

Abstracts

Jörn Peter Hiekel: Reference to the World and Constructivism. On Some Characteristic Accents in the Work of Franz Martin Olbrisch

This contribution is based on the conviction that the multifaceted richness of Franz Martin Olbrisch's oeuvre can be described by reflecting on the substantial commonalities shared by some works that are however very different in terms of conception, formats, and sounds. The focus therefore lies on a selection of exemplary pieces which, despite all differences, allow us to draw conclusions with respect to some of the composer's typical ways of selecting and processing sound material and which also offer clues for performance as well as for comparative side glances at other individual artistic approaches. As will be shown, instrumental and vocal works of different scale and with different instrumentation, as well as electroacoustic, installation or audiovisual pieces contain varied kinds of references to other music, literature or concrete elements of reality or culture that can be understood as a kind of invitation to an observational mode of listening. Many of those references are, at least at first, difficult to grasp when listening. They are, however, always an expression of that awareness of the interwovenness of history and the present that sometimes threatens to be lost in the discourse on new music.

*

Tobias Schick: External References and Transcription Processes in Franz Martin Olbrisch's Instrumental Music

Franz Martin Olbrisch's instrumental compositions often refer to music by other composers. The paper examines the relationship of *coulér*... for clarinet and electronics to Helmut Lachenmann's *Trio fluido*, of *rewrite 114* for ensemble to Johannes Brahms' Clarinet Trio op. 114, and of the orchestral piece ... *suggests that something may be* to 17 works by various composers, and investigates how Olbrisch transcribes and transforms the respective models. The paper argues that the function of a structural scaffolding takes precedence over intertextual aspects. In addition, Olbrisch's transcription procedures, which have a relieving function for the composer, enable new listening experiences by avoiding traditional dramaturgies.

*

Miriam Akkermann: A Moment in Experience. On the Installative Works of Franz Martin Olbrisch

Franz Martin Olbrisch's installative works are characterized by a neatly designed combination of auditory and visual elements, located at the border between installation, media environment, and scenic performances. A central element is hereby the integration of space and spatial concepts, including references to existing locations, geographical spaces, and abstract concepts, which serve as starting point for connecting to specific topics as well as basic subject for reflection. This can be traced in his site-specific as well as rather object-related works, each opening up – in different and yet comparable manner – its very own experience(d) space and spatial references.

*

Stefan Fricke: Working for the terrestrial area. About Radiophonic Composing. In conversation with Franz Martin Olbrisch

The medium of radio plays an important role in the œuvre of composer Franz Martin Olbrisch. Since 1993, when the 48-hour radio installation *FM 099.5* premiered at the Donaueschinger Musiktage, Olbrisch has realised several larger and smaller pieces especially for radio or fixed-media. The conversation is about the technical and aesthetic possibilities of the apparatus, about the perception of the listener, about stories and countries, about references to Lachenmann and Beethoven.

*

Martin Supper: Rules and Algorithms. Remarks on the World of Franz Martin Olbrisch Using the Example of Selected Compositions

The world of Franz Martin Olbrisch encompasses the musical and the extra-musical in equal measure. This text shows how Olbrisch connects both worlds, indeed how one influences the other. The extra-musical – actually it is not – has in its thinking and acting the roots in »Radical Constructivism« and in »Systems Theory«. Since in general many terms are somehow known about this, but often there is only an approximate knowledge about it, the text is structured according to this principle: key terms are explained step by step, for example »algorithm«, »reality«, »observation« and many more. Between these explanations such compositions of Olbrisch are inserted and explained, which have a relation to these key terms.

*

Alice Stašková: On the libretto of the radio opera *do krve – bis aufs Blut*
by Franz Martin Olbrisch

The commentary on the libretto of the radio opera *do krve – bis aufs Blut* by Franz Martin Olbrisch (2023) explains the peculiarities of the original Czech texts and discusses the way in which these are implemented in the overall concept of the musical work. At the center of the interpretation based on the libretto is the concept of fear, which, according to the thesis, results from the composer's work on the canonical texts but opens up undreamt-of spaces of freedom in the specific imaginary of the radio opera.