

# Abstracts

Larson Powell: On Wolpe's Hölderlin Lieder

Paper considers the relation of Wolpe's Op. 1 settings to their texts by Hölderlin, whose poetry was largely neglected by composers until the 20<sup>th</sup> century. Wolpe's music is viewed in light of Hölderlin's doctrine of the »change of tones« (*Wechsel der Töne*). Just as Hölderlin's poetry differs from the classical and romantic lyric of subjective experience, so Wolpe's songs mark a modern departure from the *Lied* tradition. The music's epic reinterpretation of its texts is defined as metaleptic.

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Thomas Phleps: »Give us a new art—«. Stefan Wolpe's Fully Chromatic Music 1929

In the 1920s, Stefan Wolpe developed a fully chromatic method of composition. It appears to have been most pronounced in 1929 while at the same time beginning to conflict with his demands for a politically oriented music. The interlocking of musical and political trends in the avantgarde remains the domain of only a few compositions because following the requirements of an »engaged« music, other aspects come to the foreground. The development and turn of Wolpe's musical language is demonstrated with regard to his settings of texts by Lenin, Majakowski and Thomas Ring.

(Übersetzung: Claudia Brusdeylins)

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Nora Born: Irma Wolpe Rademacher (1902–1984)

The pianist and teacher Irma Wolpe Rademacher (née Schoenberg, 1902–1984) has received little notice in the history of 20<sup>th</sup> century music. This is all the more remarkable as for many years she was the most important interpreter of the piano works of her husband Stefan Wolpe and also made important contributions in piano pedagogy. Decisively formed by the eurhythmics of Émile Jaques-Dalcroze, she developed a distinctive approach to the piano based in her experience of movement techniques from such fields as dance, the Paula-Garburg method of muscle training, and even archery. The article falls into three sections corresponding to the three parts of her life: student years, recitalist and Dalcroze instructor as Irma Schoenberg, the turbulent years of marriage to Stefan Wolpe, and the late years of her second marriage to the mathematician Hans Rademacher.

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Martin Zenck: On a Painful Blank in René Leibowitz' and Theodor W. Adorno's Musical Historiography in the 1930s and 1940s. The (Not Only) Historical Meaning of Stefan Wolpe's Body-Music and the Problem of its Antedatable Topicality

Usually, historiography deals with phenomena and data which have been completed in the past. This is why it matters above all to secure the dating history in order to inscribe it into a consistent chronology. And even if such forms of chronological historiography and the narrativity of events based on it are seen to be antiquated in some places, they are nevertheless dominant. No historian would, because of it, entertain the idea to reverse everything and deduce a history of reception and influence from the history of events and to separate the latter completely from the history of dating. Since, however, music and its history are essentially dependent on a history of its premieres and its performances, it can not proceed only according to the requirements of the dating history. A particular problem is the historical account of ›Entartete Kunst‹ (degenerate art) which, from a chronological view, would have to be placed in the 1930s and 1940s. Its works, however, those of art no less than those of music, have often been exhibited or performed only much later. Only then did they become an event, albeit one running counter to time, only then did they produce an impact in posterity which, instead of reducing the distance between the date and the history following it, only underscored even further their out-of-time-ness. It is within this tension that the present essay asks what we should do with musical works from the time of the holocaust which received, at best, a datable chronology but which could not exert their influence until much later and which we therefore may assign only to these belated post-modern times.

(Übersetzung: Claudia Brusdeylins)

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Carlo Bianchi: The Struggle for a New Making: Tonal Artifacts in Stefan Wolpe's *Battlepiece*

Stefan Wolpe's *Battlepiece* for piano, composed between 1943 and 1947, is a standing case of musical modernism in the first half of the 20<sup>th</sup> century. Nonetheless, it retains sporadic elements that can be traced back to tonal traditions. The aim of this article is to indicate what are these tonal artifacts and how they concur to create a new making, by »struggling« with the non-tonal features. The compositional procedures are considered in terms of their strict material as well as extra-musical connotation. The *Battle* of this piece reflected Wolpe's inner feeling towards novelty in music and towards the war years of that time.

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Andrew Kohn: Embodiment and Criticism of Abstract Expressionism in »Inception« from Wolpe's *Enactments* for Three Pianos

Stefan Wolpe insisted that concrete, specific expressive content be expressed dialectically. »Inception« is the first movement that he composed of *Enactments for Three Pianos* (1953), a major contribution to the music of Abstract Expressionism. A close analysis of the spatial proportions of »Inception« shows that the three pianos each manifest a consistent and distinctive character.

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Robert Falck: Report on Preparing the New Edition of *Symphony No. 1*

The edition of Wolpe's *Symphony No. 1* is concerned with many peculiarities of the primary source. This article deals with many of the decisions that had to be made by the author in respect to the notation of articulation, dynamics, etc., during the preparation of a new edition.

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Austin Clarkson: Varèse's *Deserts*, Wolpe's *Symphony* and Busonian Modernism

Edgard Varèse and Stefan Wolpe numbered among the most important disciples of Ferruccio Busoni. Although separated in age by nearly twenty years, they developed a close friendship based on their similar backgrounds, their engagement with visual artists, their reverence for Busoni, and their mentorship of numerous composers of the next generation. Varèse's *Deserts* (1953) and Wolpe's *Symphony* (1956) marked a powerful eruption of the Busonian aesthetic into the arena of the postwar American symphony.

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Martin Brody: »Where to Act, How to Move«: Unruly Action in Late Wolpe

This article challenges the view that such composers as Wolpe denied their socialist convictions and thus betrayed their utopianism for an arcane hermeticism when they created a radically modernist music. The author proposes rather that Wolpe's later music exemplifies ways in which a maturing artist could transform the predicament of a modern exile, into a chosen, self-invented, full-achieved artistic persona. Borrowing concepts from Homi Bhabha's postcolonial perspective on cultural production and signification and Hannah Arendt's theory of non-authoritarian, pluralistic, political action occurring between non-sovereign individuals, the author proposes that Wolpe developed ever more nuanced ways to let in the large world of music and that he responded conceptually and viscerally to questions of action and memory, freedom and control. Passages are cited from *Piece for Two Instrumental Units* and *String Quartet* to demonstrate Wolpe's musical enactment of antinomian actions as a cosmopolitan enterprise, modeling mutuality and mutability in terrains of incessant cultural transition.