

# Abstracts

Hans-Klaus Jungheinrich: Luca Lombardi. Identities of a Composer

Luca Lombardi's development as a composer was determined by strongly contrasting experiences. Having grown up as the son of an Italian professor of philosophy and a German-Jewish mother, he studied in Cologne with, among others, Stockhausen and B. A. Zimmermann and, almost at the same time, in East Berlin (where he also prepared his dissertation on Hanns Eisler) with Paul Dessau. In his first phase, also determined by his teaching in Italy, he developed a ›political aesthetic‹ as an independent position inspired by the 1968 movement between the poles of Eisler and Nono (*Tui-Gesänge* and *Mythenasche* after Albrecht Betz). Later, he addressed the big issues of humanity (the opera *Faust. Un travestimento* after Sanguineti, the *Sisyphos* cycle after Camus, three symphonies). Since about 2000, Lombardi's interest in Jewish subjects grew. He always tries to connect questions of musical material with philosophical aspects.

Übersetzung: Claudia Brusdeylins

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Gerhard R. Koch: Horror, Dream Play, Fairy Tale Buffa. Picture Puzzles of Political Art: On the Opera Composer Luca Lombardi

Not a few modern composers saw symphony and opera as anachronistic 19th century genres dismissed by structuralists as well as politically committed advocates of ›applied‹ music. Luca Lombardi operates between these poles, influenced as he was by both Bernd Alois Zimmermann and Hanns Eisler. Relatively late, he discovered musical theater for himself. And each of his four operas to date were about power, most compellingly in *Dmitri*, a kind of passion homage to Schostakowitsch even though it is anything but flattering: The composer and the dictator Stalin appear inwardly chained to each other, in their fullness of power as well as in their helplessness. The subject remains critical. In Shakespeare's *The Tempest*, too, Lombardi mainly sees the issue of the ruler: thus, the title of his opera is, simply, *Prospero*. However, Lombardi does not want to keep his hands completely off tradition: The title part is in twelve-tone, but the magic music is in pure A major. His return to the Italy of the opera is represented by *Il re nudo*, the fairy tale of the emperor's new clothes, in which he adapts the common patterns of the popular Buffa with gusto.

Übersetzung: Claudia Brusdeylins

Caroline Ehman: Faust as a Border-Crosser. Luca Lombardi's Opera *Faust. Un travestimento*

Luca Lombardi's first opera, *Faust. Un travestimento* (1986–90), with a libretto adapted by the composer from the play of the same title by Edoardo Sanguineti, can be counted among a dozen Faust-themed operas composed since the late 1960s. While all of these operas reimagine the Faust story for the post-modern era, Lombardi describes his Faust character as a border-crosser who easily overcomes boundaries and moves freely between different contexts. Through reference to Lombardi's own writings and interviews about the opera, this essay describes how the concept of the border-crosser is reflected not only in Lombardi's characterization of Faust, but also in his approach to stylistic pluralism in the opera as a whole.

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Federico Vizzaccaro: Luca Lombardi's Music for Orchestra

Luca Lombardi's musical work mirrors the perpetual searching which has determined all of his oeuvre from the very first compositions. One may recognize in the composer's intellectual work an unswerving strive after ethical and intellectual advancement which leads to using a variety of compositional principles, even musical languages. However, it is possible to see, within this general framework, certain constants appearing in his numerous works for orchestra again and again, over time. This complex search process cannot come to an end because it feeds upon its own perpetual advancement. His technique of instrumentation and use of orchestra become ever richer with Lombardi's growing experience and thus take an active part in the process of ›Constructing Freedom« which Lombardi has theorized as early as the 1980s.

Übersetzung: Claudia Brusdeylins

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Peter Becker: Extrinsic not intrinsic borders. The Chamber Music of Luca Lombardi

For Luca Lombardi, who considered himself a German-Italian with Jewish traditions, chamber music was the preferred genre for solidifying his identity as a composer. In his compositions as well as in his writings, he reflected on the question of society's role in music, but also on the role of artistic creation in the individual's search for meaning in life. By using chosen excerpts as examples, several facets will be discussed, which can serve as a portrait of his work. This will make clear how Lombardi articulated his approach to composition, and that – to quote Hans Werner Henze – »he considered his chamber music a ›World in Sound«, which knew only extrinsic borders, but no intrinsic limits.«

Übersetzung: Carol Richardson-Smith

Enrico Fubini: Luca Lombardi: Judaism and Music

As can be seen from both his works and his life decisions, Luca Lombardi's interest for Judaism awoke in the 1980s; before this point, he had mainly occupied himself with the ideology of the Italian left and with German culture. His numerous compositions from the past two decades show how much Judaism has become the central element of his cultural and existential experience. Some of them fall back on biblical texts, such as the cantata *Vanitas?* with its reference to Ecclesiastes, *Un tempo per distruggere – Un tempo per costruire* (2000), as well as more recently *Storia di Giona* (2009); others deal with issues referring to the Shoah, such as the works *Hurbinek* (2001) and *Warum?* (2006). The compositions *Terra* (2007) and *Italia mia* (2011) prove how deeply Lombardi is connected to Israel and how great an impact his decision to adopt Israeli citizenship had on his musical oeuvre.

Übersetzung: Claudia Brusdeylins

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Jürgen Thym: Searching for Truth(s). Luca Lombardi in his Writings

Luca Lombardi is a wanderer between different worlds and cultures. His creativity seems to prosper in subjecting himself to the tensions brought on by the most divergent, even contradictory, influences: Italy and Germany, avant-garde music and music of political engagement. Caught between the conflicting political and aesthetic coordinates of the Cold War period, Lombardi stood up for his ideals in East and West and liberated himself from orthodoxies and dogmas by »constructing his freedom«. Quite a number of his writings, especially those with manifesto character, show how he searched for truth(s) in difficult times and negotiated the tensions between the musical avant-garde and his socialist political convictions.

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Luca Lombardi/Wolfgang Korb: Luca Lombardi talks to Wolfgang Korb

A talk with the composer Luca Lombardi, recorded on two days in August 2013 in his house on the Lago di Albano/Marino near Rome and held on the basis of a long-standing friendship and familiarity with his works. Topics and aspects of the talk are, among others: present work and upcoming projects, working method(s), concepts of material and form, playing/sound engineering techniques, relationship to tradition, historical and personal influences, musical thinking, musical statement/message, comprehensibility and richness in allusions, new song-like character, basic topics regarding opera, development of an individual musical language.

Übersetzung: Claudia Brusdeylins

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