

# Abstracts

Wolfgang Rathert: »Auge der Zeit«. Aribert Reimann and his Work

Aribert Reimann's work occupies a very special place in post-1960 contemporary music. His resolute modernity challenging the listener intellectually as well as emotionally unfolds independently of avangarde tendencies. The characteristic features of Reimann's language – clarity of structures, complexity in the composition of time, intensity of melos and concentration of expression – may be explained as a fundamental confrontation of two contradictory approaches of 20<sup>th</sup> century music: the combination of dodecaphony and expressivity in the Viennese School and the undogmatic neoclassicism as represented by his teacher Boris Blacher. The intellectual and moral claim of Reimann's music is based on the idea of testifying to the historical and existential faults of the *condition humaine*.

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Charlotte Seither: Aribert Reimann and the Requiem. Notes on *Wolkenloses Christfest* and *Requiem*

In his two oratoric works *Wolkenloses Christfest* and *Requiem*, Aribert Reimann develops quite an original view on the tradition of requiem. He combines the traditional form with additional texts and roles and discards those parts which primarily rely on the authority of the catholic institution. Thus he creates an almost transreligious interpretation in which the focus is not on the urges of the dead, but on the fears and hopes of the living. The present paper looks at various special topics in the two works showing Reimann's practice in composing for voice and orchestra. *Wolkenloses Christfest* and *Requiem* pave the ground for his later compositions.

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Franz Knappik: On this Side of Song and Beyond. On Aribert Reimann's Orchestral Works and Concertos

The essay approaches Reimann's orchestral compositions and concertos along four thematic perspectives: 1) Reimann's mature orchestral style may be understood to emerge from his early works for orchestra. 2) The *Variationen für Orchester*, in which Reimann prepares the ground for his opera *Lear*, are analyzed as an example of the relationships between his orchestral and vocal music. 3) Reimann's attitude as a composer to music of the past is shown by a discussion of *Nabe Ferne*, which centers around quotations from Beethoven's *Klavierstück* WoO 60. 4) The relationship between the concerto form and the sound

of individual instruments is examined, taking as examples the recent clarinet concerto *Cantus* and the second piano concerto.

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Axel Bauni: »Singen möcht ich von Dir«. Thoughts on Aribert Reimann's Lieder

With reference to the song compositions *Aria e Canzona*, an attempt is made to determine the compositorial point of departure and the respective, original musical dramaturgy and thus the characteristic features of Aribert Reimann's song style. From his findings, the author comes to a conclusion about the musical interpretation of Reimann's Lieder from the point of view of the performer.

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Andreas Krause: »... allein auf weiter See ...«. On the Relationship of Transcription and Composition in the (Chamber Music) Works of Aribert Reimann.

The essay follows the traces of tradition in some aspects of Reimann's composition methods. Reimann's outstanding series of transcriptions with reference to the classical and romantic periods is therefore not seen as figurative reflections in historical musical languages but as a (otherwise hidden) source of Reimann's own musical language. The main aspects covered are the creation of non-tonal soundscapes by the palindromic linking of classical-romantic motif particles, the integration of tonal areas within a serial context (influenced by the modes of Messiaen) and the importance of instrumentally generated noise effects.

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Stephan Mösch: The Life Unlived. On Some Special Aspects of Aribert Reimann's Operas, Shown in *Bernarda Albas Haus*

For a long time, the operas of Aribert Reimann have been a source of controversial aesthetic positions. This contribution starts off by bringing out their specific characteristics, as demonstrated by the example of *Bernarda Albas Haus*. This includes an introduction to Reimann's choice of themes, his handling of literature and his musical language. The way Reimann deals with voices is of special interest here. His scores are interpreted on the basis of a presence of performance that corresponds to the idiosyncratic individuality of experimental forms inherent in the music theatre of today. Thus, beyond the semantic aspect, the voice becomes important in its physical language within the triangle of composer, performer and recipient. The contribution describes the treatment of this as well as the way the musical structure is conveyed in Reimann's last opera to date.