

Abstracts

Dorothea Redepenning: Galina Ustwolskaja's Œuvre in the Soviet Context

Since Galina Ustwolskaja has become well known in the West, she emphasizes her distance from Soviet culture and claims that her music is uninfluenced by her contemporaries and that she has not followed mainstream fashions. However, a look at her complete output shows that her work is based in the traditions of Soviet culture and that she has found recognition and respect with the official press. Her move towards religious subjects in 1970 as well as tangible similarities with orthodox liturgical melodies also coincide with a general trend shared by numerous Soviet composers. It is in this context only that Ustwolskaja's music may be adequately discussed.

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Stefan Weiss: The Quest for the Constructive Secret of a St. Petersburg Gothic

The recognition of Galina Ustwolskaja's music has been hampered in the past by the composer's refusal to have her works submitted to theoretical analysis. Consequently, her music is often seen as ritualistic in nature, as intuitive rather than based on construction, and as far aloof from contemporary trends. A close analysis of the opening movement of Ustwolskaja's Fourth Piano Sonata (1957) challenges this notion and reveals an imaginative re-reading of the sonata form: a very complex structure governed by a rational approach and meticulous attention to detail.

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Veronika Halser: Fleeting Tones in Solid Form. On the Chamber Music of Galina Ustwolskaja

The Chamber Music of Galina Ustwolskaja is written in an unusually severe style. Ustwolskaja's work with the single note and clusters focuses on singular musical incidents which can be compared to microscopic incidents or phrases. The stylistic device of repetition, with the semiotic doubling of signs, exposes the cursory quality of music as a transitory suffering or disease. Within the tautological play, the sign, even acoustically, emerges as its double. The motif of recurrence, as a cycle, also forms the elements which finally respond to a mythic-archaic imagination of time, which after Becoming is to be interpreted as Being. Viktor Suslin suggests that »Ustwolskaja's music is not at all pictorial but is sculptural in the highest degree«.

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Michael Zink: »von religiösem Geist erfüllt«. On Galina Ustwolskaja's *Symphonies* Nos. 2–5

In contrast to the other works of Galina Ustwolskaja, which might, as Alexander Radwilowitsch puts it, be considered »liturgical in the widest sense«, the religious features of the last four symphonies become evident by the explicit recitation of spiritual texts: fragments of the sequence *De Sancta Trinitate* by Hermannus Contractus in the second, third and fourth symphony, the Lord's Prayer in the fifth. The present article offers deeper insights into the musical language of the symphonies by examining compositional techniques and aspects of form. It also offers an analysis of the texts they are based on and on the relationship between text and music. Above all, it will be questioned why these works were called symphonies, which seems by no means inspired by an innermusical tradition but by a philosophical-aesthetic idea of the symphony which emerged throughout the nineteenth century.

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Boris Katz: Seven Approaches to a Work

This essay, first published in 1980 and reappearing here for the first time, was a spontaneous critical statement, written under Soviet censorship, when even the faintest hint that someone used religious melodies in their music would have meant unwittingly denouncing them politically. Thus I was extremely careful in my remarks, and much of the text was misrepresented by the editors. I have no objections, therefore, if the text appears as a document of those times. It goes without saying that today, I would write a completely different text. Today, the deep religiosity of Ustwolskaja's music is no secret for anyone, yet in those days all I could do was to try and drop a hint in a way that would not damage the composer.

Übersetzung: Claudia Brusdeylins