Abstracts

Jörn Peter Hiekel: Contradictions Unfolding in Composition. Bernd Alois Zimmermann's Concept of Time and its Historical Place

The primary purpose of this article is an attempt to determine the place of Zimmermann's compositional shaping of »Time« within the broad spectrum of 20th century music. This will be conducted with reference to parallels and differences between the works of Zimmermann and those of composers such as Stravinsky, Debussy, Xenakis and Stockhausen, among others, as well as to stimuli he may have received from other artforms and from the realms of philosophy.
The second part of the article is dedicated specifically to a discussion of the very important aspect of deliberately composed contradictions. There follows a brief, cautious reflection on the extent to which Zimmermann can be considered »exemplary«.

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Martin Zenck: The Concept and Genre of the »Zeitoper« in B. A. Zimmermanns Opera *Die Soldaten*. On the Multiple Stage as a Space of Knowledge for the Cultural Heritage

Starting out from general reflections on Gilles Deleuze's and Klaus Huber's three-fold conception of time by means of which the physical, structural/sensational is anticipated, I will in my lecture develop the present topic in three steps: firstly, in concretely using Harry Kupfer's Stuttgart production *Die Soldaten* to refer to the question in which way this production emphasizes the different temporal structures and levels. The second step discusses the relation between narrative time and narrated time, of time contraction and time extension, of linear narration and biased perspective, by referring to the subjects of the text and of the score, and particularly by using the comparison with the *Vokalsinfonie*. In the third and last step I will first return to the introduction, trying, on the one hand, to connect Zimmermann's conception of a *globe-shaped* time with the later philosophy of time. In a conclusion, the question will be put forward in what context Zimmermann's conception of the simultaneous stage constitutes »a room for learning« for the memory of culture.

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Manuel Gervink: The Network of Senses and the Presence of the Composing Subject. Remarks on *Présence*

Bernd Alois Zimmermann's »Ballet blanc« *Présence* (1961) has a crucial meaning in his output in more than one aspect. Terms to be dealt with are:
The organisation of time (representation of time by means of representative figures and quotations).
»Theatricality« by incorporating characters of world literature.
The linking-up with other works of Zimmermann.
This network of senses is to be interpreted regarding Zimmermann's personality and his self-awareness.

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Oliver Korte: »Eine äußerst komplexe Strukturierung der Klangfarbe«: Strategies of Composition in Bernd Alois Zimmermann's *pas de trois*

In the early nineteen-sixties, the idea of »Klangkomposition« (sound-composition, composition with timbres) was in the air. Questions of sound and its compositional shaping were also of increasing importance in the so-called »pluralistic« work of Bernd Alois Zimmermann at that time. This article deals with Zimmermann's strategies of sound-composition. The structural analysis of his *Concerto pour violoncelle et orchestre en forme de »pas de trois«* reveals that these strategies do not contradict his earlier serial technique, but are derived from it. Serialism serves, in Zimmermann's own words, as a »springboard« for sound-composition.

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Gerhard E. Winkler: Zoom – Or: The Journey into the Interior of a Sound. On *Intercomunicazione* by Bernd Alois Zimmermann

The text analyses the paradigmatic change from serial to primary-sound (»primärklanglichem«) structuring which took place in Bernd Alois Zimmermann's *Intercomunicazione* by introducing the notion of a »Gestalt-Nucleus« and its projections. In several steps or layers – Zoomes –, the strong influence of sound-aspects in the piece are reflected: frequency-ratios for generating time-phases, spectral components for generating harmony and the »Gestalt-Nucleus«, the sound-characteristics of the two instruments in general, – their »non-compatibility« in Zimmermann's sense –, and how formal aspects are derived from it, and the new role of the listener and interpreter (shown by a comparison of sonograms of two different interpretations of the piece), who get a much more active role in the aesthetics of »reduction« in this piece. *Intercomunicazione* is taken as an example for the union of compositorical complexity and reduced musical material.

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Heribert Henrich: Self-Adaptation and Self-Borrowing in the Early Work of Bernd Alois Zimmermann

In Zimmermann's work the modification of his own compositions and a process of self-borrowing are constant elements. Newly discovered works reveal how tightly, as early as the years between 1938 and 1950, the web of relationships formed by these practices had already been woven. The *Sinfonia prosodica*, completed in 1945, can be seen as the center of a system of cross-relationships in this period. Around 1950, a change in his methods of revision and self-borrowing can be observed, in that apparently Zimmermann no longer tries to seamlessly integrate borrowed material into new contexts in the sense of traditional musical development, but rather places elements of differing origin next to each other without connection, as in a montage: a transformation of musical thinking, creating one of the prerequisites for the »pluralistic« method of composition practiced by Zimmermann after 1960.

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Ralph Paland: Structure und Semantics in Bernd Alois Zimmermann's Musical Collages

The use of musical quotations in Bernd Alois Zimmermann's works is often regarded as a result of his philosophic-compositional concept of »pluralism«. But Zimmermann's collage-technique is rather a bundle of different modes of intertextuality than a homogeneous process. Thus at least two contrasting quotation-techniques should be distinguished: In compositions like *Dialoge* and *Photoptosis* Zimmermann realizes a structural and formal integration of his own and borrowed musical material as an expression of a transcendent, guaranteed security in the metaphysical unity of time, whereas the collages in works like *Présence* or *Musique pour les Soupers du Roi Ubu*, which together with the compositional texture also deconstruct the significance of the quotations, articulate a state of existential conflict and inconsistency.

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Christian Utz: Bernd Alois Zimmermann and Charles Ives. Stratification, Intertextuality and Cultural Positioning

The horizons of Bernd Alois Zimmermann's and Charles Ives' music afford a dialogue on multiple realms. Both composers tested comprehensive methods of stratification to create effects of simultaneity in a conclusive and radical way. The comparability of their polymetrical and polytemporal techniques seems to be limited, but they often lead to similar results: transitions between temporal and spatial dimensions, oscillations between texture and structure and multi-perspectivity achieved by distinct timbral layers. The eminent importance of intertextuality for both artists is linked to collective cultural

memory and to a partly de-individualised conception of artistic creation. While Zimmermann rarely abandons the distance between self-text and other texts, Ives disseminates an enormous reservoir of other texts mosaic-like within the substance of his work. Surprising analogies also include a conscious historical and cultural positioning of both composers and a religiously and philosophically motivated orientation towards utopia and potentiality.

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Wolfgang Rathert: »… Ausdruck einer ganz bestimmten geistigen Situation …«: On the Context of B. A. Zimmermann's *Perspektiven* (1955/56)

Perspektiven for two pianos (1955/56) is considered a key work in Zimmermann's compositional output during the 1950s. For the first time he applies serialistic techniques in a way that is as comprehensive as it is nonorthodox. Based on quotes of Zimmermann's mostly unpublished correspondence it can be shown that *Perspektiven* symbolizes his independent artistic positioning, yet it also aims at an extended musical concept. For this, Zimmermann uses ideas proposed by the fine and performing arts, notably a new understanding of abstract art as suggested by Willy Baumeister in his influential book *The Unknown in the Arts* (1947). Recognizing a similar crisis of the role of thematic processes in modern music, Zimmermann seeks to create new categories of time and space movement in music. This becomes particularly evident in Zimmermann's serial technique and the construction of formal processes in *Perspektiven.*

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Martin Kaltenecker: Open and Opening. Attempting a Physiognomy of B. A. Zimmermann

In this paper I examine Zimmermann's music within two types of categorizations. The first one concerns two forms of imagining the musical work either as a »body«, accentuating presence, rhetoric, the language-like character of music, or as a »crystal«, more indifferent towards metaphysical or political implications and emphasizing the specificity of a musical idiom. Zimmermann appears to be close to the first type, as shown here by the description of *Omnia tempus habent* as a dodecaphonic madrigal. The »body«-paradigm is then specified referring to the biblical figure of Job and to Deleuze's commentary on the »body without organs«, which illustrates a specific mode of encountering the transcendental.