

Abstracts

Maria Kostakeva: Metamorphosis and explosion

Subject of the following article are some aspects of Adriana Hölszky's composition style, which can be associated with natural phenomena: construction and deconstruction, shaping and reshaping. In the tension between these dynamic forces acting against each other lies the new sound expression of her music. It arises from structuring complex processes. The metamorphosis emerges from mirror-reflections of musical spaces whose excessive progression culminate in a bang. Thus, the mirror-image is destroyed and a new process of shaping starts. All these processes taking place in the field of sound are reminiscent of the complex behavior of a swarm or a stampede. The non-hierarchical, self-organizing system of a swarm corresponds to the metamorphoses in a wandering sound («Wanderklang») by Hölszky. Through internal explosion in »stampede«-like zones, the sound events abruptly change their shape, dynamics, direction and speed. These distinguishing features of a shaping process in the recent compositions of Adriana Hölszky are being examined in this paper.

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Julia Hinterberger: Between »Language Demolition« and »Text Conservation«. Highlighting Adriana Hölszky's Treatment of Literary Texts

The article deals with Adriana Hölszky's unconventional handling of literature and speech by taking into account three compositions based on texts by the Austrian writer Ingeborg Bachmann. The first part highlights Bachmann's emphatic relationship with music as the essential premise of the ongoing and broad musical reception of her oeuvre. The second part turns towards Hölszky's involvement with Bachmann's texts. It covers aspects like the poem as thematic impulse (*Jagt die Wölfe zurück!*), processes of fragmentarization and asemantization of lyrical texts, modes of radical language destruction (... *geträumt*) and the ambivalence of »textual alienation« versus »textual conservation« atypical of the composer (*Der gute Gott von Manhattan*).

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Jörn Peter Hiekel. »Chaotische Zustände auskomponieren«. Adriana Hölszky's Musical Theatre *Bremer Freiheit* as a Breakthrough Work

All in all, Adriana Hölszky's first work of musical theatre, *Bremer Freiheit*, keeps even more closely to its literary model – the drama of the same title by Rainer Werner Fassbinder – than the composer's later long works. Still, even in this

piece one may note the tendency to transcend a mere orientation on plot in favour of a depiction of states. By employing (additional) instruments in an unusual way and showing an enormous variety of vocal shades, she marks the piece with a grotesque dimension which is conducive to let unfold the »bizarre characters« (»skurrile Charaktere«, Hölszky) dominating this piece. It is in particular this method which gives the musical part, in the course of the work, more and more independence from its textual part, especially since the music counterpoints the marked sobriety of the text by exhausting or even overexhausting its enormous latent energies.

Übersetzung: Claudia Brusdeylins

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Stefan Drees: »... a musical theatre *en miniature* ...«. On the Instrumental Dramaturgy in Adriana Hölszky's Concert Compositions

Using the example of Adriana Hölszky's five concerto-like works and regarding the composer's use of notation and its consequences for the ideas of moving sounds and theatrical implications, the text explores permanent and changeable elements this music between 1990 and 2006. As the instrumentation and its spatial disposition is very important for the dramaturgy of the compositions the argumentation uses Hölszky's choice of instruments as starting point for the discussion.

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Eva-Maria Houben: »The clearness of musical structures«. Some thoughts about Adriana Hölszky's *Countdown*

There are five structures, which are isolated, but nevertheless act upon each other: the level of eight horns, the level of four trumpets and four trombones, four pianos and eight percussions – and the level of the countertenor, a solo voice, which forms his own imaginary room. Five »stations« mark the »career« of the protagonist, a street person and drinker, who becomes more and more excited and furious until the end of the journey – which remains an open end. The essay brings into focus the musical structures and the processes of composing, performing and listening. Bit by bit the music develops a horrible maelstrom – similar to processes in real life. Performance becomes a realization of possibilities.

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Martin Zenck: Structuring the Invisible/Audible and the Visible/Inaudible. On Adriana Hölszky's Musicotheatrical Works *Tragödia*. *Der leere Raum* and *Die Wände* after Jean Genet

Clearly indexed politically through the Algerian War, the theatrical play *Die Wände* after Jean Genet in the musical score of Adriana Hölszky, in a manner worth discussing in the realized production at the Frankfurt Opera in the year 2000, bursts all limits of the musical and theatrical scene by means of a profusion of simultaneous scenes and a hyper-density of sound walls, thus having the theatrical space of the entire opera house turn into an all-dominating acoustic space. In contrast, the non-theatrical concept of the *invisible space of tragedy* (*Der unsichtbare Raum*. *Tragödia*) by Adrian Hölszky in the tradition of an invisible theater (Wagner and Boulez) foregoes any such exposed representation of language/singing and scenic figure. In fundamentally different ways, it transfers the principle of a figurality, in opera otherwise tied to actual people, to the embodiments of »sounding sculptures« that have become acoustic states and acoustic figures. Being of varying density, compactness and fluidity, these »sounding sculptures« are nevertheless irritatingly arrested in vibrating states as if swept along by the vortex of the musical events.

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Hartmut Möller: Fields of Force from Complementary Sources of Energy. The Working Sketches for the Opera *Der gute Gott von Manhattan* in Context

Starting from an analysis of Adriana Hölszky's conceptual sketches for her opera *Der gute Gott von Manhattan* (2004), the complementarity of sound layers can be developed into a general framework of her composing.

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Wolfgang Gratzner: Understanding more or less. On Adriana Hölszky's Self-Interpretations

The author discusses Adriana Hölszky's numerous verbal commentaries on her own works by way of selected examples (regarding *Message*) and locates them in the context of a) her conception of understanding, and b) the history of composers' commentaries on their own musical works. Hölszky's commentaries aim neither at justification nor at »final« reading. Instead, they »provoke« the cooperation of a reading and listening public. The present essay works against the misunderstanding, these texts would explain »everything«, by means which are well known from Schumann and Berlioz. The essay is supplemented by a selected biography of verbal statements by Adriana Hölszky.

Übersetzung: Claudia Brusdeylins