank Hilberg: Noise? On the Problem of How to Do Justice to Lachenmann's Sonic World

Analyzing Helmut Lachenmann's music creates in itself a number of problems. One of the most difficult hurdles is how should one dissect and describe his very unique use of noise in a musical way? This is due to the fact that noise was not considered to be a valid member of the musical aesthetic since the romantic era. In addition to some help concerning the instrumental noise in Lachenmann's »musique concrete instrumentale« a deeper look into the »musique concrete« of Pierre Schaeffer reveals several fundamental parallels to Lachenmann's concept.

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Ulrich Mosch: Art as Mind-Dominated Magic. On one Aspect of Helmut Lachenmann's Concept of Music

The concept of »magic«, which first appeared in Helmut Lachenmann's writings in 1979 has become a central category in the composer's thought in the last decades. In 1992 he defined art as »reflected magic – mastered by the will,« a definition to which, over the course of time, he would routinely return; and whose ground principles he would further elaborate and increasingly refine. Magic, in Lachenmann's lexicon, refers to that aspect of music's effect which threatens its own reflexive, critical moments. For Lachenmann that moments constitute the crucial dimension of modern (western) artistic aspirations. This essay reconstitutes Lachenmann's understanding of »musical magic« in its three

primary aspects – the psychological-perceptual, the socio-critical, and the cultural-historical – and sheds further light on the notion of magic by framing it within its larger conceptual history. After investigating the various sources of sounding magic the essay finally traces the compositional consequences this concept had for Lachenmann; in particular the impact it had on the procedure of compositional »shattering« that lay at the heart of his philosophy of art, as well as the questions such a method raises.

(Übersetzung: Martin Scherzinger)

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Martin Scherzinger: Dekonstruktives Denken in der Musik von Helmut Lachenmann. Eine historische Perspektive

This article examines the music of Helmut Lachenmann in the light of a European philosophical tradition that emphasizes critique by negation, specifically the composer's attempt to dramatize *in sound* the distinctively critical aspect of music's philosophical thought. Under the rubrics of *negative dialectics* (as articulated by Theodor W. Adorno) and particularly *deconstruction* (as articulated by Jacques Derrida) the article analyzes a work for solo piano: *Ein Kinderspiel* (1980). The article shows how this music operates on the basis of a musical detail, figure, shape, event – to the extent that such a nominal accretion can be isolated and spoken about – that unexpectedly exceeds itself, reaching out and becoming something other than what it takes itself to be. The music's critical philosophical component lies in its ability to become something to which it has immediately apparent relation, and which no theory will have been prepared to conform or translate in advance.