

# Abstracts

Peter Becker: Outer and Inner Landscapes in the Thirty Years' War

In his sonetts, Andreas Gryphius makes the reader, as it were, zoom in from the visible devastation of the Thirty Years' War into the people's innermost feelings. The landscape of their souls becomes the mirror, but also the counterpoint of a world haunted by fear and destruction. Like poetry, the music of those times, too, articulated and worked out this tension between outside and inside worlds. Using the chiffre ›outer and inner landscape‹, this tension is discussed with regard to selected examples and examined for its relevance with a view on Karl Amadeus Hartmann's cantata *Friede Anno 48* after texts by Andreas Gryphius.

Übersetzung: Claudia Brusdeylins

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Hanns-Werner Heister: Freedom, Equality, Brotherhood. On the Significance of Karl Amadeus Hartmann

Taking as a starting-point the double meaning of the phrase ›meaning of music‹, this essay asks what meanings receive sound and form in Hartmann's music in what ways. It also inquires into the relevance of Hartmann and his music for musical history and aesthetics as well as into the meaning and patterns of his reception during his lifetime through today. The focus is on mistaken meanings in the context of the ›totalitarian‹ doctrine (e.g. in the interpretation of the *Simplicissimus* finale), on Hartmann's statements on the ›market-economical‹ world order in *Sodom und Gomorrha* and on human rights in *Ghetto* as a plea for a world without hunger and fear, respectively.

Übersetzung: Claudia Brusdeylins

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Ulrike Böhmer: *Simplicius* as a Work in Progress. Enquiry into the Historical Documents of its Creation

For more than twenty years Karl Amadeus Hartmann was engaged in the work on his *Simplicius* opera. Musicology never made any systematic attempt to reconstruct the history of the opera, though. For this reason the article gives an interpretation of the available sources including largely unknown letters privately owned by Karl Amadeus' son Richard and by the Bavarian State Library, Munich. These sources shed new light on questions of chronology, on the contributions of the librettist Wolfgang Petzet, of Hermann Scherchen and of Hartmann's brother Adolf as well as on the revision of the opera in the 1950s.

Egon Voss: Socialism and the ›Free Development of Art‹. Karl Amadeus Hartmann and his Opera *Simplicius Simplicissimus*

The Munich composer Karl Amadeus Hartmann had an affinity to socialism, but he was no blind adherent of it. We do not know if he had distanced himself already in the 1930s from doctrinaire political positions, but his work shows unmistakably that the idea and attitude of a ›free development of art‹, as he called it in a letter from 1950, had already been valid two decades earlier. Hartmann's emphatic concept of music as art required independence from specific societal or political causes; it thus rested on the autonomy that bourgeois art had attained in the nineteenth century.

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Nina Noeske: Beautiful, Real (and True) – and Good. On the Implicit Ethics of Karl Amadeus Hartmann's Music

This contribution addresses the question how – with regard to essential topoi of the Hartmann reception since the 1950s – an implicit ethics of Karl Amadeus Hartmann's music may be analysed and described. Using the three criteria ›solidarity‹, ›Gestus‹ and ›truthfulness‹ immanent to music one may reconstruct that the prevalent short-circuit from the composer's personality (›Bekenntnismusiker‹) to his work (›Bekenntnismusik‹) may be ascribed to the aesthetics of German Idealism, above all Christian Gottfried Körner and Friedrich Schiller, where the model of the ›artistic organism‹ also plays a central role.

Übersetzung: Claudia Brusdeylins

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Stefan Weiss: *Simplicius Simplicissimus* in Post-War Germany. On the Necessity of Writing a Reception History of Karl Amadeus Hartmann's Music

For decades, the German reception of Hartmann's music has been dominated by the concept of ›Bekenntnismusik‹ (music of confession), with the opera *Simplicius Simplicissimus* seen as one of the chef-d'œuvres in this respect. Research into early stage productions (1949 and 1950) shows that this concept was applied with varying degrees and political objectives already in the first post-war years. The debates which followed early performances of Hartmann's ›Bekenntnismusik‹ may account for the composer's growing dissatisfaction with the application of this term to his music, but also for the revision the opera underwent in the mid-1950s.