

Abstracts

Martin Geck: *Concordia discors*. Defending Bach's Counterpoint against his Pythagorean among Aficionados

Bach superscribed his canon BWV 1086 with the words ›concordia discors‹. With this term as a starting point, its philosophical, socio-, cultural and musico-historical dimensions are traced from Greek antiquity through Bach's times. The essay discusses how Bach, who knew the term from various contexts, might have understood it. It is shown that one cannot do Bach justice by connecting him, as some present authors do, too closely with pythagorean ideas. Why? While pythagoreism generally aims at the totality of the harmonic, in Bach's art one finds a productive model of conflict which mediates between general order and individual expression, thus showing modern features.

Übersetzung: Claudia Brusdeylins

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Albrecht von Massow: Counterpoint as a Human System of Art

Counterpoint in its historical being is supposed to be an emanation of human autonomy. Its entry into history can be interpreted as an arising self-reflexion of the human ability to produce systems of art as of anything else. Under those systems, counterpoint is a special, abstract and nonverbal form that expresses social complexity.

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Peter Schleuning: Counterpoint in Sonata Developments

After considerable searching, the obvious assumption that in sonata developments, composers have often worked with counterpointing the main themes, not only parts of them, has been refuted. Though from a compositional angle, this method would easily be possible, it does not seem to have been used in the era around and after 1800, until Anton Bruckner discovered it for himself. The reasons for abstaining from it seem to arise from the conflict between the statics of a counterpoint built from several bars and the dynamic process of development which characterizes the new, free sinfonic style especially in the development part of the sonata form.

Übersetzung: Claudia Brusdeylins

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Peter Sühling: The Contrapuntal Childhood of Musical History. Adolf Bernhard Marx' Historico-Philosophical Thesis of the Inevitable End of Counterpoint after Bach

A. B. Marx' eschatological consciousness leads him to an attitude backed by his philosophy of history, which codifies past musical developments in a canon of forms. His form-historical standardisation, which he uses to assault plurality in musical art, climaxes in his view that the composer had come to the end of his development and that any further way of composing like him would constitute ›archaisation‹. He sought an evasion for a future music in the freedom of phantasy, in programmatic tone poems and textual musical drama. These theses brought him conformity with the periodic spirit of the new German school but could not dispose of the cross-epochal relevance of counterpoint also for musical modernity.

Übersetzung: Claudia Brusdeylins

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Rebekka Sandmeier: Counterpoint in the Theory of Oratorio in the 19th Century

The discussion on oratorio in the 19th century centres on its genre – sacred opera or church music –, on the appropriate style of composition – counterpoint or chorale –, and on the models – Händel or Bach. These pairs of opposites appear in theoretical writings of the time as well as reviews of contemporary oratorios and composers' comments on their music. Direct correlations between genre, compositional style and model are established in the theoretical writings and implied in the reviews linking church music to the use of chorale modelled on Bach as well as sacred opera to the use of fugue modelled on Händel. Whether these theories bear any relation to compositional reality is explored using the example of Mendelssohn's oratorios *St. Paul* and *Elijah*.

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Anthony Bergerault: The Instruction on Counterpoint and Fugue at the Conservatoire de Paris (1858–1905)

The essay reconstructs, based on the contemporary documentation, the educational concept underlying the instruction on counterpoint and fugue. After an initial description of the institution's internal organisation we analyse the content of the textbooks published by the professors of the Conservatoire in order to understand the structure of the teaching and their choice of models. An analysis of the fugues composed by the pupils themselves for the annual competition sheds light on the concrete application of this kind of instruction. By confronting it with the sources, the term counterpoint as it was understood in contemporary France may be better understood.

Übersetzung: Claudia Brusdeylins

Jürgen Link: Johann Sebastian Bach and the Counterpoint as Paradoxical Items in the Collective Symbolism of the Second German Empire

This contribution attempts a discourse analysis of typical figurative (metaphorical and synecdochical) kinds of speech about J. S. Bach and the counterpoint. By way of introduction, we develop the terms ›collective symbolism‹ and ›interdiscourse‹ which are used to describe the material. Which figurative models did authors like Wagner, Nietzsche, Langbehn, Reger, Storck, Halm etc. use to describe the special structure of counterpoint especially in J. S. Bach? As an example, we look at the symbolic dichotomy ›machine‹ vs. ›organism‹. It yields a number of culturally determined paradoxes which are sharpened symptomatically in the ›coming to terms‹ with counterpoint and Bach. In conclusion, we look at a symbolic paradox which is, in some respects, ›upside down‹: the ›nervous counterpoint‹ (Nervenkontrapunkt).

Übersetzung: Claudia Brusdeylins

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Wolfgang Sandberger: Brahms the ›Altdeutsche‹? Thoughts on the Significance of Counterpoint to Johannes Brahms

The publication of Robert Schumann's article ›Neue Bahnen‹ in autumn 1853 caused a major compositorial crisis for the 20-year-old Johannes Brahms. However this crisis motivated the young composer to commence work on counterpoint studies, which are taken as a starting point for the following considerations. Firstly, despite ideological perspectives, the study focuses on the analysis of Brahms' particular interest in counterpoint. In this context the collection ›Oktaven und Quinten‹ documents the composer's interest in contrapuntal issues, particularly concerning the flexibility of the contrapuntal rules. Finally, cursory analysis are brought in to trace effects of Brahms' counterpoint study in his further compositorial development, also taking into consideration the composer's historical thinking.

Fabian Bergener

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Wolfgang Rathert: Schönberg and the Counterpoint

Schönberg's discussion of the counterpoint was comprehensive. Exceeding by far the description of a compositional technique, he aimed at a fundamental description and perception of ›tonal relations‹ (Tonverhältnissen) beyond the harmonic categories of rules and a thinking in parts. This concept of counterpoint is, therefore, a necessary prerequisite for understanding the genesis as well as the idea of Schönberg's twelve-tone technique. At the same time, it is connected with a decided interpretation of musical history from which Schönberg derives his rejection of certain historical manifestations of counterpoint

(in Handel, among others) and his legitimation as a successor to Bach. The idea of succession may be understood as the actual aesthetic aim of the Orchestra Variations op. 31, making the use of the BACH motif in this work a device from production-aesthetic point of view. The contrapuntal technique, which is able to generate both self-accompanying themes and abstract constellations, is used by Schönberg as a rhetorical means of metonymy, yielding far-reaching consequences for the relationship between form and content in the middle of the 20th century.

Übersetzung: Claudia Brusdeylins

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Andreas Dorschel: The ›Kunstregelbau‹. Counterpoint in Max Weber's Fragment *Zur Musiksoziologie*

In his social theory, Max Weber (1864–1920) attempts to identify patterns that have distinguished Western rationality. Music, he argues, is one of the domains that exhibit such structures. As a specific instance, Weber cites counterpoint as developed in 15th century Europe and – so he claims – culminating in Bach's music. »No other epoch and culture possesses it«, Weber asserts. The rationality of counterpoint is meant to manifest itself in rules; yet Weber's approach lacks an analysis of such rules. Remarkably, 18th century music theory brought the social meaning of counterpoint to the fore more sharply than did Weber's sociology of music.

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Lee Rothfarb: August Halm's Counterpoint in Word and Deed

August Halm's notion and practice of counterpoint consists of a few interdependent attitudinal ›voices‹. Philosophical and aesthetic attitudes form a two-part foundation. Voices representing educational and compositional dispositions join to produce a four-part texture of thought. This essay examines each of those voices and considers their reciprocity in Halm's writings and music. A background sketch touching on the influence of Josef Rheinberger and the educational philosophy of the Free School Community Wickersdorf orients readers to Halm's mature ideas. The outcome is a view of Halm's counterpoint in concept and practice, in programmatic word and compositional deed.

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Luitgard Schader: »Music theory as objectivication of psychological energy processes«. Ernst Kurth's *Linearer Kontrapunkt*

Kurth finished his studies in Vienna with a dissertation on style analysis according to Guido Adler's principles, followed by postdoctoral research on Carls Stumpf's psycho-acoustic writings. In 1916 Kurth published *Grundlagen des*

linearen Kontrapunkts in which he linked and developed both areas of study. He applied the latest research of the Gestalt psychologists Max Wertheimer and Erich Moritz von Hornbostel, both assistants of Stumpf, to music analysis and founded a melodic interpretative system based within music psychology.

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Martin Geck: ›Von deutscher Art und Kunst?‹ With Bach's ›Nordic‹ Counterpoint against Threatening Cultural Decline

In the last third of the 19th century, the discourse on counterpoint, especially in Germany, acquires a nationalist or even racist aspect. In the Wilhelman era (1871–1918) the counterpoint is meant to overcome the so-called ›cultural crisis‹: Contrapuntal thinking is exalted to a virtue belonging, above all, to the Germanic and Nordic people and contrasting positively with the shallowness of western civilisation. Personalities like Julius Langbehn, Houston Chamberlin, Oswald Spengler and Richard Benz represent this concept of culture which also invades musicology, e.g. by way of Hans-Joachim Moser. In this respect, the ideology of national socialism (1933–1945) concentrates on the personality of J. S. Bach who is stilised as the greatest counterpointist of all times, to an exemplary ›Artbewahrer‹.

Übersetzung: Claudia Brusdeylins

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Nils Büttner: How Counterpoint Came into the Picture

In the early 20th century counterpoint, which one seemed to discover even in older works of the visual arts, became for many artists a benchmark for image production. In the early modern era through Johann Sebastian Bach's times, this analogy was unthinkable. Against the background of the historically changing concept of what an image is and what it can achieve, we show how and why the concept of an image composition analogous to music was built and how counterpoint found its way into the visual arts.

Übersetzung: Claudia Brusdeylins

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Reinmar Emans: Bach's Counterpoint as Threshold to the Transcendent in Robert Schneider's *Schlafes Bruder* and *Die Offenbarung* and in Oliver Buslau's *Die 5. Passion*

Robert Schneider's novel *Schlafes Bruder* (1992, in English as *Brother of Sleep*) proves to be a Bach novel since it plays with popular Bach images. As in this novel, in his book *Die Offenbarung (The Revelation, 2007)*, Schneider quotes from Thomas Mann's *Doktor Faustus* as well as from original Bach documents.

Here, however, the discovery of an unknown Bach passion plays a fundamental role for the overall conception. In this respect, the crime novel *Die 5. Passion* published by Oliver Buslau in 2009 lends itself for comparison since in it, too, an unknown Bach passion is being discovered. All three novels, though, use mysticisms in different ways for representing the power of music.

Übersetzung: Claudia Brusdeylins

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Ulrich Tadday: Poetical Counterpoint. Anna Enquist's Novel *Kontrapunkt*

Anna Enquist's novel *Kontrapunkt* (2008) tells the story of a woman who has lost her grown-up daughter in a traffic accident. She writes against oblivion in order to remember the daughter by way of her tragic death. The mother's mourning is not only a literary but a musical work of mourning in so far as it is done with the help of Bach's *Goldberg Variations*. As her memories are triggered by Bach's music from variation to variation, from chapter to chapter, while the woman, a concert pianist, practises the work for the first time since her daughter's birth, so the novel derives its structure from the *Goldberg Variations*. Subject of this essay is the musical structure of the novel *Kontrapunkt*.

Übersetzung: Claudia Brusdeylins