

Abstracts

Ferdinand Zehentreiter: Beyond the »Aging of the new music«. Correspondences in the Aesthetics Expression in Theodor W. Adorno, Claude Lévi-Strauss and Brian Ferneyhough

Considering their resentment towards the musical avant-garde of the post-war era Theodor W. Adorno und Claude Lévi-Strauss don't seem to represent suitable positions for a meaningful discussion about an important exponent of this avant-garde like Brian Ferneyhough. Nevertheless, the arguments of these two theorists show not only an abundance of novel ideas but, surprisingly, also some central convergencies with the thinking of Ferneyhough. Exploring these convergencies will also help us to better understand Ferneyhough's aesthetics, the meaning of which can be – due to their occasionally quite individualistic use of language – difficult to be conveyed.

Lois Fitch: Brian Ferneyhough's Aesthetics of the »Figure«

Brian Ferneyhough is known for the abstraction and complexity of his musical language; this essay considers certain aesthetic motivations that preoccupied him in the 1980s, and that arguably still underlie his creative approaches. This essay traces the influence of Gilles Deleuze's monograph, *Francis Bacon: Logique de la Sensation* on Ferneyhough's interpretation of the concept of »Figure«. What is, for Bacon, a means of capturing the essence or »sensation« of an individual in paint in the post-photographic era becomes, for the composer, a musical gesture that is fully contextualised through parametric development, in opposition to the claims of the emergent *Neue Romantik*.

Claus-Steffen Mahnkopf: Brian Ferneyhough: *La terre est un homme*

Ferneyhough's orchestra piece *La terre est un homme* (1976–79) may be the most intense piece for orchestra that has ever been written, and even in this complex œuvre it represents a unique event. Inspired by a 1941 painting of the same title by the Chilean surrealist Roberto Matta, the work depicts a 15 minute, dreamlike and, at the same time, macrocosmic stream of uninterrupted musical activities of the grand orchestra in multiple polyphonic layers. This key work of the 1970s may be regarded as the high as well as the turning point in Ferneyhough's œuvre, as a closing of a telluric-cosmological phase and a reservoir of compositional techniques and musical materials mainly for the music of the 1980s. Finally, the work poses important questions regarding the

way how one is supposed to be able to *hear* such music which has been programmatically planned as being too intense.

Übersetzung: Claudia Brusdeylins

Cordula Pätzold: »... die meisterliche Entfaltung von Schichtenaufbau und Perspektive ...«. Organisational Structures in *Carceri d'Invenzione*

In his sketches for the full-length orchestra cycle *Carceri d'Invenzione*, Ferneyhough names the juxtaposition of »automatised« and »informal« compositorial methods and combinations of those two extremes as the general subject of the cycle. Based on several music examples, this essay shows what this means: *Superscriptio* shows an automatised approach from the rough outline to the details; *Mnemosyne*, in contrast, is woven from a single rhythmic cell as a network of relationships. Both pieces mark, temporally as well as with respect to compositorial technique, beginning and end of a development. Intermediate steps appear, for example, in the central piece *Carceri d'Invenzione II*. The essay finishes with looking at the etchings of the same name by Piranesi and at common features of both works of art.

Übersetzung: Claudia Brusdeylins

Frieder Reininghaus: Elaborate Complexism. Brian Ferneyhough's *Shadowtime*

Shadowtime, Ferneyhough's as yet only work for musical theater, was first performed in 2004 at the Munich Biennale. The seven parts of the score differ in cast, orchestration and proportions (Scenes IV through VI are based on prior commissions). The textbook by literary theorist Charles Bernstein revolves, without getting narrative around cultural theorist Walter Benjamin who died 1940 in the South of France while seeking refuge from his national socialist persecutors. Ferneyhough did not write an opera in the traditional sense but a »scenic-musical image of thought and structure« – philosophical music. It has raised objections from the start. The essay also acknowledges the »enigmatic calibre« of the score and the »new complexity« which is plainly directed against the many forms of musical simplicity.

Übersetzung: Claudia Brusdeylins