

## Abstracts

Rainer Nonnenmann: Man in Music. Nicolaus A. Huber's Compositional Opening of the World

Only few composers are asking in such a fundamental way, what music consists of and how their materials and structural conditions relate to physical, psychological and social mechanisms und dispositions of humanity. Since the mid-1960s in many of his 100 works Nicolaus A. Huber brought music into contact with diverse elements and principles of nature, art, philosophy, religion, politics, media, sports, body, dream and the musical tradition, including classic, folk, pop and political songs. Influenced by Luigi Nono and the historical materialism of Karl Marx he defined tonality as a functional disposition of soul like an archetype, described by the Swiss psychologist C. G. Jung. For Huber this was not an abstract theory but a compositional practice, demonstrated at concrete musical phenomenons like crescendo or unchanging tones hold for a long time. Huber's »critical composition« made clear, that his work has to deal with problems related to Man, but reflected in music.

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Jörn Peter Hiekel: *Don't fence me in.* On the Aesthetics of Nicolaus A. Huber's Works

Only by looking at the extramusical references, for instance the composer's in-depth preoccupation with Marcel Duchamp and Bertolt Brecht, can one adequately describe the aesthetics of Nicolaus A. Huber's. It includes challenging or even completely suspending, again and again, the familiar expectations of listening to music. Meanwhile, Huber's composing is – with often changing perspectives – fascinatingly shaped not only by the political references often remarked upon and by a »critical conceptualism«, but also by a leaning towards the unpredictable, the undogmatic, the erratic and the playfully obscure. The present contribution tries to substantiate this on the basis of several works. It consciously also recurs to those of the composer's own texts which often have something illuminative and at the same time are themselves – as part of his works – subject to interpretation.

Übersetzung: Claudia Brusdeylins

Hannes Seidl: How far can we go? Range in the Compositions of Nicolaus A. Huber

Nicolaus A. Huber's own commentaries on his works give a telling insight into his way of thinking. His research within the abilities of an extended perceptive apparatus including the brain with its ability to memorize and to summarize aim at an awareness and criticism of the expressive potential of music as such.

In recent years Huber has dealt with quantum mechanics as an inspiration for structural analogies within his musical form, again to question the range (Reichweite) of perception. The interaction between hearing, recalling and knowledge, which is constitutive for Huber's work, will be analyzed by means of examples taken from *Beds and Brackets*, *Zum Beispiel: wogende Äste* and *doux et scintillant*. Therein the transference of notions from quantum mechanics into music will be discussed.

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Gordon Kampe: »Alles weg!«. On the Disappearing in the Work of Nicolaus A. Huber

The paper deals with the aesthetics of absence and different strategies of »disappearing« in the music of Nicolaus A. Huber since 1980. Besides music-immanent disappearances, the essay focusses in particular on performative and political ways of disappearing in Huber's scores and tries also to point out, how Huber transforms ideas of the fine arts into his music. Moreover, the importance of analysis and the relations between analysis and composition will be discussed.

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mathias spahlinger: for example: *clash music*. metrical determinateness as its own opposite in nicolaus a. huber's composition of rhythm

since a hundred years ago atonality became the most important identifying feature of new music, erosion has caught the other musical qualities, too; for a long time, however, rhythm was the carrier of traditional motivic-thematic thinking and even the quantification of principally all parameters in serialism remained dependent upon pitch thinking, having negated metrical rhythm only in an abstract way – as controlling durations.

rhythm composition takes up prominent room in nicolaus a. huber's complete works. unifying qualities, categorial arrangements never occur in this music without at once getting challenged, transformed into others or into their opposites or suspended. nicolaus a. huber deserves the merit (attributed, as far as tonality is concerned, to schönberg, webern, and others) to have

made accessible by the determined negation of conscious perceptions the relations of beat, meter, rhythm and time in their effect of constituting reality.

Übersetzung: Claudia Brusdeylins

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Frank Hilberg: Aspects of Instrumentation in Nicolaus A. Huber's Orchestral Works

Nicolaus A. Huber's concept of instrumentation changed in remarkable steps. It starts with the use of extended playing technics in his early orchestral works, characterized by a broad variety of instrumental sounds including noise. Later on his compositions are based on his concept of »Rhythmus-Komposition« with a unique inverse treatment of melody instruments as rhythm instruments and vice versa while simplifying the orchestral treatment. His pieces of the recent period show an intermingling character between developed orchestral approach and chamber music like clarity.

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Wolfgang Rüdiger: Composed Paradoxes and Confrontations with Oneself. Nicolaus A. Huber's *Konzert für naturmodulierte Soli und Ensemble* (2008) as »art totale instrumentale«

Nicolaus A. Huber's *Konzert für naturmodulierte Soli und Ensemble* integrates CD feeds of instrumental sounding animal, nature, culture trash and wind sounds, an audio beamer scene with preproduced musical excerpts from the work, two dramatical satirical scenes and a children's aggressive soccer game as soloistic fragments in a multilayer ensemble composition the vertical and horizontal material conception of which refers to central tones and tone complexes of Heine/Schubert's song *Der Doppelgänger* and works with microtonal blurring, non-local correlations and wide-ranging tone-relations. The inner-compositorial web of significant tones and chords, beatings and repetitions is interlaced with the medial doubling of listeners and players who are confronted with their own strangeness. This culminates in a scene with an encounter between »Heidi Klum« and the »Doppelgänger« whose paradox is exponentiated as a media satire and again enhanced in the »Dramoletts für Mienen- und Muskelspiel«. By pervading all means of representation – compositorial, medial, dramatic – the *Konzert* picks out as its theme as self-reflexive »art totale instrumentale« the paradoxes and mutual modulations of own and other, reified nature, culture and media. Thus it articulates a basic critique of the Western concept of subject and opens new perspectives on Me and World in the focus of variety and change. By uniting several genres and references to reality, it blasts its unity and steps out of itself in widening circles without losing its artistic character. In the light of this paradoxon of a »closed opening« the *Konzert*

appears as the doppelganger of itself and as a diagnosis of the blurring and uncertainty of a reality which can always be different, too.

Übersetzung: Claudia Brusdeylins

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Jörg Birkenkötter: No Trifles: *Bagatellen, Shrugs, Statements* ... Short Pieces in the Work of Nicolaus A. Huber

A special weight in Nicolaus A. Huber's music is placed on short pieces, offering as they do very special opportunities for radical musical presentation. The reflective and enlightened gesture of Nicolaus A. Huber's music forms an inseparable unity with its sensuality, its magic, its mysterious ambiguousness, and it guarantees the highest individual power of language and socio-political relevance. The present detailed analyses examine, above all, the innermusical art of and delight in differentiation of the ›political‹ composer Nicolaus A. Huber, aiming at a radically different, open, new way of listening, being itself highly political. This creates a kind of music which is always much more than mere fulfilment of the conceptual ideas it is based on!

Übersetzung: Claudia Brusdeylins