

## Abstracts

Max Nyffeler: Upheaval and Reversal. Changing the World Begins Inside: Klaus Huber, Composer between Introspection and Political Involvement

The linguistic character of Klaus Huber's music is shown not only in its expressive gestures but also in the way he charges certain types of structure with meaning (›structural semantics‹). The early work with its religious overtones and the political works after 1970 are interconnected by constants. Structural properties standing for suffering and salvation in the passion of Christ are also marks of political suppression and liberation. Huber's political thinking follows the ›theology of liberation‹ (Ernesto Cardenal, Johann Baptist Metz, Dorothee Sölle). In his late work, he creates a synthesis of the troubled relationship between inner and outer world on a high level of artistry and opens up new dimensions of composition with his use of third tones and arabic modi (Maqāmāt).

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Brian Ferneyhough: »per speculum in aenigmate«. About Klaus Huber's *Moteti – Cantiones*

The complex paths leading two artists to momentary intersections of apparent aesthetic concern are inherently unpredictable. Huber's *Moteti – Cantiones* (1963) and the author's *Sonatas for String Quartet* (1966/67) show many striking resemblances but also, in retrospect, a number of significant differences with respect to aesthetic goals. Possible common antecedents or models for both works were 16<sup>th</sup> Century gamba consort music, the *Fantasias* of Henry Purcell, the early works of Anton Webern and major post-1945 string quartet compositions such as Boulez' *Livre pour Quatuor*. Both works seek to re-invent the quartet form on the basis of the opposition and synthesis of opposing concepts of compositional rigor; both adopt sectionalized forms whose components are neither contiguous subsections nor independent movements. However, *Moteti – Cantiones* also incorporates an extended allegory of individual spiritual development. The later parts of this article seek to outline how such extra-musical import is compositionally integrated and made expressively manifest.

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Clytus Gottwald: *Ñudo que así juntáis*. Notes on a Vocal Work by Klaus Huber

Huber's choral work *Ñudo que así juntáis* was created at a time when the composer gave up the ›campaigning‹ phase of his production in favor of that meditative line of work which he had been following from early on. As with Nono,

with whom Huber felt a deep affinity in his ›involvement‹ phase, this turn was abrupt. In returning to his meditative line, Huber has greatly enhanced the constructiveness of his music. As is apparent from the large body of sketches for this work, he sought to knot medieval material (the architecture of Eberbach Monastery, the texts by Teresa of Avila and composition techniques like mensuration canon and hoquetus) and modern material (the text by Ernesto Cardenal and meta-serial composition technique) to create something new. In this new creation, the love of God and man, Eros and Agape, mutually determine each other.

(Übersetzung: Claudia Brusdeylins)

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Jörn Peter Hiekel: Polyphonic Political Constellations: A Commentary on Klaus Huber's Work *Erniedrigt – geknechtet – verlassen – verachtet ...*

Klaus Huber's composition *Erniedrigt – geknechtet – verlassen – verachtet ...* (*Humiliated – fettered – forsaken – scorned ...*) belongs in terms of the richness of its design to the few oratorio-scale works in the 20<sup>th</sup> century that manage to combine a firm political stance with an artistic treatment that transcends the merely current or contemporary. The political emphases are embedded deeply within the work; its structure symbolises the conflicts that form its subject-matter. The work refers specifically to the situation in Latin America and in the USA, but also to working life in central Europe, dealing with issues of repression and the exercising of power over others, but also in no small measure with possible ways of overcoming and reacting to the disturbing occurrences. One such reaction is the almost defiant development of ever new possibilities of aesthetic experience. These constitute a part of the utopian potential that presents a third perspective within the work, alongside those of pleading and of unsettlement.

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Martin Zenck: Political Thinking and Transculturalness in Klaus Huber's Opera *Schwarzerde* after Ossip Mandelstam

The essay begins with the reception of Russian avantgarde movements in the Western European political context after 1950. Textual sources by Mandelstam, the textual dramaturgy and the musical time structure of *Schwarzerde* are examined. In the context of multilingualism, phonetics and tonal systematics (Maqāmāt), the aspect of ›transculturalness‹ in Huber's compositions is discussed. In closing, the author goes on to the music of the opera in analytical discussions of Nadescha Mandelstam's farewell letter to her husband Ossip. For the first time, the complete sketch and draft material for *Schwarzerde* is considered, opening up a new, comprehensive view of this important work by Klaus Huber.

(Übersetzung: Claudia Brusdeylins)

Dieter Senghaas: »Resistent zeitgemäß, nicht vergnüglich«. Reflections of a Social Scientist on Political Aspects in Klaus Huber's Compositions

This article deals with Klaus Huber as a politically minded composer. Although political motivations can be found in all of his compositions, there are three major issues Klaus Huber explicitly dealt with as a political composer: Throughout the post World War II period, the threat of a nuclear war has haunted this artist deeply with apocalyptic visions, documented most explicitly in his early composition ... *Inwendig voller Figur* .... Although the threat of a nuclear war looks less imminent today than it used to during the 1950s and after, this composition is of enduring value since currently we experience a pernicious revival of nuclear war strategies deriving from revitalized worst case analyses in world politics. The second major political issue of Klaus Huber's concern is the phenomenon widely discussed in peace research as »structural violence«, defined as objectively avoidable social injustice. This complex of problems in mind, Klaus Huber conceptualized his composition *Erniedrigt – geknechtet – verlassen – verachtet* ... as a passion of the exploited and humiliated men and women of our time. Thirdly, contrary to the now prevailing rhetoric about an axis of evil in world politics, during the last two decades Klaus Huber has been in search of aesthetic and, thus, political bridges between the Western and the Arabic cultures. Altogether, Klaus Huber's work by all means lives up to Arnold Schönberg's dictum that there has been no great work of art which does not imply a new message for mankind, and that there is no great artist who would fail in this respect.

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Kjell Keller: A Fresh Impetus from the Orient on Klaus Huber's Works

Huber, originally an introverted composer, gradually opened up to the miseries of the world and came to write socially involved music against all forms of exploitation and oppression. Mysticism became important to him: initially the Christian form (e.g. Ernesto Cardenal and Simone Weil), later on Zen Buddhism and Sufism (i.e. Islamic mysticism) as well. Aroused by the Second Gulf War, Huber started to engage in the theory of Arab music. This led to the creation of a number of works in which he, using the three quarter tones of the Arab modes (maqāmāt) and third tones, developed a new form of melody and harmony.

(Übersetzung: Maurice Keller)

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Günter Kleinen: The Widening of Harmonic Spaces by Arabic Keys. Unsnared from the Historical Stranglehold or New Imposition?

For about 20 years, Klaus Huber has had a fruitful argument with arabic music. By sticking to tempered twelve-tone music as well as historical temperaments and arabic keys (Maqāmāt), the recipients are faced with a heightened complexity or, as the composer puts it, with ›augmented, refined pitch relations‹ (›erweiterte, verfeinerte Tonhöhenverhältnisse‹). The essay deals with Huber's extension of stylistic devices and with the problems they pose for the reception. The human capacity for information processing is limited to seven plus/minus two pitch levels. An overly high complexity precludes understanding and merely causes irritation. European listeners, especially, do not normally have the capacity to build cognitions of the kind which corresponds to the arabic Maqāmāt. Besides, Huber adopts arabic elements of style only by way of the Maqāmāt, i. e. with reference to the pitch repertoire. Other stylistic devices of Arab music, especially its metrics and rhythms, remain without appreciable influence upon the dimension of time, even though they take up a great deal of room in the writings of al-Fārābī.

(Übersetzung: Claudia Brusdeylins)

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Claus-Steffen Mahnkopf: Polyculturalness as a Type of Polyphony. On the Late Work of Klaus Huber

Klaus Huber's late work is distinctive because it establishes a new musical language based on intervallic material not formerly found in his compositions: alternatives to the equal-tempered chromatic scale made-up of third tones and adoptions of the arab maqāmāt. This is accompanied by Huber's opening towards other cultures, in particular the arab one with its high-standing musical theory. Huber's approach is not a postmodern one of crossover but is rooted in the European tradition of authoritative polyphonic composing, while the multicultural aspects function as polyphonic parameters carrying difference. Huber, therefore, completes the concept of polyphony (already widened in musical modernism) by what we call polyculturalness. In particular, his works *Lamentationes de fine vicesimi saeculi* and *Die Erde dreht sich auf den Hörnern eines Stieres* show Huber's careful and profound work seeking mystical experience close to the borders of the European horizon and beyond.

(Übersetzung: Claudia Brusdeylins)