

“ALS EINE AUSSICHT WEIT...”
LITERARY QUOTES IN NICOLAUS A. HUBER’S MUSIC FOR FLUTE

BY

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DISSERTATION

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
with a concentration in Performance and Literature
in the Graduate College of the
University of Illinois at Urbana-Champaign, 2008

Urbana, Illinois

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ACKNOWLEDGEMENTS

For their academic, artistic, financial and emotional support I would like to thank:

My parents, family and friends

Dr. Jonathan Keeble

Dr. Philipp Blume

Dr. Tom Ward

Dr. Carl Niekerk

Dr. Dieter Flury

Maestro Eduardo Diazmunoz

Edo Micic

Malcolm Simpson

University of Illinois at Urbana Champaign

Emanuel und Sofie Fohn Foundation, Vienna

Bundeskanzleramt für Unterricht und Kunst, Austria

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CHAPTER 1: INTRODUCTION

"Als eine Aussicht weit..."

The above quote by Friedrich Hölderlin provides a very appropriate point of departure for this introduction to Nicolaus A. Huber's chamber music with flute. The direct translation (wide as an outlook...) does not offer us sufficient information to fully understand the message being conveyed. The term "Aussicht" could also be translated as *prospect*, even *hope* or, more simply, *view*. Hölderlin was referring to the outlook from his window in the tower in which he lived, and which provided him with a vision of the constantly changing landscape through the passage of time.

For a "view" to exist, two factors have to be present: firstly, an exposed position from which to take in the surroundings, and secondly, a vista, a panorama or some other distant picture, powerful enough to catch the eye and ignite the imagination. The musical landscape of postwar Germany could be seen as a different kind of panorama. The following quote by Ulrich Dibelius (regarding the international attendance at the Darmstädter summer courses) offers some clarification; transforming our outlook from a mere observatory into an allegory for something far more compelling. He states that composers of other countries came to Darmstadt because in their own countries they lacked the freedom they experienced in Darmstadt, which was created through the destruction of the war: "Die Komponisten aus anderen Ländern kamen nach Darmstadt, weil sie in ihren eigenen Ländern, die Freiheit, die hier – es ist gräßlich zu sagen – durch Zerstörung geschaffen worden war, nicht empfunden haben."¹ Thus, "Als eine Aussicht weit", in all its connotations may also refer to freedom and hope since, especially after destruction, the seed of hope is planted. The history of contemporary German music ties in with the political history of postwar Germany. It is essential to provide an introduction to recent German music history before addressing the music of Nicolaus A. Huber, in order to create a better understanding of the political impetus behind Huber's music and the relationship between language and music which is represented in a wide range of Huber's compositions.

¹ Ulrich Dibelius and Frank Schneider: Schlussdiskussion. In: Neue Musik im geteilten Deutschland. Vol. 1, Dokumente aus den fünfziger Jahren. Berlin: Berliner Festspiele 1993, p. 372. Later quoted as *NMGD*.

The separation of Germany into Eastern and Western States was a historical event of such significance that it resulted in an ideological abyss between East and West both in political and aesthetic terms. Even though the borders between East and West were still relatively open during the 1950s, music was addressed in a different manner on both sides. How to overcome the constant reminders, the remains, of a fascist past was an important quest in both hemispheres, however, the execution of this differed greatly between each side. In the West, the Darmstädter School started an avant-garde movement based on serialism of the second Wiener Schule whilst the Eastern composers (e.g. Hanns Eisler and Paul Dessau) followed Brecht's aesthetical approach and provided an alternative to the Darmstädter path rooted in socialism. As a result, music in the East, again, became an instrument of politics while the Darmstädter avant-garde was explicitly fighting for a defunctionalization of music.

Connections between composers from both sides were rare but not impossible. Following the brutal repression of the Hungarian rebellion, international pressure on Russia enabled the creation of a relatively open new music festival in Warsaw (Warsaw Autumn). The festival was launched in 1956 with the incentive of being very open towards the avant-garde. The festival became a meeting point for musicians from both hemispheres, facilitating the opportunity for eastern composers to gain knowledge of recent currents in western art.

In East Germany, musical material became a carrier of ideology. Serialism, however, was not forbidden. Composers were encouraged to use serial techniques in a dialectic context, thus displaying the difference between, or illustrating the evil within, the two worlds. Foremost, this technique was applied in dramatic contexts including film music.² Furthermore, the Eastern music theoretical writings during the second half of the 1950s call for an integration of serial techniques in the formal repertoire of Eastern composition. In an article from 1956, Paul Dessau asks for a qualitative development in Eastern music, incorporating serial techniques in order to create a new musical style. He relates the abstract character of serial music to the composers rather than to the techniques used:

² See NMGD, p. 377.

"Die überkommene Tonalitätsbeherrschung reicht da nicht mehr aus. Die Empfindungsgabe sprengt die alte Fessel! Das Resultat muß zu einer Stilunreinheit führen, wenn nicht der Mut zur Konsequenz und das Wissen durchgreifen! Niemals ist es eine wie immer geartete 'Technik' allein, die einem Werk raffinierten kakophonischen, abstrakt mathematischen Gehalt verleiht."³

Siegfried Köhler characterizes the music of the second Wiener Schule as oldfashioned. However, he stresses the importance of Schönberg's writings within a music historical context and underlines the necessity for young composers to learn from the past and incorporate serial techniques in order to increase musical expression.⁴

For the Western composers, the Eastern method was considered regressive. The serialists focused on a new era of musical practice. After the discovery of a formal tool, which allowed to create music that was free of pathos and displaced emotions, continual attempts were made to use the theoretical concepts to create music, gradually accustoming the public to their new language of sound and concepts. A change of paradigms only occurred after the completion of the Berlin wall in 1961. Behind the wall, in the East, the system gradually showed an increasing tolerance for more experimentation in art. Following the aesthetics of Brecht, the socialist composers began to focus on writing vocal music while the Western focus was on chamber music. A reason for this development can be found in the character of the human voice, not being very flexible in the execution of complicated intervals that were common in serial music.

During the sixties, structures became less austere. Only through personal contact with composers from West Germany could further knowledge of the international avant-garde be obtained in the east. However, Dibelius and Schneider describe a "Giftbibliothek" (library of poison)⁵ operated by the composer's union which housed copies of western compositions for reference. In 1956, Dessau asks at a section meeting to open the library to the public.⁶ After a short period of time, most scores had disappeared.

³ Paul Dessau: Einiges worüber wir Musiker nur wenig oder gar nicht sprechen. In: NMGD, Vol. 1, p. 243.

⁴ See Siegfried Köhler: Ästhetische Normen. In. NMGD, p. 249-251.

⁵ See NMGD, Vol. 1, p. 408.

⁶ See Daniel Zur Weihen, Komponieren in der DDR. Institutionen, Organisationen und die erste Komponistengeneration bis 1961. Analysen. Cologne: Böhlau 1999, p. 366.

Eastern composers were very curious about the Darmstädter avant-garde but at the same time kept the mixed traditional musical style of the GDR. West German composers felt locked out after 1961 which resulted in a neglect of East Germany until about 1965. While the West seemed to focus on progression of material, the East concentrated on a progression of functionality of music. During this time, to the East, the Darmstädter way still seemed to be inhuman and the Darmstädter concepts were considered too rational. A comparison between Eastern and Western music shows a counter motion in the tendency of the lengths of the compositions. In the GDR, musical experiments moved away from large forms toward smaller forms whilst music in West Germany evolved in the opposite direction.⁷ This further illustrates cultural political developments. Socialist music naturally favors larger forms, characterized by frequent reliance on text. These tendencies yield in favor of smaller ensemble forms which allowed the composer to be more experimental in the use of material, texture and incorporation of Western avant-garde techniques in their compositional practice. In the West, it was time to apply serial techniques to expanded compositions for orchestra after a decade long phase of experimentation in smaller chamber music groups.

In the 1980s, the musical landscape in East Germany became more cosmopolitan with the waning influence of Brechtian teachers such as Hanns Eisler and Paul Dessau. Instead of inventing what was missed out on in the West, composers such as Tilo Medek, Udo Zimmermann, Georg Katzer and Paul-Heinz Dittrich, among others developed arbitrary language concepts. The composers focused on experiments with phonetic material, used as prosaic quotes or "poetic aura" in music, favoring mixed forms between vocal and instrumental music.⁸ This interest still derived from Brecht's theatre technique and the importance of vocal music in socialist contexts. Apart from this, East Germany was characterized by an openness due to the lack of dominance by personality, teacher, or aesthetical tendency.⁹

⁷ See NMGD, Vol 2, Berlin 1995, p. 418f.

⁸ See Frank Schneider: Komponieren in der DDR. Das letzte Jahrzehnt. In: Neue Musik seit den achtziger Jahren. Eine Dokumentation zum deutschen Musikleben. Vol. 2. Editor: Martin Thrun. Regensburg: ConBrio 1994 [=ConBrio Dokument. 5], p. 87.

⁹ See Ibid, p. 81ff.

The international protests of 1968 encouraged both polemical and critical scrutiny of the East. Left wing radicalism was a novum to the Western avant-garde. The use of music for alienation of language was ignored by the traditional socialists even though it was adopted by Brecht. In the late sixties, the general leftward political move in the West encouraged composers to return to the previously socialistic considered vocal music. Now, music regained the right of expression. However, the connection between music and language was a new one: the content of a text absorbed by music to the point where the text was not necessarily required.¹⁰ Music served as an expression of text on a meta linguistic level. John Warnaby writes in this context about political influences on the music of Mathias Spahlinger, Nicolaus A. Huber and Gerhard Stäbler and states that Left wing radicalism in music develops a form of objectivity which does not respond to any single political ideology but provides a response to current affairs in both the social and political aspects.¹¹ Those linguistic pursuits enable composers to question the language systems sustaining capitalism and thus, to exploit music's potential as a powerful tool for radical change.

This new understanding of the connection between language and music is essential for Nicolaus A. Huber. He aims to find new opportunities in which to enrich music with text in a way which absorbs the meaning completely without destroying the word's significance. The flute, an instrument which in its acoustic qualities closely resembles the human voice, is thus an important tool for expression in Huber's work. Extended techniques on the flute provide a wide range of expressive possibilities which can incorporate vocal mechanisms and breathing as concepts for tone and rhythm. For Huber, language, rhythm and repetition become parameters which open music to another level of interpretation and understanding. It can be said that Huber's work is dedicated to overcome simple dichotomies with a focus on the transitional process being created. His specific instrumental use of the flute also reflects this attitude. Thus, the use of different sound sources on the flute, which may be theatrical at times, can show a wide range of colors in a narrow frame of sound or reflect an extreme registral range in a short period of time. The

¹⁰ See NMGD, Vol 2, Berlin 1995, p. 422.

¹¹ See John Warnaby: A New Political Left-Wing Radicalism in Contemporary German Music? In: Tempo 193, 07/1995, p. 26. Later quoted as *Warnaby 1995*.

execution of rhythm may represent a haunting line of poetry while demonstrating a numerical set of proportions at the same time. At other times, the physical exhaustion of the player performing a highly challenging score adds a new "human" quality to the music. Furthermore, audience reactions may be included in a piece's concept. This paper will give an overview on how Huber applied his compositional theory to the instrument and attempts to demonstrate the ways in which the flute can be used in these aesthetical and theoretical contexts.

Nicolaus A. Huber was born in Passau, Germany in 1939. Between 1958 and 1966 he studied in Munich with Oskar Knoebel (Piano), Franz Xaver Lehner (Composition) and Anton Riedl (Studio for Electronics). In 1967, he attended a course with Karlheinz Stockhausen and subsequently moved to Venice to study with Luigi Nono (1967-1968). Between 1975 and 1980 he worked with Peter Maiwald, the "Dampfmaschine" theatre company and affiliated himself with political manifestations throughout Germany.¹² In 1974, Huber became professor for composition in Essen at the Folkwang Hochschule. Stenger describes the city in his essay "Essen – Neue Wege durch Aktive Musik"¹³. The culture throughout the surrounding Ruhr valley district, a former industrial coal mining area, could be described as progressive and fertile, sporting a new theater (Aalto) which provided opportunity and space for foyer recitals, an art university (Folkwang Hochschule für Musik) with several composition studios and an electronic music studio. Several festivals were introduced ("Aktive Musik" 1986, "Szene Schweiz-Ruhrgebiet" 1987, Workshops with Luigi Nono 1988/89, "Ex Machina" 1990 and regular "Monday" concerts in the Aalto Theater since 1990). The cultural development was also supported by several foundations such as Ruhr Works, Gesellschaft für Neue Musik Ruhr and Kommunalverband Ruhrgebiet.

¹² See Jean-Noël von der Weid: Text und Textur. In: Die Musik der 20. Jahrhunderts. Von Claude Debussy bis Wolfgang Rihm. Erste Auflage. Insel: Frankfurt am Main and Leipzig 2001, p. 429.

¹³ See Michael Stenger: Essen – Neue Wege durch Aktive Musik. In: Neue Musik seit den achtziger Jahren. Eine Dokumentation zum deutschen Musikleben. Vol. 2. Editor: Martin Thrun. Regensburg: ConBrio 1994 [=ConBrio Dokument. 5], p. 131-138.

Rainer Nonnenmann regards Huber as a political composer with aesthetical intentions. His work is determined by three constants: secularity, a critical approach to tonality and material combined with a strong sense for modernity and tradition and the poetry of Friedrich Hölderlin.¹⁴ John Warnaby also counts repetitive actions, importance of theatrical dimensions, and basic gestures such as breathing, among the distinguishing characteristics of Huber's music.¹⁵ Huber's work is also characterized by a thorough research of both the history and theory of music. His theoretical writings present innovative analyses of works by Bach, Mozart, Beethoven, Berg, Webern and many others. In his essay "Mund und Atem als Material und Sinn",¹⁶ Huber addresses a connection between Language and Music which can be described as very human and immediate. Breath is not only the carrier of voice; it is also a metaphor for life. The moment in which the human breath stops is the end of life. This image is widespread in German poetry, especially in the works of Paul Celan, who introduces the term "Atemwende", to describe the brief moment prior to inhalation, constituting the beginning and the end of the breath cycle. This moment also symbolizes the birth of language. In the essay, Huber refers to an aria by Mozart in which the breathing points are naturally integrated in the music to show inner, "human" processes. Mozart's "Cavatine" from Figaro further shows breathing as something "genuine" and "honest". The inner self cannot lie yet the mouth can facilitate the production of an infinite range of deceptions. Huber considers many of his orchestra works as breath-pieces.¹⁷ For Huber, the rhythm of breathing represents a link between the inner and exterior worlds. In his solo pieces, the players are often physically challenged and the quality of sound that is added to the instrumental sound through the strain is intended to add a more genuinely human element to the artistic performance.

¹⁴ See Rainer K. Nonnenmann: Von der guten Verwirrung. Zum Themenschwerpunkt Nicolaus A. Huber. In: MusikTexte 108, 2/2006, p 3.

¹⁵ See Warnaby 1995, p. 22.

¹⁶ See Nicolaus A. Huber: Mund und Atem als Material und Sinn. In: Durchleuchtungen. Texte zur Musik 1964-1999. Editor: Josef Häusler. Wiesbaden: Breitkopf 2000, p. 274-278. Later quoted as *Durchleuchtungen*.

¹⁷ See Ibid. , p. 276

The first section of this paper provides an introduction to Huber's aesthetical concepts and gives an insight into the use of language in his compositions. First, the element of politics in his music will be looked at closely and shall be related to his essay "Kritisches Komponieren" from 1972. Then Huber's innovative concept of "Konzeptionelle Rhythmuskomposition" will be discussed. The subject then will be opened up to the investigation of the role of language and speech in pieces that are composed as conceptual rhythm compositions. After addressing Huber's thoughts about tonality, the last part shall be dedicated to two central figures from German Literature and who have been very influential in Huber's theoretical writing and composition. After introducing techniques used in Brecht's epic theatre, the poet Friedrich Hölderlin will be discussed. One of his poems will be presented in an analysis by Huber to illustrate similarities in the use of materials between composer and writer.

The second part of the paper will deal with Huber's treatment of the flute. Huber's use of the flute in his pursuit of a personal musical language will be described, including advice for performers of his music. The concepts introduced in the first part of the paper will be applied in a practical sense to the individual pieces. Huber's theoretical writings and recent musicological analyses will be taken into account as far as is available to the time of writing. The works composed with a literary background will be discussed in relation to the presented text.

The conclusion speculates on future investigation into the topic. The bibliography mainly includes essays about Huber's music, but also names sources of interest about writers such as Friedrich Hölderlin and Gottfried Benn. Translations of Huber's essays "Kritisches Komponieren" and "Über konzeptionelle Rhythmuskomposition" are appended, along with the – not yet published – program notes to "Die Leber des Prometheus" and "Leggiero mit Weissglut".

CHAPTER 2: NICOLAUS A. HUBER'S COMPOSITIONAL STYLE

2.1. Huber's Critical Composition

The development of Huber's concept of "critical composition" can be related to Nono, with whom Huber studied between 1967 and 1968. Nono's teaching encouraged Huber to look for a more thorough-going means of eradicating tonality; this involved an investigation of psychology in order to understand human response to a particular sonority or rhythm. This further tied in with the radical political tendencies of the time and an obvious consequence for the avant-garde composer was to adopt the ideas of Marx and Lenin. According to John Warnaby, Nono encouraged this political awareness and as a result, in the following years, Huber became associated with left wing organizations and joined various projects in Germany and South America. He became interested in working-class culture and designed pieces for venues other than traditional concert halls, such as factory buildings.¹⁸ In 1972, Huber published an essay on his concept of "critical composition", a stance which challenges audience and composer alike towards "critical" interpretation. The term is derived from the Frankfurter critical theory, developed by Horkheimer, Adorno and Marcuse. The term "critical" aims for an exact historical analysis of existing musical relations and their change over time. Huber relates tonality to C.G. Jung's psychoanalytical archetype theory¹⁹ and views tonality as something profoundly human:

"Critical composition representing a form of analytical composition does not only produce music but also provides information about music. *New* music says something *about* music. However, that only makes sense if expression of human nature is included. A dialectic conscience is an unalterable condition. If a human being acts musically, he or she obeys the conditions of musical material, but it would make no sense to say that he or she would suddenly act in a different manner apart from that. The radicalism in this concept surfaces exactly

¹⁸ See John Warnaby: *The Music of Nicolaus A. Huber*. In: *Tempo* 57 (224), Cambridge: 2003, p. 23. Later quoted as *Warnaby 2003*.

¹⁹ See Rainer K. Nonnenmann: "Arbeit am Mythos". *Studien zur Musik von Nicolaus A. Huber*. Saarbrücken: Pfau 2002, p. 11. Later quoted as *Nonnenmann 2002*.

where Marx portrayed it: *The root of the human being is the human being itself.*"²⁰

Huber states that the problems in new music are not questions of technology or material but questions of society and human nature. He states: "The difficulties in music are expressed in the difficulties of human and social reality and not only in alienated spheres of music."²¹ In this statement Huber positions himself against the generation of the Darmstädter Schule. He recognizes that elitist Marxism is an inadequate tool to deal with the changing political and cultural landscape. Even "cunning avant-gardism"²² has no place in Huber's concept of seeing music as something deeply human which cannot be alienated in a purely rational technique of composition. Analysis and composition, but foremost the process of listening, are carried out by human beings therefore they demand to be seen as a reflection of human reality. About the conditions for critical listening, Huber writes:

"The concert hall no longer provides a suitable atmosphere for listening to, and involvement with, such (critical) music. [...] This atmosphere is characterized by a culture industry that dispels any ambition to *work*. In our case, absorbing music entails critical listening and critical analysis of oneself. No longer is there a star composer; an inventor of finished realities from which he elegantly can retreat, nor an audience demonstrating their apathy through applause. On the contrary, the composer, along with fellow men and women, stands as a worker equally before the problems. These problems, not personal but communal, are ones, which the composer has seen and illustrated but not solved. The relationship between the individual and society is dialectical. Only such work, understood as a tool of determination of human *essence*, will diminish the now existing abyss between people, and only through such work does one live up to one's responsibility towards the human species. Self interest becomes human interest."²³

The strong political conscience motivating these sentiments finds expression in Huber's works and is strongly connected with the use of text or literary references. When one understands the historical conditions of the creative landscape in Germany at the end of

²⁰ Nicolaus A. Huber: *Kritisches Komponieren*. In: *Durchleuchtungen. Texte zur Musik 1964-1999*. Editor: Josef Häusler. Wiesbaden: Breitkopf 2000, p. 40. Translation see Appendix A. Later quoted as *Kritisches Komponieren*.

²¹ *Ibid.*

²² *Ibid.*, p. 41.

²³ See *Ibid.*, p. 41f.

the sixties, Huber's argument for the use of text makes sense. He positions his work in between oppositional elements such as emotion and ratio, affirmation and negation, simplicity and complexity. He does not use these extremes as radical opposites but relates them one to another in a dialectic tension. His music, like Brecht's epic theatre, allows several antithetical interpretations for the listener.²⁴ This challenges the listener to listen "critically", maintaining reflection on the result. Huber stresses the use of text in composition as a valuable tool, if the text functions as a kind of "security precaution", that prevents the music from being misunderstood. On the same time, however, he underlines text as non-essential for the understanding of a musical piece as the music possesses the power to stand out on its own. In the following, he argues the common avant-garde opinion that text should not be present in composition, hence the problems should exclusively be treated within the compositional medium. Music composition as a communicational art form should not be restricted by governing aesthetical opinions:

"The *one* who aims to solve the problems, naturally the human problems, from the root, cannot be prescribed or allowed agency by the governing opinions but only by his or her *own* dialectic radicality, thus determining how music or new music should be written. In doing so he or she is dependent on the help of critical listeners. However, such help only makes sense if critical listeners are prepared to focus on themselves as much as on what is meant for their fellow men and women. Listener and composer, but also non-listener and non-composer have to go through this process of working *together*."²⁵

2.2. The Role of Speech Model in Conceptual Rhythm Composition

With the composition of Darabukka for piano in 1976, Huber introduces a new aesthetic model. This technique, which he later names "Konzeptionelle Rhythmus Komposition" is both a compositional and communicative technique that presents a possibility for opening music to a multitude of cultural manifestations. On one hand, composition as rhythm composition derives from a generally binding bourgeois heritage and the achievements of the working class with its specially cultivated popular culture. On the other hand it is a compositional technique in which the rhythm, standing out in the foreground, binds and directs all musical phenomena. Pitch becomes primarily a supporter

²⁴ See Nonnenmann 2002, p. 8.

²⁵ See Kritisches Komponieren, p. 42.

of rhythm and the technique favors a new emancipation of sound.²⁶ Elements of rhythm and duration are pulse, tempo, meter, accent pattern, duration, rhythmical figure, internal articulations of individual sounds. Each of these elements can be treated separately but a composer can not deny their interdependence. To enable to perception of one single quality, it is necessary to isolate it from the others and create an emphasis on a single element. This allows for a countless number of expressive possibilities that are always somewhat connected to the original rhythmical idea. In his radio debate with Hans Heinrich Eggebrecht, Mathias Spahlinger addresses Huber's rhythm composition which can also be seen as a form of modulation of rhythm. Spahlinger understands it as a development of variation in rhythm. The developing variation – in contrast to the traditional variation – would change the original figure to a second one and the second one into a third one that has no more to do with the original figure. The original figure (Gestalt) is turned into an open form, a principle of principles without principle used on the area of rhythm. This corresponds well with the principle of atonality, and conceptual rhythmical composition can be seen as the liberation of rhythm analogous to the liberation of sound exemplified by atonality.²⁷

Huber's solo piece for oboe, "Vor und zurück" is an example for the use of aperiodical elements in conceptual rhythm compositions. An original rhythmical form is transformed into another appearance of time, a process that questions the meaning of time. Time is not a medium in which things simply reoccur, but a medium characterized by transition and change.²⁸ At the beginning of the piece, two elements, short – long, are altered in length and number until there are only short notes left which gradually develop

²⁶ See Nicolaus A. Huber: Über konzeptionelle Rhythmuskomposition (1983). In: Nicolaus A. Huber. Durchleuchtungen. Texte zur Musik 1964-1999. Editor Josef Häusler. Wiesbaden: Breitkopf 2000, p. 214. Translation see Appendix A. Later quoted as *Konzeptionelle Rhythmuskomposition*.

²⁷ See Geschichte der Musik als Gegenwart. Hans Heinrich Eggebrecht und Mathias Spahlinger im Gespräch. Edited by Heinz Klaus Metzger and Rainer Riehn. In: Musik Konzepte. Die Reihe über Komponisten. Sonderband. December 2000. Munich: text und kritik 2000, p. 93f.

²⁸ See Ibid, p. 94.

into long – short with a new musical character. Also the phenomenon of body rhythm is applied to this example by transforming the instrumental rhythm into the rhythm of the stamping of the player's foot. Rhythm becomes an influential element in sound color. The physical strain of the exercise expresses itself in the physical strain in the player's lips, breath and hands, bestowing the tone with a unique individual "human sound color".

Huber also relates his concept back to Brecht's poetic theory. For Brecht, irregular modulation of speech rhythm was a method of escaping the lullaby effect of conventional poetic rhythms. As a result, the content of the words was increased by the speech like gesture expressed in the rhythmical model. To be an unmediated carrier of expression, language has to completely follow the conduct of the speaker. Brecht had been influenced by the observation of speech choirs in their creation of irregular rhythms. He describes a gathering of proletarians marching through the noble districts of West Berlin shouting the sentence "Wir haben Hunger!" (we are hungry). For Brecht, through the aperiodic organisation (long – long – long – short – short) of the chant, the words became incisive.²⁹ In "Vor und zurück", this so called "speech rhythm" also plays an important role.. The piece is about rhythms, associated with political slogans using calls and paroles in pitch, proportional number of attacks and gestural impulses. This method of concrete "musical denomination" can even include songs of practical origin. In the oboe piece the speech rhythm is followed by a double trill, executed with both hands, similar to a roll on a snare drum and within the same pitch and counter motion of the tongued articulation, both changing towards a special version of the dotted rhythm in the sense of long – short.³⁰ This example illustrates well Huber's use of literary quotes in his compositions. The quotes are reduced to their rhythmical skeleton and appear somewhat as voices from another dimension. The slogans are perceived as being significant through the presentation of their rhythm; however, their meaning can not be detected without reference to the actual words for example in program notes. The composition "Disapperances" from 1995 is another example for this specific use of text and will be interpreted in the chapter about fragmentation. Also the analyses of "O dieses Licht" and "Offenes Fragment" will focus on this compositional aspect.

²⁹ See *Konzeptionelle Rhythmuskomposition*, p. 221.

³⁰ See *Ibid*, p. 222.

2.3. Literary Influences in Huber's Work

After having studied with Nono in Venice, Huber studies the socialistic writings of Marx, Engels, Lenin, Lukacs and Kosik and the compositions of Hanns Eisler. He also regains interest in Brecht. The epic theater, the effect of alienation, identification between public and actor and many other aspects of Brecht's theory opened new paths for Huber's compositions. In an interview with Albrecht Dümpling, he mentions the focus on contrasting subjects, aperiodicity, spiral movement of thought, rhythm, contrast as shock effect, gestical elements in music, simple expression of complex content, ornamentless language as his compositional techniques deriving from Brecht. During his work with the independent theatre company "Dampfmaschine" he naturally turned to techniques introduced by Brecht for their cultural programs. For Brecht, the effect that music has on the audience was very important. Huber sees this in a more dialectic way. He states, that an aesthetic deriving from an effect orientated origin would be wrong, because uncontrollable. Composers rather need to focus on the adequate expression of content. If both are objectively understandable elements, an effect may be created but it is up to the listener to realize which may or may not be happening.³¹

Another German author and poet very important for Huber's music is Friedrich Hölderlin (1770-1843). The reception of Hölderlin's writings is very important to contemporary German artists, while during his lifetime until decades after his death his poetry was not very much appreciated. His style is characterized by an intensive poetical language free from ornamental decoration, an experimental use of metaphors, and the overcoming of conventional theory. In these qualities, Hölderlin might be seen as the first representative of modern German poetry, but he still manages to follow general tendencies of his time such as Philhellenism and Jacobinism as well as the enlightenment ideas of Rousseau and Goethe. Reasons for the wide range of Hölderlin reception in contemporary art may be the fact that a complete Hölderlin edition has only become available in 1943, soon starting a Hölderlin renaissance, but also his central position in German literature history might be an interesting factor: he entertained friendships with several generations' central figures in German literature such as Schiller, Goethe, Fichte, Herder and Hegel and

³¹ See N. A. Huber and Albrecht Dümpling: Die Erfahrung Brecht, ein hilfreiches Erbe. In: Durchleuchtungen, p. 317f.

was a role model for the following generation of writers, such as Ludwig Uhland and Eduard Mörike, who came to visit him shortly before his death. Also, he was a skilled historian with great insight in Ancient Greek art. Another motivation for the use of Hölderlin texts in contemporary music might be the abuse his writings suffered through the Nazi regime. In a contemporary context, the poems reflect the abuse they suffered, as well as the propaganda industry in which they took part. Their use in new music can be seen as a key to a different level of dealing with the past.

Nicolaus A. Huber provides an analysis of the Hölderlin poem "Der Herbst" in his essay "Plaudereien und Beobachtungen. Über einige Beziehungen zu Johann Sebastian Bach und Friedrich Hölderlin", which he uses in his composition "Eröffnung und Zertrümmerung (1992).

Der Herbst

Die Sagen, die der Erde sich entfernen
Vom Geiste, der gewesen ist und wiederkehret
Sie kehren zu der Menschheit sich, und vieles lernen
Wir aus der Zeit, die eilends sich verzehret.

Die Bilder der Vergangenheit sind nicht verlassen
Von der Natur, als wie die Tag' verblassen
Im hohen Sommer, kehrt der Herbst zur Erde nieder,
Der Geist der Schauer findet sich am Himmel wieder.

In kurzer Zeit hat vieles sich geendet,
Der Landmann der am Pfluge sich gezeiget,
Er siehet wie das Jahr sich frohem Ende neiget,
In solchen Bildern ist des Menschen Tag vollendet.

Der Erde Rund mit Felsen ausgezieret
Ist wie die Wolke nicht, die abends sich verlieret,
Es zeigt sich mit einem goldnen Tage,
und die Vollkommenheit ist ohne Klage.³²

Autumn. The stories about the returning late spirit, which distance themselves from earth, turn to mankind and we learn many things from the time that quickly is consumed. The images of the past are not left behind by nature like the passing of days in high summer

³² Friedrich Hölderlin: Die Gedichte. Sämtliche Gedichte und Hyperion. Editor: Jochen Schmidt. First Edition 2001. Frankfurt/Main: Insel 2001 (= Insel TB. 2796), p. 463. Later quoted as *Hölderlin*.

autumn returning to earth and the spirit of showers is found in the sky. Soon, many things have ended, the farmer who has been ploughing now awaits the joyful end of the year and in such images the human's day is fulfilled. The earth ball, ornamented by rocks, is not like the cloud getting lost in the evening, it is manifested through a golden day and the perfection remains without lamentation.

Huber first addresses the formal aspects of the poem. The form appears very simple (four stanzas, four lines each, rhymes that follow simple A-B patterns), but with the number of syllables a certain complexity is introduced. Lines consist of either eleven or thirteen syllables. This combination is very common for the late Hölderlin poems. The rhythmic effect is unique. The lines gain an aperiodic quality and through the modulation of syllable numbers through the lines Hölderlin achieves an openness to apparently simple patterns. The edges of the structure are blurred by the simple pairing of rhymes. Then, Huber analyses the distribution of nouns and verbs. The nouns are important for the vivid images of the piece and their accumulation adds a sense of direction and motion. While the second and third stanza notably show an increase in the distribution of nouns, the fourth stanza seems to slow down a little. Especially in combination with verbs, the lines gain a feeling of motion that only is restricted by the autumn landscape.³³ This thorough mathematical analysis of apparently simple aesthetical structures is also important for Huber's music. If the Hölderlin poem is thus dissected into its single components the attentive reader may find a structure evoking an image of autumn leaves in motion, adding a new level of understanding to the obvious meaning of words.

In "Die Zeit ist Buchstabengenau und Allbarmherzig. Zu Hölderlin in meinen Kompositionen", Huber provides an overview of his Hölderlin inspired compositions. However, he stresses, that his eleven Hölderlin compositions, originating from different work periods between 1969 and 2000 follow a wide range of additional compositional ideas and that they should not be restricted in their interpretation to their connection with Hölderlin. The compositions are "Versuch über Sprache" (1969), "Turmgewächse" (1982/1983), "Go Ahead" (1988), "Herbstfestival" (1989), "Offenes Fragment" (1991), "Eröffnung und Zertümmerung", "An Hölderlins Umnachtung" (both 1992), "Ohne

³³ See Nicolaus A. Huber: Plaudereien und Beobachtungen. Über einige Beziehungen zu Johann Sebastian Bach (und Friederich Hölderlin). In: MusikTexte 108, 2/2006, p. 58f.

Hölderlin" (1993), "Don't fence me in" (1994), "Als eine Aussicht weit" (1996) and "Ach das Erhabene" (1999/2000).³⁴ In chapter three, a short analysis of three of the above pieces and the literary quotes that they present will be attempted.

2.4. Fragmentation as an Aesthetic Approach

In order to gain a deeper insight into contemporary aesthetics a brief introduction to another common feature in contemporary art should be provided. The technique of fragmentation is frequently used in contemporary art. It may derive from the postmodern overflow of information and was introduced by the French symbolist Stéphane Mallarmé. Also, it was thematized by the theoretical school of deconstruction (Derrida). In *La Musique et les Lettres*, Mallarmé focusses on the poetic quality in music. He turns to Aristotle and resolves the distinction between the two art forms music and language and refers to the origin of art as the *idea*. To answer the question on how art works, he finds a connection with nihilistic mysticism in which true beauty can only be through Nothing.³⁵ In his works, gaps are naturally incorporated in the text. The absence of text could be filled by the creative reader with a wide range of words or meanings. Fragmentation can thus be seen as a key to opening the "polyphonic" meaning of a piece of art: A fragment is a part of something that once originated from a whole unit. If this fragment is left vulnerable for things to be added or removed, as for example the title "Offenes Fragment" suggests, then it is no surprise that it questions the concept of unity of the whole which was present beforehand. Looking at a musical artwork (whose nature is strongly connected to time) could mean to question the relationship between past, present and future. The words presented in the fragment can be likened to as cells, bearing the original DNA of the text, but further presenting other possible connotations of the words. Because of this connection, the fragments at the same time may be seen as referring to (all) other original works of

³⁴ See Nicolaus A. Huber: "Die Zeit ist buchstabengenau und allbarmherzig". Zu Hölderlin in meinen Kompositionen. Part 1. In: *Dissonance* 76, 8/2002, p.4-13 and Part 2. In: *Dissonance* 77, 12/2002, p. 4-15. Later quoted as *Huber 2002*.

³⁵ See Stéphane Mallarmé: *La Musique et les Lettres*. In: *Oeuvres complètes*. Hrsg. von Henri Mondor und G. Jean-Aubry. Paris: Gallimard 1945 (= Bibliothèque de la Pléiade. 65), p. 649.

art.³⁶ The use of the word "und" in this piece for example evokes a never ending chain of associations in its pure lack of specific meaning. Countless layers of connotation create a web-like background to the music written to accompany the fragmented text.

This technique is an essential dimension of all art forms in post-war Germany. After Adorno's famous quote, that it would be barbarian to write poems again after the holocaust, artists struggled to find a new artistic language. It had to be a new language that could set them apart from the past whilst still incorporating the memory of the past: one that could deal with the past and present in its entire impact without neglecting the smallest detail of personal history. Fragmentation became an important tool in this quest. In "Offenes Fragment", Huber even cites this technique explicitly in the title. Even though this piece is not directly related to the political past, that past is still incorporated into the work and therefore gives the piece the right to exist as an art form.

In "Disappearances" (1995) for solo piano, Huber thematizes such absence. He juxtaposes Hölderlin's Poem "Der Zeitgeist" and Paul Celan's "Tenebrae".³⁷ Whilst the Hölderlin text stands in the tradition of the baroque "vanitas" idea, the Celan poem adds a crucial political dimension to the work. John Felstiner provides a translation of the text:

Tenebrae

Near are we, Lord,
near and graspable.
Grasped already, Lord,
clawed into each other, as if
each of our bodies were your body, Lord.
Pray, Lord,
pray to us,
we are near.
Wind-skewed we went there,
went there to bend
over pit and crater.
Went to the water-trough, Lord

³⁶ See Jacques Derrida's essay *Schibboleth* In: Paul Celan. Edited by Werner Hamacher und Winfried Menninghaus. First Edition. Frankfurt am Main 1988 (= Suhrkamp TB. 2083), p. 61-80.

³⁷ See Stefan Amzoll: "Ich bin ein Bewunderer des Seins". Über Geschichte und kritisches Komponieren im Werk von Nicolaus A. Huber. In: MusikTexte 108, 2/2006, p. 32f. Later quoted as *Amzoll 2006*.

It was blood, it was
what you shed, Lord.
It shined.
It cast your image into our eyes, Lord.
Eyes and Mouth stand so open and void, Lord.
We have drunk, Lord.
The blood and the image that was in the blood, Lord.
Pray, Lord.
We are near.³⁸

The poem focusses on the human loss in concentration camps and gas chambers. At the end of the piece, a reciting trill-voice intones the word rhythms of the Celan poem. The poem is part of Celan's collection *Sprachgitter*. As underlined by Whittall³⁹, the sentence "Bete zu uns, Herr" (Pray to us, lord) can be seen as the fundamental inversion of faith and religious belief. Possessing these voices in a purely rhythmical context but without the actual words displays a very haunting quality. The fragmentary use of the poem adds another perspective to the work. The creative listener can decide personally how far he or she wants to go in a possible interpretation. The poem is present and can sometimes be heard. As Huber expresses: " I do think that this was part of it, and sometimes I hear it in single moments of the score, but this is certainly a personal interpretation. Everyone would hear it in a different way".⁴⁰

³⁸ John Felstiner: Paul Celan. Poet, Survivor, Jew. Nota Bene: Yale 2001, p. 101.

³⁹ See Arnold Whittall: Musical Composition in the Twentieth Century. New York: Oxford University Press 1999, p. 90.

⁴⁰ See Amzoll 2006, p. 33.

2.5. Tonality

Thomas Strässle understands Huber's use of tonality in a communicational context. Tonality is more than a principle of musical organization, but a carrier of an elemental intent of expression.⁴¹ Huber sees interesting tonality aspects in Debussy's music. Tones create a larger context throughout Debussy's preludes. This also applies to harmony because the tones are not disciplined by thematical elements. They seem totally free in the speed of their appearance, length and rhythmical structure.⁴² Hanno Ehler adds the title "Tonpunkte auf Netzlinien" to this statement by Huber. He states the focus on the development of single notes in Huber's recent compositions. The appearance of certain notes in distributed over certain moments throughout the piece creates some sort of network, describing a structural aspect of the piece. The tonal observations are not connected to harmonic functions, and are not understood as tonal centers but as acoustic points with their own gravitational force, that does not derive from a traditional tonal aspect. The connection between the centers are the main interest of the composer, as well as their surroundings, repetition and varied reoccurrence. Single tones have to power to create centers of sound that may or may not be reached again in the course of the piece. Another important element in this discussion is the use of lines in music. Tones are connected through lines and mark fixed points that still have the power to stay mobile and flexible. The relations between tones create a multi-dimensional structure. Huber opens a wide window of opportunity in which the tones may interact freely. However, this does not resemble an aleatorical process. The flexibility and openness is a consequence of poignant observation of tone properties and their structural contexts.⁴³ This musical concept relates to poetical experiments such as pursued by Paul Celan in "Sprachgitter", where the words are connected through a tangly network of their connotations resulting in a multi-layered aesthetical structure.

⁴¹ See Thomas Strässle: "Der ganze Sinn des hellen Bildes lebet wie ein Bild". Zu Nicolaus A. Hubers Hölderlin-Trio für Flöte, Viola und Harfe. In: *Dissonance* 70, 8/2001, p.14. Later quoted as *Strässle*.

⁴² See Hanno Ehler: "...ein bisschen minipolitisch..." Zu einigen jüngeren Kompositionen von Nicolaus A. Huber. In: *MusikTexte* 108, 2/2006, p. 40. Later quoted as *Ehler*.

⁴³ See *Ibid*.

CHAPTER 3: HUBER'S COMPOSITIONS FOR FLUTE

3.1. Use of the flute: extended techniques as a language of sound

The acoustic similarities between the sound of the flute and the human voice, is an important tool for expression in Huber's work. As a flutist, the musician has many possible ways to imitate linguistic models. The sound of human breath – in both directions and their connotations – are the most immediate element of the tone color. As previously mentioned, in Huber's music language, rhythm and repetition become parameters which can open music to another level of interpretation and understanding. Huber's music provides the listener with a wide range of extreme sound colors as well as detailed transitional types of sound. Huber uses theatrical elements, quick transitional passages between single sections dedicated to a certain quality of sound, return to traditional notational concepts or show the rhythmical structure as a consequence of human breath. All in all it can be said that the quality of the flute sound reflects a wide range of characters in which Huber takes a special interest in his compositional style. The acoustic principles are simple. The embouchure shapes the airstream towards the edge in the headjoint and, depending on the shape of the airstream, a different tone or color can be produced. Because the tone is produced in a relatively free way, there are many possibilities to influence the tone or to expand the instrument's possibilities of sound production.

As an example for Huber's use of the flute, the extended techniques in his solo piece should be investigated further, since Huber's ensemble pieces basically follow the same language. The piece "First play Mozart" plays with a variety of sound colors. Huber notates in a very exact way and differentiates between subtlest changes of sound. He uses four different sources of sound production and varies them. First, there is an airy sound, created by a exact described position: *Air noise with minimum tone; should yield a "warm noise", not a bright hiss. The embouchure is "normal" and the mouth-hole turned somewhat outwards (except when otherwise indicated). Hold the instrument low, to the right, diagonally to the front and away from the body. The fingerings influence the tone color.*⁴⁴ The second basic sound resource is "distant" sound: the player blows on the edge of the mouth-hole from a varied distance (from 0 to 8 cm): *Blow at a distance of about 8 cm or 4 cm (etc.) from the mouth-hole. Direct the airflow exactly on the edge or keep it there. The*

⁴⁴ N. A. Huber: First play Mozart. Edition Breitkopf 9094, Performance Notes, Notation.

*lips are tensed normally. Avoid all air noise arising in and escaping from the mouth. The fingerings clearly affect the tone color.*⁴⁵ This technique naturally has a ghostly character. It also enables a different kind of crescendo/decrescendo and adds a theatrical aspect to the performance, because the movement of the player's hands corresponds to the change of sound. The third quality is the sound created by directly blowing into the mouth-hole: *Close the mouth-hole and blow directly into the tube. The fingerings affect the tone color somewhat less.*⁴⁶ For this sound color, the position of throat, tongue and lips is essential. Without enough resistance, the phrases cannot be sustained. Huber gives exact directions on which vowels or consonants he wishes the sound to emulate and also varies the technique in how open/closed the mouth-hole should be. The special quality with this technique however, is the possibility to breath in through the flute or breath out trough the flute. This gives a wide field of compositional possibilities and, having previously discussed the importance of breath as a symbol in Huber's music, is a tool to open the music to an immediate "human" understanding of sound. Also, Huber varies the directions from which the mouth-hole may be opened up; the movements of the hands representing another theatrical event throughout the piece. Besides these new types of sound, he works with traditional sound in an experimental way. More traditional types of extended techniques, through the use of special fingerings, harmonics and percussive elements are widely used. The percussive element to hit the mouth-hole with the left index finger must be mentioned. Another theatrical element is Huber's use of a spiraling movement while playing sustained notes: *In the given time-frame, "reel" back and forth with the flute in various directions, horizontally and vertically, holding it in both arms while playing in a moderate, irregular tempo. Make soft, round motions, which help to color the sounds in an irregular and continuous (internal) manner.*⁴⁷ This adds an indeterminate element to his music since the execution of this technique will be found to be different from player to player. In addition to this, Huber's notation in articulation is very exact. He uses different consonants to start tones and further varies them throughout. He differentiates between h, d, t, b and p as well as ph, dh, th etc. and uses terms like narrow/wide mouth cavity or

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

further differentiations. Not only a diverse musical vocabulary is important for understanding and playing Huber's music, but an ability to gradually transit from one technique to another or several others is essential.

3.2. La Force du Vertige (1985)

John Warnaby links this piece to the private emotional world which is expressed in "Nocturne" as opposed to Huber's political compositions.⁴⁸ In "La Force du Vertige" for small ensemble (flute/piccolo, clarinet, violin, violoncello and piano), Huber responds to texts by Jean Paul Sartre and André Glucksmann regarding vertigo. In 1985 he writes: "vertigo is a strange confrontation with one's identity and possibilities. Sartre describes it as not so much fear to fall than to dive down, while Glucksmann interprets it as fear for the person that one is becoming within a moment. To be drawn away from one's possibilities to other ones, to fall down, was the experimental state of my emotions during the composition of this piece. This may be heard in the expression of textures, composition of volumes, and often shifted identity of intervals. This may be especially strong in a texture of the first part, *haunting figures*, that I could only shake off after writing the piece down. [...] Better than vertigo is action!"⁴⁹ The first part of the piece is characterized by clusters, interrupted by interjections in all parts, tremolos, trills and harmonic fingerings. In bar 60-76 a highly percussive fortissimo section can be heard. All instruments follow the same rhythmical pattern and play with "enormous effort"⁵⁰ Bar 77-97 returns to calm cluster chords, while bar 98 represents the start of the "haunting figures" in the flute part. The tones should be pronounced, pushed out, pointedly like syllables.⁵¹ Six models of "haunting figures" are introduced and repeated. This section is followed by six cluster chords on the piano. In bar 108, piccolo and clarinet play a figure that is derived from Schubert's "Nacht und Träume" in the top register followed by a short section of sustained sounds in the various

⁴⁸ See John Warnaby, 2003, p. 29.

⁴⁹ See Nicolaus A. Huber: *Durchleuchtungen. Texte zur Musik 1964-1999*. Editor: Josef Häusler. Wiesbaden: Breitkopf 2000, p. 362.

⁵⁰ Nicolaus A. Huber: *La Force du Vertige*. Breitkopf Kammermusik-Bibliothek 2197, Performance Score, p. 7.

⁵¹ See *Ibid*, p. 9.

instruments. The second half of the piece is characterized by interchanging textures and rhythms. At times, rhythms become more apparent and resolve back into texture.

3.3. Offenes Fragment (1991)

Nicolaus A. Huber composed the piece "Offenes Fragment" in 1991 as a commission by the ensemble "l'art pour l'art". The piece, written for soprano, flute/piccolo, guitar and percussion uses two different types of text. As Volker Blumenthaler points out, the title presents a juxtaposition of opposites.⁵² Also the selection of text that Huber uses for this piece reflects this idea: Huber quotes lines of Kitty Kelley's book "His Way: The unauthorized biography of Frank Sinatra" (New York 1986) and fragments of a poem by Hölderlin "Der Winter". Huber uses these two texts in connection with one another: The juxtaposition of a removed experience of nature in the Hölderlin text and the everyday language in the Sinatra biography creating a different type of nature of hysteria and violence to find its musical counterpart in a clash of disturbing sound effects and wide lyrical lines. The Hölderlin text is quoted in very short fragments of the text in the soprano line, leaving out the other syllables, only to be recreated in a musical pulse that must bear the rest of the poetical lines in the instrumental part of the music. The five fragments of the Sinatra poem are incorporated into the Hölderlin lines. This "fragment to fragment" technique creates an open composition, in which the listener is challenged to find his own perspective. The fragments thus cooperate to lead the listener out into the open. The Hölderlin poem on which "Offenes Fragment" is based reads as follows:

Der Winter

Das Feld ist kahl, auf ferner Höhe glänzet
Eer blaue Himmel nur, und wie die Pfade gehen
Erscheinet die Natur als einerlei, das Wehen
Ist frisch und die Natur von Helle nur umkränzet.

Der Erde Rund ist sichtbar von dem Himmel
Den ganzen Tag in Heller Nacht umgeben,
Wenn hoch erscheinet von Sternen das Gewimmel
Und geistiger das weit gedehnte Leben.⁵³

⁵² See Volker Blumenthaler: Der Weg ist steinig. Zu "Offenes Fragment" von Nicolas A. Huber. In: MusikTexte 108, 2/2006, p. 54. Later quoted as *Blumenthaler*.

⁵³ See Hölderlin, p. 469.

Winter. The field is bare, on far away heights only shines the blue sky and as the paths go, nature seems as one, the breeze is fresh and nature is only crowned by brightness. The earth ball is visible from the sky, the whole day surrounded by bright night when from the stars the chaotic movement seems higher and the widely stretched life more spiritual.

The written words or, rather, sung out words in "Offenes Fragment" are: *glänzet und ist frisch / Nacht / und / geistiger / das weit gedehnte Leben / Sternen*. The vicinity of the words *Nacht / und / geistiger* in Huber's fragmentation evoke the German phrase "geistige Umnachtung", a word commonly used for Hölderlin's mental condition and with reference to his death. The juxtaposition of this line to the line *weit gedehntes Leben* presents opposition, not created by Hölderlin but Huber himself and may be looked upon as a statement describing a general interest in Hölderlin's writings starting after the Second World War and through the turn of the century.

The five quotes from the Sinatra biography, incorporated in the Hölderlin lines, represent a fierce counterpart to the large and calm Hölderlin verses: *The shame that Frank carried over his mother's abortion business intensified when he moved to Garden Street. [...] Dolly loved to sing and managed to do so at political beer parties every Sunday night. [...] I am flying high, kid! [...] The dozen girls we hired to scream and swoon did exactly as we told them. But hundred more we didn't hire screamed even louder. Others squealed, howled, kissed his pictures with their lipsticked lips... It was wild, crazy, completely out of control. [...] "I've still got scars all over my head from that fight and if you put a nickel in them, they will all play Sinatra's songs" ... "The air was volatile and violent around him all the time."*

The piece starts out with the first Hölderlin line *Auf Ferner Höhe glänzet*. The syllables of the this text are clearly perceivable when looking at the score whilst listening to the piece. Even though Huber does not set the text to music in the romantic concept of *Vertonung*, the juxtaposition of *kahles Feld* and *glänzende Höhen* can be followed by the use of the flute and the guitar playing flageolet-notes, mellow in appearance. In the soprano line of *glänzet*, Huber introduces the fourth as an interval which frequently reoccurs throughout the piece. An answer to the question why this piece had to be circling around fourths can only be guessed. A possible answer would be that the fourth is an interval historically used by hunters (natural interval on the horn). This hunting allegory may lead the listener to think about the juxtaposition of man versus nature. This also is reflected in the oppositional

quality in the choice of text. In this instance, it is an almost perfect fourth (only augmented by a quartertone) on the end of the word *glänzet*.

Bar 6 presents a guitar motive labelled *Sirene* meaning "siren". This figure occurs four times throughout the piece and even though it is barely audible, it somewhat divides the piece into parts. It can be perceived as an introduction into new sections. This subject comes up in bar 6, 35, 55, and 73 and is always followed by a sudden change in sound quality: between bar 6 and 17, for example, the sound gets distorted by the introduction of the first Sinatra quote sung by the soprano in an "ugly sounding voice". It is accompanied by short percussive notes in the balinese cymbals, creating a pulse underneath the text. *The shame that Frank carried over his mother's abortion business intensified when he moved to Garden Street.* The singing style opens up at the word garden and a long flute line smoothes out the edges of the rough sound. As demanded by the composer, the word *Garden* seems to create an aesthetic realm opposed to the violent vocal style beforehand. In bar 17 the music returns to the Hölderlin text. The dominant interval here is the fourth again. The small Japanese gongs (pitched F and B) introduce the fragment *und* (B, a quarter tone flat), underlined by a fourth in the flute multiphonic chord (C-F half sharp) and B-E in the guitar. Bar 21 introduces the second Kelley quote *Dolly loved to sing and managed to do so at political beer parties every Sunday night* underlined by a raising piccolo line and balinese cymbal accompaniment. The soprano line moves around Eb while the flute line rises to an A above, also leaving the listener with the the sound impression of a fourth. The Hölderlin verses starting in bar 29 are introduced as breath sounds in the flute and scratching sounds in the guitar. In bar 30 the tempo increases. The soprano sings out the fourth G-C (*ist frisch*). The syllable count is divided into the flute and the guitar part, hence at this point, Huber covers two Hölderlin lines at the same time: the two verses: *erscheinet die Natur als einerlei das Wehen ist frisch* (flute) and *und die Natur von Helle nur umkränzet* (guitar) present a dialogue broken up only by the agreement *I am flying high kid!* whispered by flutist and guitar player at the same time at bar 32.

Bar 35 starts a new section with the guitar siren. It is followed by an instrumental part which incorporates the voice used as an instrument (singing on vowel "a"). The instruments build up a crescendo followed by a rhythmic guitar solo. This subject is unique in its quality in the entire piece and may be seen as a half way point in the content. Bars 46-49 come up with a percussion solo underlined by *Der Erde rund ist sichtbar von dem*

Himmel ending in a deliberate ritardando section. In Bar 50 the Hölderlin quote continues. This time it is played out by the cymbals: *den ganzen Tag in heller Nacht umgeben*. The musical expression of the word *Nacht* is embedded in a, finally, perfect fourth (Fsharp-B), creating an impression of arrival.

Bar 55 introduces another kind of compositional technique. After the guitar siren the music becomes a rhythmically free section twenty four seconds long, having the soprano reciting the Sinatra Text. It is characterized by three Alarm clocks, going off at shifted times and flutist and guitarist imitating the sound of the bells with their voices. The singer reads the text, obnoxious sound is asked for, and the lines are set in scene in a very theatrical way (*the dozen girls we hired...*). At the end of the text, the 3 alarms are stopped and a percussion solo takes over, using harsh coloured instruments like a washing board, cymbals and bamboo sticks intonating the Hölderlin syllables *wenn hoch erscheint von Sternen das Gewimmel*. In bar 63 the tempo slows down to 50 and the soprano sings (accompanied by flute and guitar in unisono) *und geistiger* in a circle of fifths (A-E-H-Fsharp), with balinese cymbals played with a triangle stick on the lyrics *und geistiger das weit gedehnte Leben*. The circle of fifths is finally broken up into the perfect fourth D-G as a flageolet chord on the guitar.

The siren figure reoccurs in bar 73 and is followed by another instrumental section creating a Tritone in voice and flute (A-Eb) after a korean gong drone in the percussion. 13 seconds of reciting the *I still got scars all over my head* quote in solo voice follow. At the words *Sinatra* and *him* the cymbals create a light accentuation. Bar 80 could be seen as a cadenza-section for all the players. It is loud, characterized by many accents, a tremolo in the guitarist's voice as well as one with a plektron on his instrument. C, C threequarter sharp and C sharp, held with a wild and harshly articulated flute part (notated in sixteenth notes as quick as possible in groups of 5, 3, 4, 7, 11, 12, waving up and down and rhythmically matched by the bamboosticks) coming up ending on a high accented Bb in triple forte in the flute. The three ending parts return to the aesthetics that Huber left off with at the beginning of the piece, but now in a much louder dynamic range (a sustained triple forte F-B in the balinese cymbals and E in the flute) followed by a bar of silence and the return of an "inwardly" sung pianissimo soprano Ab, matched by the flageolet guitar sound a full octave above: *Sternen*. It is no coincidence that the flute's note raises up to the soprano's diminished fourth – which would much rather be heard as a major third by any listener.

Sternen is the accusative plural of *stars*, evoking a sense of direction meaning *towards the stars*, or *from the stars*, as intended in the Hölderlin text. This diminished fourth therefore reaches out into the open not only on a musical but even on a grammatical plane and leads back in its expansion of semantic meaning to the beginning where the first sung word was *glänzet*, it *shimmers* or *shines*.

On one hand, we can see the piece as an outlook on the relationship between human and nature. The Sinatra quotes are pieces of a violent every day life in a metropole, while the Hölderlin verses look at a winter landscape from high above without human influence. The instrumentation that Huber uses in this piece is mostly taken from an indigenous background. We hear Balinese bowls, Japanese gongs, Balinese cymbals, tam tams, bamboo sticks, Korean and Beijing gongs, mixed with western instruments like washing board, guitar and alarm clocks. Voice and flute create a connection between those two types of instruments and different worlds. The singer adjusts his style during the piece. The flute, representing a very old instrument in various cultures, is able to easily adjust to those sound expectations in extended techniques. The reoccurring fourths in the piece would underline this point of view. The frequent use of the fourth, representing hunters as intruders in a natural habitat for the purpose of killing, also connects to the meaning of the *abortion business* at the beginning of the piece. The talk of the *bare and empty winter landscape* setting the piece up for a violent progression.

Blumenthaler also stresses the symbolic meaning of occurrence of the numbers seven and eleven in the piece. Symbolically, eleven may stand for sin, but also for a path that needs to be followed, while seven can be seen as representative of god. These two oppositional meanings also reflect the antithetic quality of the piece that is created by the selection of text.⁵⁴

Above these interpretations, the attempt to change perspectives as shown in Hölderlin's lines, looking at the world or nature, or even one's own life from above, could be seen as a metaphor for Hölderlin's tragic life opposed to his later fame. The passage *widely stretched life* can, from today's point of view, be seen as a reference to the artist's work, which still exists after the writer has long gone. Also, Huber does not omit the critical aspect of the use of Hölderlin poetry in contemporary music. After Auschwitz, a

⁵⁴ See Blumenthaler, p. 56.

poem like "Der Winter" can only be justified when used in a dialectic context. The poem does relate back to history, not only to the 18th century, but also to the abuse of German literature during the Nazi regime. In relation to the violent passages of the Sinatra poetry in the piece, the serenity of the poetic scene is automatically questioned. This question justifies Huber's piece as an artwork deriving from postwar Germany in the tradition of Adorno. Hence Huber himself requests the listeners to find their own perspectives, their own ways into the piece. These two ways of looking at the piece can only be a beginning. Furthermore, even these interpretations turn into paths (into the open) that lead to countless other, perhaps, totally different approaches.

3.4. Don't fence me in (1993)

In the program notes to Don't fence me in, Huber gives several rejected working titles for this trio for flute, oboe and clarinet in B. They are *vom Bleiben der Klänge* (remnants of sound), *vom Bleiben in den Klängen* (remaining in sounds), or *vom bleiben im Klang* (remaining in sound); two Hölderlin quotes: *Daran rief ich, erkenn' ich sie, die Natur, an diesem stillen Feuer, an diesem Zögern in ihrer mächtigen Eile* (this is how I recognize nature, because of this quiet fire, this hesitation in powerful hurry), or *Es ist den Glücklichen so lieb, dies Zögern...* (This hesitation, so dear to the happy one) from Hyperion; as well as: *Mit Luigi Dallapiccola hoch Nono times N. A. Huber* (Dellapiccola to the power of Nono times Huber); *Entgleisung* (derailment) and *Don't fence me in*.

The piece is characterized by eight sections that offer block chords: Bar 1-9, Bar 38-42 showing similar pitch class sets, 69-77 with a higher register and sixteen note pickups, 96-98 fortissimo and trills, 101-104 lower register with trills, 121-124 large leaps between sonorities, multiphonics in clarinet, 152-155 large dynamic shifts and leaps, the section from bar 177 to the end shows unison passages in noise quality. These are interrupted by short outbursts in bars 50-54, 99-100 and 157-166. The piece obscures pulse by offset crescendos and decrescendos coming in and out of the texture.

The titles reflect a connection with tempo. Hesitation, as in the Hölderlin quote, can be seen as slow motion or even a moment of inner dialogue. The contradiction between hesitation and powerful hurry becomes a strong image that can be felt whilst listening to the piece. The importance of sound is another element in understanding what this piece is about. The three instruments are rhythmically often used as one, a technique that Huber

already applied to certain passages of "La force du vertige". This adds an interesting variety of sound color.

The piece is also an example of Huber's dealing with traditional tonality. He incorporates traditions in an alienated way in his music. It becomes part of the composition on a meta level. Cornelius Schwehr focuses in his interpretation on the succession of chords that are used in "Don't fence me in".⁵⁵ He refers to Huber's lecture in Seoul, in which Huber talked about "Einsperrungen" in the compositions of Schubert. The huberism "einsperrung" refers to tones that can be surrounded ("umzingelt") by different enharmonic states and are subject to liberation in different directions. The beginning of "Don't fence me in", the title of which is taken from a Cole Porter Song from the 1930s, introduces two chords, the first one being part of a minor seventh chord (e flat, f, a flat) and the second one being part of a dominant seventh chord (c sharp, g half sharp, a natural). These chords symbolize the aspect of traditional tonality in the piece and may also refer back to the Cole Porter song. The first ten bar phrase introduces five three voiced chords plus a sustained note and a rest. The chords represent five variations of a combination of seconds and fifths, representing a reservoir of chords which are connected by their intervallic structure but which may point, due to their different historic connotations, in opposite directions. The sustained g sharp in the eighth bar refers back to the beginning (a flat) without obvious function in the sequence of chords. Schwehr also comments on the importance of the number seven in the piece. Besides the number of chords in the first phrase, also all tempo markings are multiples of seven (42-140), second durations follow this pattern as well as bar and tone durations.⁵⁶

The end of the piece, characterized by very quiet air sounds (even ppppp) is harshly interrupted in bar 185 where the musicians are asked to produce an explosion of sound by shattering glass, stones or a tower of metal cans, mirrored by an attack on the three instruments, and immediately naturally fading out. This theatrical element gives another level to the performance and is subject to further interpretation.

⁵⁵ See Cornelius Schwehr: *Eingrenzen als Entgrenzen. Beobachtungen an "Don't fence me in"* von Nicolaus A. Huber. In: *MusikTexte*, 108, 2/2006, p. 48.

⁵⁶ See *Ibid*, p. 49.

Jörn Peter Hiekel stresses the piece's intensity and shaping of an expressive inner world standing in an emphatic chamber music tradition.⁵⁷ Ehrler characterizes the piece as a microscopic picture that shows the slightest edges and patterns in the musical structure.⁵⁸ In this piece, the flute is used in an ensemble context rather than a solo instrument. The characteristic sound of the piece is a result of the different sound qualities of each instrument. The explosive sound at the end, suddenly striking the listener can be seen as a counterpart to the sound quality created by the wind instruments.

3.5. First play Mozart (1993)

"First play Mozart" is Huber's only piece for Solo Flute. It was composed in 1993 in collaboration with the German Flutist, Roswitha Staege. In his notes⁵⁹, Huber states that in this piece he does not follow the rules of conceptual rhythm composition but focusses on the subject of repetition. The title does not refer to any specific work of Mozart, but can be seen as an invitation to creative listening: the beginning of Mozart's *Figaro Overture* can be seen as an example of repetition in the process of melody construction. The overture starts with a one bar phrase. The second phrase doubles the first phrase (2 bars) and the third phrase consists of 4 bars. Beginnings and ends of phrases are closely connected, which stresses the evolving distance between phrases. The structure of the figures also shows a system of repetition and elongation in their modification. The first phrase comes up with a motive a, the second phrase introduces a repeated motive b followed by motive a and the third phrase introduces a motive c after repeating motive b, then repeating the sequence of b and c and then introducing the new motives d and e.

As suggested by John Warnaby, Huber reflects the possibilities of repetition⁶⁰ in "First play Mozart". In which disguise can motifs still be recognised in their development? In the performance notes, Huber writes: "It is recommended that one listens to

⁵⁷ See Jörn Peter Hiekel: Das Vertraute und das Verstörende. Zu Nicolaus A. Huber's Komponieren. In: MusikTexte 108, 2/2006, p. 52. Later quoted as *Hiekel*.

⁵⁸ See Ehrler, p. 39.

⁵⁹ See Nicolaus A. Huber: "First play Mozart"(1993). In: N. A. H: Durchleuchtungen. Texte zur Musik 1964-1999. Editor: Josef Häusler. Wiesbaden: Breitkopf 2000, p. 376f.

⁶⁰ See Warnaby 2003, p. 33.

Stockhausen's Study I and II in order to get an impression of the basic sound of the noise colors required here, of the breathing dynamics, the means of producing the shortest possible contrasts, melodic sequences of noise sounds, sequences of melodic tones and intervals which are highly expressive yet not stamped by instrumental technique, romantic expressiveness, the polyphony between volume and fingering... One could thus expand the aura of flute playing in a modern direction by using the instrument's resources to make the most of the organic creative structures of the player – which are superior to mechanical structures – and to learn from the mechanical apparatus how to enter other expressive musical domains, since an apparatus does not know the inertia of organic creative structures and it can produce short, long, high, low sounds etc. at will. This would bring "lightness" and, perhaps, "freshness" into the work."⁶¹ The use of extended techniques is very specific and stresses the importance of variation of sound in context with repetition/variation. In this piece, the title does not directly refer to the nature of the piece but rather expresses the distance or proximity to Mozart's music. Even if the piece does not sound anything like something written by Mozart, both composers follow similar paths in constructing their music. This argument may open up the piece for the listener as a key to another era and time.

The piece is about fifteen minutes long and features a few motives that are intertwined with each other and reoccur throughout the piece in different disguises of sound or quality. The piece starts with an airy glissando upwards, incorporating a crescendo ending on g. Following this, a microtonal downstep over two notes to f quarter tone sharp and a glissando to d three quarter tones sharp with a fermata occurs. On this note, the player moves the embouchure hole away from the mouth up to four centimeters resulting in the airy sound being transformed into silence. This first phrase reoccurs at the beginning of line 6 and at the beginning of line 22. In line three, a rhythmical pattern is introduced: quarternote slurred to a dotted eighth note followed by a sixteenth note slurred to the first eighthnote of a triplet, followed by the quarternote under the triplet slurred to a sixteenth note followed by a dotted eighth note. This pattern comes back in line 20, connected to pitch cascading down (c sharp, g, c, b flat, f sharp), as well in line 23 (extended by two extra eighth notes) presenting a haunting melody in airy sound (f sharp, a flat, f, g, a). In line 25 the

⁶¹ Nicolaus A. Huber: First Play Mozart. Edition Breitkopf 9094, Performance Notes.

rhythmical motif is introduced by movements of the flute to the right and left, followed by its inversion. The movements of the flute illustrate this inversion quite well and make the variation perceivable for the attentive listener. In line 34 and line 40, the motif is shown in different techniques. At first, every note is represented by a different fingering of c and the rhythm is shown by quick movements of the tongue around the lips (pppp) adding a theatrical element to the execution of the piece. The third motif is a rising scale passage in tongue pizzicato as it is introduced in line 10 and repeated in line 30, it is connected to a triplet motif upwards (line 12, 30).

These four motives are connected by glissando passages in different sound qualities. The distinction between air sounds, which are executed by either inhaling or exhaling, creates a vital breathing aura throughout the piece. Sudden fortissimo inhalations strike the listener and long passages that appear to be played with circular breathing add a thrilling dimension to the landscape of sound. These qualities are opposed by many light playful statements and experimental movements. If we see the human breath which carries the piece as a metaphor for life, the title could be seen in a larger connection with the past. Mozart's works remain "breathing" remnants of his life after all.

In terms of sound quality, the piece is composed of four parts: Lines 1-12 are dominated by airy sounds of different dynamic and quality. Long glissando passages describe the character of the section. Lines 13-19 experiment with the traditional flute sound and introduce multiphonics, flutter tongue and long crescendo, decrescendo passages. Line 20-33 can almost be seen as a recapitulation of the beginning. The starting motif with the septuplet downwards gets reintroduced and is followed by all the other motifs previously discussed in the same order. Line 33-52 can be seen as the final section. Here, all motifs are creatively extended, in their natures and melodies, and combined. In Line 34 the mood of the piece changes: The flutist hysterically repeats b flat" and b natural" in ffff followed by a decrescending cascading section that beautifully repeats the row f sharp, c sharp and b flat. The repetition of the note g" is sustained over three lines, finally leading back up to b flat" (end of line 41). Next, the finale is introduced: A panting section of fast exhales articulated with different consonants and irregular accents leads into two glissando upwards in pppp and ppp, followed by an accent on e quarter sharp"". The piece ends after a few interjections in ppp and an extended a flat presenting different sound colors. The note is introduced, played with and experimented with, and is slowly taken away from the

embouchure by the player. After a moment of silence the almost inaudible multiphonic of a 12th (d quarter tone sharp – a quarter tone sharp) is present. This interval, seen as a perfect fifth, is almost a representative of the following silence. In his essay, Jörn Peter Hiekel adds a refreshing bit of information to his introduction to "First play Mozart":⁶² while Huber was working on the piece, he played Mozart's Piano Sonata KV 133 every morning before work to focus his mind.

3.6. Als eine Aussicht weit (1996)

"Als eine Aussicht weit" for flute, viola and harp was commissioned by the Sabeth Trio, Basle in 1996. The title quotes a famous line of Hölderlin's poem "Der Herbst". The text talks about a changing landscape in autumn:

Der Herbst

Das Glänzen der Natur ist höheres Erscheinen,
wo sich der Tag mit vielen Freuden endet,
Es ist das Jahr, das sich mit Pracht vollendet,
Wo Früchte sich mit frohem Glanz vereinen.

Das Erdenrund ist so geschmückt, und selten lärmet
Der Schall durchs offene Feld, die Sonne wärmert
Den Tag des Herbstes mild, die Felder stehen,
Als eine Aussicht weit, die Lüfte wehen

Die Zweig und Äste durch mit frohem Rauschen
Wenn schon mit Leere sich die Felder dann vertauschen,
Der ganze Sinn des hellen Bildes lebet
Als wie ein Bild, das goldne Pracht umschwebet.
d. 15. Nov. 1759.⁶³

Autumn. The shine of nature is a higher appearance, where the day ends with many joys, it is the year, perfected with grand where fruits and joyful shine unify. The earth ball is thus decorated and noise crosses rarely over the open field, the sun warms mildly the autumn day, the fields stand out, ample as an outlook, the breeze moves twigs and branches with

⁶² See Hiekel, p. 51.

⁶³ Hölderlin, p. 470.

joyful noise, when already the fields are changed into emptiness, the whole meaning of the bright image shall live just like an image surrounded by golden grandeur.

The title "Als eine Aussicht weit" can be seen as a reactional motto referring to political action. In his program notes, Huber states that if the outer world becomes subject to manipulations, reality becomes interchangeable, and public life is characterized by crises. The importance of the private life is naturally intensified. The self, aims to remain within the scope of clarity and only may distance itself as far as "an outlook". For Hölderlin, this is represented by the tower, in which he lived, and of lingering in front of the same landscape in continuous change, showing clarity instead of beauty.⁶⁴ In the composition, the minipolitical action is represented by reasonable musical distances. They pull themselves, more or less stretched, through the whole piece. These simple periods of tone sequences are expanded to give the appearance of musical landscapes which can always easily be overlooked by the listener in their constant change.

Thomas Strässle starts his essay about Huber's Hölderlin trio with an investigation into the instrumental combination of the piece, and traces it back to Debussy's trio from "Six sonates pour divers instruments" which was the first composition written for this combination. Incorporating this fact into an interpretation of the piece introduces a range of connotations in a meta musical context: the aesthetical school of the Impressionist is the first one to mention. Harp, as well as flute can be seen as typical instruments in the surrounding impressionism. In Debussy's music, the instruments almost gain a typical symbolic character (one may think of Debussy's *Syrinx*). Also, impressionism is characterized by a tendency to focus on intimacy as opposed to extroversion; impression is more important than expression. These elements are also pursued in a political context.⁶⁵ In this context, Strässle quotes Thomas Mann, who wrote about the Debussy Trio in "Doktor Faustus": Before Rudolf starts to whistle Ravel and Debussy, there was a general political discussion about fighting in the capital.⁶⁶

Furthermore, Strässle relates the fragmentary title quote to the chiffre of "Bild" (image) in Hölderlin's poetry. He points out that the date was added by Hölderlin when the

⁶⁴ See *Durchleuchtungen*, p. 381.

⁶⁵ See Strässle, p.14.

⁶⁶ See *Ibid*, p. 15.

poem was written well after 1806, a period in which Hölderlin had already suffered from mental derangement. The word "Aussicht" (outlook) in this context evokes the image of the demented poet looking out of the window of his tower. The window, however, also provides a frame to the image, which is reflected in the late works of Hölderlin. The connection between outlook and image is essential for Huber's understanding of the poem. The created image is the start of a process of distancing, which could occur in several ways, including enclosure and contrast. For Huber, the process of encircling is standing out on the foreground, reflected by the last word of the poem "umschwebend".

At the beginning of the composition, he uses a rhythmical quote in the harp part (a period of triplets gradually slowing down). The quote derives from Beethoven's piano sonata op. 54, the last bars of the first movement 148-150;. Thus, the beginning of "Als eine Aussicht weit" incorporates an ending at the same time. Only after this ending point, Huber introduces an impressionistic quality of sound into the piece that is interrupted by intensified moments of expression. The traditional sound qualities of the instruments are left behind through the course of the piece. The experimental possibilities of sounds are enlarged by the use of material representing things in which Hölderlin was surrounded in his room: The flutist uses paper for sound production while the violist plays with wooden chairs and the harpist deals with seven stones of different size. Strässle sees the stones as symbols for Hölderlin's tower and stresses the symbolic quality of the number seven that represents the holy number referring back to the seven notes of the scale and the seven planets and finally the higher order of nature. The coda is characterized by the contrast of a quiet surrounding interrupted by a large collective eruption of expression. This might refer back to the lines 6 and 10 of the poem (*noise crosses rarely over the open field and already the fields are changed into emptiness*).⁶⁷

⁶⁷ See Ibid, p. 17-19.

3.7. Covered with Music (1997)

"Covered with music" is a composition for soprano, flute, accordion, double bass and percussion. It was commissioned by the "Hannoversche Gesellschaft für Neue Musik" and was premiered in May 1997 at the Hannover Biennale Neue Musik. The piece is based on Marcel Duchamp's unfinished sculpture "The Large Glass the Bride Stripped Bare by her Bachelors". In the Green Box, Duchamp also provides a text about the sculpture:

The bride accepts this stripping
by the bachelors, since she supplies
the love gasoline to the sparks of this
electrical stripping; moreover, she
further her complete nudity by adding to
the 1st focus of sparks (electrical stripping)
the 2nd focus of sparks of the desire-magneto.

*Blossoming*⁶⁸

The vertical quality of the sculpture is also reflected in Huber's piece. The text is put into the soprano part. Huber writes: "Er braucht keine Deutung, erfüllt in jedem Augenblick des Auftauchens seinen Sinn; kann also musikalisch auseinandergezogen, in einen übergeordneten determinierten Verlauf eingepasst werden."⁶⁹ Thus, the text is used as material, compared to the process of creating a sculpture. It needs no interpretation and always fulfills the meaning, can be musically stretched out and fitted in a larger context.

In "Covered with Music", the flutist plays with a variety of everyday objects: A big traveling bag with a zipper, a small dark blue bottle with a screw top, a yellow cream container with a screw top and a medium sized glossy box of Japanese, Korean, Russian or Chinese origin. Over the course of the piece, the objects are integrated in the performance thus creating a parallel universe to the Duchamp sculpture.

⁶⁸ Durchleuchtungen, p. 382.

⁶⁹ Ibid.

3.8. O dieses Lichts (Benn) (2002)

The piece was commissioned by Kulturbüro Essen for the 10th anniversary of Wolpe Trio and was premiered by the trio on October 18th 2002 in Essen. The instrumentation presents flute, cello and piano, a combination that is similar to that of the traditional piano trio. The flute part also uses Alto and Piccolo. In his performance notes Huber adds the quality "narrow mouth cavity", key slaps, a stop of the tone with the tongue, similar to a tongueram.

Huber bases the piece on a poem by Benn. He writes: "Ersetzt man die Natur des Gedichts durch musikalische Gestalten meines Trios und behält die Bennschen Beziehungssetzungen bei hat man eine gute Ausgangsposition für das hörende Verstehen meiner Musik und ihrer variablen Anziehungskräfte"⁷⁰: if the nature of the piece is replaced by musical figures in my trio whilst keeping Benn's system of relations, one may find a good starting point to understand the variable forces of gravitation in the music.

Gottfried Benn (1886-1956) was an expressionist German writer. Being a medical doctor, his texts are characterized by the integration of scientific terms and his metaphorical style is often connected to terms from medicine or pathology. Also, his poetry reflect a nihilistic attitude and existentialism. In "Ach das Erhabene...", Huber juxtaposes fragments from Benn and Hölderlin. The poem "Die Reise" is one of Benn's earlier works and can be found attached to this chapter.

The piece starts out with airy sound fields. The alto flute varies the sound quality in long notes while cello and piano provide quick interjections. The piano starts an aperiodical rhythmical pattern from bar 18 on. That is complemented with a rising piccolo figure. In bar 37, the general mood returns to that of the beginning, the flutist returning to alto. The rhythmical figure in bar 44 might recall the term "sternblaues Wasser" in its rhythmical combination. In bar 60, the first climax in the piece is prepared through fluttertongued passages in the alto flute and reached in 64 in the high bflat in the alto (sounding f). In bar 77 this is expanded to a multiphonic fingering the raise of pitch is followed on to bar 98 with a quarter tone sharp e"" in the flute. The section up to bar 115 brings the pitch back down in a highly emotional and rhythmical passage between cello and flute accompanied

⁷⁰ Nicolaus A. Huber about "O dieses Lichts". In the program notes for the festival "November 2005" at Folkwang Hochschule, Essen.

by a motif of fast repeated tone in the piano. The finale of the piece is called "Schwebung und Verschmelzung" (flotation and fusion). It incorporates passages that lead flute and cello in microtonally shifted unisonos, representing the unity between sea and land in the poem and at the same stressing the blurred borderline between the two spheres at the edge of the water.

Reise

O dieses Lichts! Die Insel kränzt
sternblaues Wasser um sich her,
am Saum gestillt, zu Strand ergänzt,
und sättigt täglich sich am Meer.

Es muß nichts zueinander hin,
die Alke, das gelappte Laub
erfüllen sich; es liegt ihr Sinn
im Mittelpunkt, den nichts beraubt.

Auch ich zu: braun! Ich zu: besonnt!
Zu Flachem, das sich selbst benennt!
Das Auge tief am Horizont,
der keine Vertikale kennt.

Schon schwindet der Verknüpfungsdrang,
schon löst sich das Bezugssystem
und unter dunklem Hautgesang
erhebt sich Blut-Methusalem.⁷¹

Journey. Oh this light's! The island wreaths star blue water around, at the edge calmed, complemented to beach, and fills itself daily with the sea. Nothing must approximate, the plants fulfill themselves, their sense lies well within the center, which can not be violated. Also myself to(o): tanned! myself to(o): basked! To the shallow that names itself! The eye deep on the horizon oblivious to verticality. The urge to tie knots is already waning. Already the context is resolved and under dark song of the skin Methusalem of blood is raising.

⁷¹ Gottfried Benn: Sämtliche Werke. Vol. 1, Gedichte 1, Editor Gerhard Schuster, Stuttgarter Ausgabe, Stuttgart: Klett 1986, p. 54.

3.9. Die Leber des Prometheus (2004)

This piece for soprano, flute, clarinet, violoncello and piano was written in 2004 for the ensemble phorminx. It was one of a series of commissions about Max Beckmann's graphic cycle on the apocalypse of John, completed in 1941.

The structural model that the piece is based on forms a connection of tones through silence. The last tone before a period of silence is always the same as the first one after the silence. At the seventh structure, a restless continuum appears to be created. After the compositional process, Huber investigated the thematical length of the structure and was stunned: He found 144 quarter notes (presenting the apocalyptical number 12x12). Also the six previous structures also featured 144 quarter notes. Up to this point, the duration of the piece is 4 minutes and 33 seconds, the same amount of time that John Cage uses in his famous piece of silence. The presented structural model with the development of end notes into starting notes stands for the opposite of the apocalyptical lithographies. Huber sees his piece moreover as a chant that is shared by the musicians, representing the strongest help of unarmed mankind.⁷²

3.10. Leggiero mit Weissglut (2007)

"Leggiero mit Weissglut" was a commission by the culture foundation NRW for trio Nexus. It was first performed on May 13th 2007. The piece is written for flute (bassflute and piccolo), piano and percussion. The sound language of the flute is further expanded in this piece, also due to the instrumentational specifics of bass flute and piccolo. He adds the marking "breathing in through the instrument"⁷³ as opposed to breathing through the covered mouth hole, glottal stops, and diaphragmatic attacks which do not interrupt the airstream and the use of sung frequencies at the same time as traditional tone production. In this matter, Huber uses combination tones created by interference sounds.

In his program notes, Huber refers the title to the musical meaning of the word "leggiero", a light type of style. "Weissglut" happens when metal is heated up to a

⁷² See N. A. Huber's text: "Die Leber des Prometheus" In: website Breitkopf and Härtel; attached to this paper in 6.3.

⁷³ See "Leggiero mit Weissglut", Breitkopf und Härtel, Kammermusik-Bibliothek 2510, 2007, Performance notes.

temperature between 1200°C and 1600°C and describes the resulting glow of the material. This he relates to music, where not only maximal figures, but also medium and minimum can create a similar type of glow, which is assessed by human instinct rather than objective measurements. The piece also provides a parallel universe, in a large range of tones, set-up of tone combinations and other figures that draw through the whole piece and create condensed moments in different patterns of expression. The linear expansion of time is disrupted, and patterns of expression are not connected to their occurrence in time. The piece spirals out instead of following a linear development and these uncertainties create a special lightness that characterises the piece.⁷⁴

⁷⁴ See N. A. Huber's text: "Leggiero mit Weissglut" In: website SWR; attached to this paper in 6.4.

CHAPTER 4: CONCLUSIONS

After having reviewed basic principles of German contemporary composition and music history, the music of Nicolas A. Huber for flute was presented to give an introduction to Huber's aesthetical concepts and literary areas of interest in connection with his music. The pieces discussed show a wide range of Huber's musical aims, from theatrical elements as in "Covered with Music", experimentation of sound in combination with repetitive elements, as in "First play Mozart" or representation of political actions and the incorporation of everyday objects as remnants of a different time in "Als eine Aussicht weit..." to the creation of floating landscapes of sound, connected through a network of connected tones as in "Leggiero mit Weissglut" or the experimentation with fragmentation and juxtaposition of opposites found in "Offenes Fragment", next to experiments with rhythm and time as in "Die Leber des Prometheus" and the reinvention of harmonical concepts ("Don't fence me in") or combination of chord clusters ("La Force du Vertige").

The introduction to Huber's aesthetical concepts show the composer interested in a global context, a fact that is reflected in his works. However, it is difficult to position him. His political aims are closely related to linguistic concepts and the use of language per se. His music is foremost communicative music, an art form that integrates the listener in the process of interpretation as well as realization of the pieces. Tonality, rhythm, harmony and timbre follow this tendency. Communication however is also closely related to the process of connection – between people, apparent opposites, antagonistic ideas and contrasts. At the same time, Huber traces his musical thinking back to history. He creates avant-garde composition without neglecting the past. Even more so – he tends to find similarities between his work and the writings of other epoches and does not hesitate to quote their achievements and transfer them to another area, with the modern language of sound.

In his essays, Huber stresses the importance of a "human" element in music. That does not only set him apart from the Darmstädter school but also shows a humble connection between his work and his surroundings, including all levels of society and historical epoches.

Communication, as a term that incorporates language as well as art is the origin from which Huber finds new ways to enrich music with text in a way which absorbs the meaning completely without destroying the word's significance. In this paper, Huber's music for flute has been examined under this context. The differentiated use of extended

techniques on the flute provide a wide range of expressive possibilities which can incorporate vocal linguistics and breathing as concepts for tone and rhythm. The importance of transitional qualities between timbres also represents Huber's dedication to overcome the abyss between opposites and the transitional process being created. If we regard this as a recourse to the aesthetic of the baroque period, Huber's work may be dissected under a different promising aspect: in his essay "Brahms the Progressive", Arnold Schönberg relates the use of aperiodicity and asymmetrical (poetry)lines back to baroque aesthetics.⁷⁵ Also the common use of antithetical images and contrast in baroque poetry is an interesting element of connection between Huber and the baroque period. In the essay "Plaudereien und Beobachtungen", Huber articulates his admiration for Bach's music and provides a brief analysis of the 5th Brandenburg concerto.⁷⁶

The literary influences, presented in Huber's music for flute reflect a wide range of interest in different types of literature and art. His use of pop culture may be seen as an answer to postmodern developments of the present. However, the connection between music and text in Huber's work can only be seen as a singular aspect among many others. Quotations are far more than mere interjections in Huber's music.

In order to create an "Umkränzung" in this paper as an analogy to Huber's trio, the author would like to return to the starting quote, "Als eine Aussicht weit...". In this context, the distance represented in this phrase should be seen as a proximity between poet, composer and recipient and illustrates a wide open range of additional interpretation.

⁷⁵ See Arnold Schönberg: Brahms, der Fortschrittliche. In: Stil und Gedanke. Aufsätze zur Musik. Gesammelte Schriften 1. Editor Ivan Vojtěch. Frankfurt am Main: Fischer 1976, p. 35-72.

⁷⁶ See Nicolaus A. Huber: Plaudereien und Beobachtungen. Über einige Beziehungen zu Johann Sebastian Bach (und Friederich Hölderlin). In: MusikTexte 108, 2/2006, p. 57f.

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APPENDIX A

Translation of Huber's essay "Kritisches Komponieren"

Critical Composition

What does critical composition mean? One must be clear when answering this question. The meaning of the term "critical" is subject to change according to historical context, in which only a certain behaviour can be seen as critical. Webern, for example, composed critically, while trying to follow Goethe's concept of the "inner model," basing his idea on original shapes instead of determined shapes. Original shapes evenly substantiate all qualities of his music, resulting in the achievement of a logical material concept. The analysis of such music expounds upon the elements, their reciprocal interaction, and their expansion in time. What is the advantage of such analysis? It explains structural logic in single sections. This method of analysis and composition align. In *this* respect, Webern's music does not differ from earlier compositions, resulting in the paradox that his music now has uncritical elements because it does not see the difficulty of such musical thinking: an analysis determines the selection of elements and the rules of its composition and nothing else; meaning it inevitably justifies the composition. This situation could be called an "a-capella-situation."

Analysis that characterizes both the previous compositional method and musical thinking states nothing *about* the elements of the composition. In this present age, we find ourselves in circumstances that enable us to recognize this presentation of a problem, and to avoid the outdated reactionary and opportunistic method that varies from the previous; producing new hoses for old water or changing the packaging in order to promote the sales. Many current musical productions display these contradictions to an unbearable degree.

Critical composition now represents analytical composition that not only produces music but also provides information about music. *New* music says something *about* music. However, that only makes sense if an expression of human nature is also included. A dialectical conscience is an unalterable condition. If a human being acts musically, he or she obeys the conditions of musical material. But it would make no sense to say that he or she would suddenly act in a different manner apart from that. The radicalism in this concept surfaces exactly where Marx saw it: "The root of the human being is the human being itself."

Human praxis is the origin of different directions. From there it becomes clear how blind a way of thinking must stay, even if it is differentiated, specialized and smart. If it is worked, thought, and analyzed within alienated spheres, the results produced are senseless and accidental. Today, these are profitable for none other than empty functioning apparatuses. Once one has reached the base in awareness and practice, from where the human, not the music, is the epicentre – though coincidentally one may be a composer, old wafts of mist clear. Then, one not only creates art, but also accomplishes work that is useful for the human species. This needs to happen *consciously* in a certain historical epoche and under certain historical conditions. Now, I think, it becomes clear where the problems of new music lie: not in material, technology, or anything else, but in the human being and society. At the same time, the problems are no longer specific but rather general. They also exist in other aspects of human life: The difficulties in music are expressed in the difficulties of the human and social reality, not only in the alienated spheres of music.

In this context, it becomes impossible to misjudge the difficulties. Due to a true insight in living reality, arrogance of both avantgardism and elitist Marxism is no longer affordable. "Rejection" is now out of the question, only "reconditioning" is possible.

In the course of this, we must not forget that these – previously insinuated – "encapsulated" processes of musical thought, composition and analysis are carried out by human beings, therefore it also needs to be seen as a description of human reality. Today, critical composition has to perform in this context. Cunning avantgardism has no place.

The attempt to liberate music from the sphere that it hitherto belonged to, as well as to dispose of its pseudo reality through critical composition and critical listening, is opposed by musical conditions: both, historical substantiation and consumption of music.

Musical sound vibrations have the power to immediately and directly transform and induce parallel vibrations in the human being. More often than not, the listener is completely absorbed by such additional resonance created through the impact of one oscillatory system on another. Thus, both musical sounds and their projection in time obtain an aura of autonomy that may not be underestimated: they are turned into objects and thus are determined as nature itself. Composition and listening easily adapt to this process so that the ancient magical, pagan and operational function of music still is possible. Music is not even secularized yet.

However, this way of absolute thinking may create the danger of pseudo realities which hinder us to learn from music; not only is it about some cloudy, fetishistic sensitivity, but about the connections between music and human practice. In the course of this, it needs to be said, without rephrasing, that music containing political text or dedications to political victims are not addressed. Music does not touch these issues. It rather is about relationships expressed within the hidden inner sphere: for by the scale of volume, the relation between the projected substance of sound and the subtlest sound-colour nuances are present. Therefore, critical composition reveals an understanding of what is dealt with in music. In order to reach this goal, the autonomy of sound needs to be destroyed.

This comes with consequences for any composition. Certain common practices become useless, even dangerous and hostile. Critical composition treats problems concerning the human being which are reflected in music, naturally under music's conditions. In the course of this two things will falter: 1. Composition that aims to reconstruct finished reality, meaning the character of the work. The consequence of which, of course, is neither improvisation nor the common practice to choose halls instead of concert halls as performance locations and, simultaneously, to offer an accumulation of pieces instead of presenting them apart, forcing the listener to make a pseudo selection from equivalents. To me, these measures bear no profound changes and commit to nothing. 2. The concert hall no longer supplies a suitable atmosphere for the listening to and the involvement with such (critical) music. This atmosphere is characterized by a culture industry that dispels any ambition to *work*.

In our case, absorbing music entails critical listening and critical analysis of oneself. No longer is there a star composer; an inventor of finished realities from which he elegantly can retreat, or an audience demonstrating their apathy through applause. On the contrary, the composer, along with fellow men and women, stands as a worker equally before the problems. These problems, not personal but communal, are ones, which the composer has seen and illustrated but not solved. The relationship between the individual and society is dialectical. Only such work, understood as a tool of determination of human *essence*, will diminish the now existing abyss between people, and only through such work does one live up to one's responsibility towards the human species. Self interest becomes human interest.

The prerequisite for critical composition is critical listening. Such listening, being charged with the same obstacles, is as difficult as undertaking the critical composition. In

our recent history both music, and the act of listening, are still characterized by a great indistinction and lack of commitment. Also those compositions that follow the previously described direction bear this indistinction.

A technique I used in *Aion* and *Anerkennung und Aufhebung* (Lukács) is the bringing together of different spheres of human practice, thereunder also music, resulting in one sphere unlocking the other and vice versa. In the course of this the different layers are realized in different stages of distinction, to make indistinction - for example in music – more apparent: especially in it's relation to spheres which supposedly have nothing to do with music but communicate in a more obvious language.

Texts are valuable if they function as an additional security precaution but texts can not replace music and music's concrete reality. It is practical theory. Only someone unaware of the presentation of a problem and the difficulties incurred can argue that texts should not be present in compositions hence the problems should exclusively be treated within the compositional medium. Even musicians have to love people more than music. Music needs to be useful. Useful what for? The one who communicates through music, composed, saying something about itself and about the person and about the one who deals with it, is not allowed to be hindered by legality or illegality of the current ruling ideology. There is no aesthetic, political, technological or avantgarde taboo to bear in mind; even embarrassment can not be omitted. The *one* who aims to solve the problems, naturally the human problems, by their root can not be prescribed or allowed agency by the governing opinions but only by his or her *own* dialectic radicality determining how music or new music should be written. In doing so he or she is dependent on the help of critical listeners. However, such help only makes sense if critical listeners are prepared to focus on themselves as much as on what is meant for their fellow men and women. Listener and composer, but also non-listener and non-composer have to go through this process of work *together*. 29th April 1972 ⁷⁷

⁷⁷ Nicolaus A. Huber: Kritisches Komponieren (1972). In: Nicolaus A. Huber. Durchleuchtungen. Texte zur Musik 1964-1999. Editor Josef Häusler. Wiesbaden: Breitkopf 2000, p. 40-43. Translation: Petra Music

Translation of Huber's essay "Konzeptionelle Rhythmuskomposition"

About Conceptual Rhythm Composition

Music without rhythm is unimaginable even when reduced to a *single* pitch or complete silence. Even the phenomenon of rhythmically *emphasized* music, found in African drum cultures for example, would be too general to justify the use of the term "rhythm-composition". Rhythm composition means neither the sole presence nor the shape of rhythm as may be specifically composed; it rather describes a technique of composition and communication which, in different formations, is essential for all my compositions since *Darabukka* for piano, written in 1976. I developed this technique as a possibility for opening music to a multitude of cultural manifestations. Thus their present quality is to be both transformed and developed to benefit progressive engagements. On one hand, composition as rhythm composition derives from a generally binding bourgeois heritage and the achievements of the working class with its specially cultivated popular culture. On the other hand it is a compositional technique in which the rhythm, standing out in the foreground, binds and directs all musical phenomena.

Pitch is now primarily a supporter of rhythm. Sound becomes emancipated from its harmonic and melodic shaping that appears to be of "natural origin". Harmony and melody gain new perspectives in expression.

In Kazakhstan, music is played on the two stringed *Dombra*, or *Cifteli* in Albania, an instrument which can be found throughout Central Asia. Due to the prevalence of this instrument, there is a multitude of musical examples. They all have one thing in common: a strange sense of harmony consisting only of two pitched intervals. Melody, as a step from one interval to the next is subordinated to an intervallic ordered verticality. Melody here is not melodic and harmony cannot be perceived as harmonic. Even though pitch movements do have a certain autonomy, they are designed as supporters of rhythm almost throughout. This folkloristic rhythm composition lacks - except for a few outstanding exceptions - the rhythmical subsequent subscription of melodic and harmonic energy progressions. This results in a kind of bold and coarse method of expression. The "spirited" sound does not have enough time to be, or become, "spirited" tone. Active participation steps in to the place that was hitherto reserved for self identifying listening, even though the music is calm and sensitive.

The beginning of my composition "Turmgewächse" for harp 1982/1983, designed in a linear monophonic way, keeps this previously described manner of expression, but also observes – as a heritage of punctual musical thinking – the single pitches. The rhythm does not give expression to the different pitches, but enables them to be observable and creates aperiodical movement within a strict dictation of time: 5 Groups – 7 pitches, of them 3 groups – 6 pitches and 2 groups – 7 pitches.

In the first group the 6 pitches are always 5+1 and the 5 pitches are structured in 2+3 or 3+2. The superimposed duration for the internal movements are composed by 1,2,3 Sixteenth notes in mobile combination.

The beginning of my orchestral piece *Morgenlied* from 1980 is an example of rhythmically determined harmony. It is about a row of groups of eleven, structured by the woodwinds, which highlight the beginnings of the groups in a beat-like quarter note pulse. The first four groups of eleven are structured in 3 5 3/6 5/5 6/3 3 5 attacks. Only bar one reduces, as a sparked prologue, the number of attacks 3 to five sixteen notes in the brass section, harp and timpani. This internal rhythm, which can otherwise be read of the measure markings, determines the moments when changes in harmony, density, volume and timbre can take place. Such changes are additionally modelled in the brass by gaining the different shades of grey, of the woodwind's beat and adding their own volume, rhythm and color.

The previously mentioned structure of groups of eleven in 5 and 6 and their further possible subdivision: 6 in 3+3, 5 in 2+3, 3 in 2+1, as well as the dotted rhythm in the brass origin from the rhythmical model of the Cuban Guaracha, creates the basis for the whole orchestral piece.

The rhythmical model has a total length of 16 sixteenth notes, with altogether 11 attacks. Accordingly, *Morgenlied* has 16 structural parts with 11 units each divided into 11 subdivisions, as in the quoted example, the beat of the woodwinds. These amounts, 16 and 11, are gained from the aspects total length of the model and number of attacks. *Morgenlied* is, as a whole, the giant augmentation of the rhythmical model of the Guaracha. If one goes further into the inner structure, a multitude of proportions and structuring internal amounts appear to make up the actual profile of this rhythmical model.

Because of the inserted rests, three rhythmical cells are created with 3, 3 and 5 attacks. The division of 11 into 6+5 in the quoted example originates from here. In

comparing cell 1 and cell 2, both having 3 starting points, one may see an interesting distribution of rhythmical elements. The whole model, the length of rests included, consists only of eighth note and sixteenth note durations. In the first two cells, their frequency is interchanged cross wise. The order in cell 2 is changed in a way that the single sixteenth note is put in between the eighth notes. Because cell 3 consists of 5 equal sixteenth attacks a thematic average of the elements created: cell 1:2, cell 2:1 and cell 3:5 = 8; after cell 1 and 2 a sixteenth rest each, so + 2 = 10. The eighth note duration comes up only three times and does not introduce a new amount until we have reached the following frequency and distributor proportions: 1 2 3 5 8 and doubled 6 and 10. Not only these amounts created the proportions of 16 and 11 of the rhythmic model. *Those* rhythmical models which result in proportioning of the single quarter notes in the 4/4 measured rhythm as an inner, and at the same time concrete and open structure, have the most direct and easiest perceivable effect.

As a matter of course, one can hear everything but is unable to follow every single layer simultaneously. A practical, analytical, domestic music experiment shall show how much rhythm is already included in those simple steps of structure. One is encouraged to play the model a couple of times and to express the different possibilities of proportion in the use of different pitch in a larger context.

The analysis of the Guaracha model ought to show that the musical context of the rhythmical analysis can be understood in the enabled composition of three divisions of aspects: the length of the original model – number of attacks – proportions of attacks, elements and rests in the model. It also should be shown how complex and exact such an apparently simple example of ethnic music can be structured. However, this part of rhythm composition at first only explains the autonomous structural aspect and its transformable possibility of use in the idiom of new music, but not the whole reason for the procedure.

Because: Not only solidarity with the third world countries in world political disputes lies behind it, but also next to different reasons there are many elements in ethnic music, which make it seem sensible to cultivate and integrate it within the tradition of worker's culture and political liberation movements. The rhythmical composition mirrors a political, ideological and communicative attitude.

Thus, the dotted rhythm in the brass section in bars 2-5 of the quoted beginning of *Morgenlied* is not only taken from the third quarter of the Guaracha model, but at the same time represents an individual, yet collective, intonation which has not been created by a

composer but plays a multiplex and significant role in worker's culture. It is not only expression of pugnacity or propulsion but includes the body. Mind and Body create a dialectical unit and are not separated in sensual understanding. The unit of theory and practice, knowledge, understanding and action stands ideologically behind the technique of body rhythm. This not only means culture of recognition and validating reason, culture of feelings through a specifically aimed understood and processed sensation, but also culture of the aware body. Included is the artistic reflection of a human image in which a dialectic unit is created between the private and the public, between one and the outer world, reception and active retroaction, subjective and objective.

A certain scope of tempo, with fluid and unclear limits at both sides, is a part of the activating body rhythm. Superheating or sub-cooling respectively, the simple extraction of the rhythmical shaping from the muscular active time frame could be applied as phenomena influencing and correcting each other, from a physically unperceivable pace, "too much" or "too fast" respectively, towards the quasi-timeless expression of the mere inner, spiritual, poetical, atmospheric or similar. To get an impression of this, again experiment with a gradually changeable metronome: Start with MM=92 and gradually increase to MM=184. This is the main scope of tempo which, for example, can be found in African drum cultures of different variations. At MM=184 one has reached the border of ecstasy and fury, even more so if the naked metronome pulses are imagined in their rhythmical subdivisions. Then: increase the tempo until MM=212 and gradually slow down to MM=30, the other extreme.

The ideology of the worker's culture includes elements of the transient as opposed to the static. This mobility, joined with ethnic culture, goes beyond the phenomenon of body rhythm through the common technique of aperiodicity, prohibiting certain elements to return periodically or to coincide. Brecht mentions this technique in connection with his non-rhyming poetry with irregular rhythm. For Brecht, this was a method of escaping the lullaby like glossy effect of regular rhythms, to increase the content of information and to enable a speech like gesture. Language should completely follow the conduct of the speaker. Brecht has been influenced by the observation of speech choirs in their creation of irregular rhythms. He describes a gathering of proletarians marching through the noble districts of Western Berlin shouting the sentence "Wir haben Hunger!" (we are hungry).

For Brecht, through the aperiodic organisation (long – long – long – short – short) of the chant, the words grow to be invasive.

I would like to show how I use the technique of rhythm composition in my music with an example from *Vor und Zurück* for solo oboe, 1981. First, two elements, short – long, are altered in length and number until there are only short notes left which gradually develops into long – short with a new musical character. The phenomenon of body rhythm is also developed further in this example by transforming the instrumental rhythm into the rhythm of the stamping of the player's foot. This expresses itself in the physical strain in the player's lips, breath and hands, bestowing the tone with a unique individual "human sound color".

Out of the same piece, another example of so called "speech rhythm" requires mentioning. It is about rhythms, created within political movements which, collectively used calls and paroles in pitch, proportional number of attacks and gestical impulses. This method of concrete "musical denomination" can even include songs of practical origin. In the oboe piece the speech rhythm is followed by a double trill, executed with both hands, similar to a drum role on a snare drum and within the same pitch and counter motion of the tongued articulation, both changing towards a special version of the dotted rhythm in the sense of long – short.

To conclude, the technique of rhythmical modulation should be mentioned. It consists of gradual quantitative change of an original model into a qualitative, different destination model. In my opinion, the integration of super-individual collective intonations, physicality and organising facets, rhythm and tempo, only makes realistic sense if the bourgeois heritage of opulence of expression of the individual inner world can evolve completely and stand out in further development. Everything should create the best conditions for further creation and development. The dialectical unit of this and other different spheres is a very vivid expression of the technique of rhythmic modulation in providing a clarification by decomposition. Thus, it extracts several different sides out of *one* thing, and in the ears of the listener, and does not show them as unforgiving contradictions. The unified emotions of most of the ethnic examples, and examples of worker's culture, yield in favour of diversity. Rhythm composition does not negate in destruction or extrusion but instead, inherits the past, incorporating its positives. This also

answers the further question of what would be new in rhythm composition: naturally the rhythm composition. December 1982.⁷⁸

Nicolaus A. Huber: "Die Leber des Prometheus"

In the following text, quoted from the Breitkopf und Härtel website, Huber provides an introduction to his piece "Die Leber des Prometheus": "Diese Musik ist für ein thematisches Projekt zur Johannes-Apokalypse und 27 kolorierten Lithographien von Max Beckmann aus dem Jahr 1941 zu eben dieser Apokalypse komponiert. Allerdings hatte ich dabei einige Schwierigkeiten. Die Apokalypse mag ja als Durchhalteschrift für die damals verfolgten Christen seinen Zweck erfüllt haben, aber der blutrünstige Ton, das kategorische Freund-Feind-Denken (alles dem Zorn Gottes unterschoben), der Chauvinismus, die damals schon zurückgebliebene mythische Archetypensymbolik (nach C. G. Jung voller Bezüge zum Mithras-Kult) eines ziemlich ungebildeten Sehers fallen weiter hinter das zurück, was Christus lehrte. Mit Katastrophen drohen, sie religiös zu überhöhen: „Wir brauchen kein jüngstes Gericht mehr“, sagt Baudrillard! Immerhin ist die Offenbarung voller Zahlensymbolik, mit Zahlen, die wir Musiker oft gebrauchen. Und es gibt eine wundervolle Stelle, Apo. 8,1: „Als das Lamm das siebte Siegel aufbrach, wurde es im Himmel ganz still, etwa eine halbe Stunde lang.“ Dies drängte sich in meine Arbeit: Dem Stück liegt ein musikalisches Strukturmodell zugrunde, das zum nächsten durch eine Pause schreitet und diese Stille dadurch zusammenbindet, dass jeweils der letzte Ton auch der erste nach der Pause ist. Als ich zur siebten Struktur kam, wurde diese besonders lang, ein pausenloses Kontinuum. Als ich am Ende die thematische Länge überprüfte, ergaben sich 144 Viertel (144 ist eine apokalyptische Zahl, 12 x 12). Auf der Suche nach weiterer Strukturhilfe fand ich, dass die Längen der vorhergehenden 6 Strukturen auch genau 144 Viertel ergaben. Und noch merkwürdiger: die Musik dauerte bis hierhin genau 4 Min. 33 Sek. – Cage berühmtes STILLE-Stück. Ich war ziemlich verblüfft. Das erwähnte Strukturmodell mit den weiter gereichten Endtönen war für mich das Gegenteil von ENDzeit. Es handelt sich im Grunde um einen GESANG, in den sich die Musiker teilen,

⁷⁸ Nicolaus A. Huber: Über Konzeptionelle Rhythmus Komposition (1982). In: Nicolaus A. Huber. Durchleuchtungen. Texte zur Musik 1964-1999. Editor Josef Häusler. Wiesbaden: Breitkopf 2000, p. 214-222. Translation: Petra Music

und der die stärkste Hilfe ist, die der unbewaffneten Menschheit zur Verfügung steht. Diese Melodien singende Selbstgewissheit verstärkt sich, wird sie zum Einklang übereinander geschichtet. Die polyphon geschichtete Prime als Ich- und Wir-Erfahrung. Diese ist es auch, die Prometheus im viele Jahrhunderte älteren Mythos dem Zeus, ebenfalls unverhältnismäßig zornig, sich entgegen behaupten lässt. Die von Vögeln (vgl. die Apokalypse!) zerfressene Leber erneuert sich immer wieder – ein Symbol fürs Schöpferische – Aufklärung im Mythos – vom Göttervater Zeus tödlich gehasst. Im Unterschied zu den Medien und den Journalisten legen die Dichter (ich benütze 11 Textfragmente) die Katastrophen in unser Inneres, natürlich auch den Trost, den Halt. Bis hin zu Charles Bukowski, der ein Leben schildert, das unterhalb jeglicher Offizialität liegt, kaum berührbar erscheint und sich als Leben von ganz eigener Vitalität und Zähigkeit offenbart. Subexistenz als die vulkanischste!⁷⁹

Nicolaus A. Huber: "Leggiero mit Weissglut"

The following text, published on the website of SWR introduces the piece: "Leggiero heißt leicht, fordert perlendes Spiel. Aus dem Lexikon erfährt man, dass Weissglut bei einer Temperatur zwischen 1200°C und 1600°C entsteht und das entsprechende Leuchten der Körper bezeichnet. Nun, in der Musik sind es nicht immer nur die Maxima, auch Mittleres und Minimales kann weissglühend sein. Für solche Differenzierungen und proportionale Einschätzungen brauchen wir unser menschliches Gefühl. Unsere musikalische Sensitivität belebt sich mit diesen komplexen Unterscheidungen und behält ihren Schwung, selbst wenn die Musik für Momente die Zeit anzuhalten scheint, retardiert. Als Parallelwelt gibt es in meinem Stück eine ganze Reihe von Tönen, Tonkonstellationen und andere Erscheinungen, die sich wie schwingende Fäden durchs ganze Stück hindurch ziehen und immer wieder sich zu verschiedenen Ausdrucksmustern (welcher Ausdruck, entscheidet immer der Hörer!) verdichten, ohne die mögliche strukturelle Konstruktivität wirklich emphatisch auszunutzen oder gar zu betonen. Derartige Unschärfen erzeugen Leichtigkeit. Die lineare Zeitentfaltung gerät ins

⁷⁹ Nicolaus A. Huber (2004) In: Breitkopf und Härtel, 02.01.2008:

<<http://www.breitkopf.com/featureDetail.php?language=de&feaId=3564&wrkId=8357&cmpId=440&wrkId=8357&wrkOffset=&show=>>

Schwanken, Ausdrucksmuster bleiben nicht an ihre Zeitpunkte gebunden, können sich Gehirn des Hörers überlagern wie dies verschiedene Zustände von Quanten können. Im quer gelesenen Inneren ist viel los und selten kann man sich so richtig einhaken. Alles entsteht im Hörer! Auch wir haben unsere Mikrowelten!"⁸⁰

⁸⁰ Nicolaus A. Huber: Leggiero mit Weissglut. In: SWR, 05.02.2008:
<[http://www.swr.de/swr2/programm/sendungen/jetztmusik/
/id=659442/nid=659442/did=2268146/hf0tuq/index.html](http://www.swr.de/swr2/programm/sendungen/jetztmusik/id=659442/nid=659442/did=2268146/hf0tuq/index.html)>

APPENDIX B: RECITAL PROGRAM

<p>Doctoral Project Lecture Recital</p> <p><i>"Als eine Aussicht weit..."</i> <i>Literary Quotes in Nicolaus A. Huber's</i> <i>Music for Flute</i></p> <p>NICOLAUS A. HUBER (b. 1939)</p>	<p>Petra Music, <i>flute</i></p> <p>Smith Memorial Hall Memorial Room Friday, April 11th, 2008 12:30pm</p> <hr/> <p>First play Mozart, 1993 For Solo Flute</p> <p>O dieses Lichts (G. Benn), 2002 For Flute, Cello and Piano</p> <p>TALIA DICKER (Cello) PEI-I WANG (Piano)</p> <p>Als eine Aussicht weit... (F.Hoelderlin), 1996 For Flute, Viola and Harp</p> <p>REBECCA MATAYOSHI (Viola) JULIA KAY JAMIESON (Harp)</p> <p>Don't fence me in (R. Fletcher), 1994 For Flute, Oboe and Clarinet</p> <p>USEON CHOI (Clarinet) ANGELA MARIE SCHMID (Oboe)</p> <p><i>This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.</i></p> <p>Petra Music is a student of Jonathan Keeble.</p>
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AUTHOR'S BIOGRAPHY

Petra Music was born in Graz, Austria in 1978. After studies in Germanic and Romanic philology and Music, she obtained a Masters Degree in German Language and Literature from the Karl Franzens University Graz, and a Masters Degree in Flute Performance Teaching from the Kunstuniversität Graz in 2005, where she studied flute with Dieter Flury, completing an interdisciplinary research project about Harrison Birtwistles Celan settings "Pulse Shadows". From 2005 to 2008 she was working on her doctorate in flute performance and literature at the University of Illinois at Urbana Champaign, studying with Jonathan Keeble. During her studies in the US, she obtained teaching assistantships in the School of Music and the Department of Germanic Languages.

For her artistic and scientific accomplishments, Petra has been awarded several grants including a scholarship for study at the University of Melbourne, Australia, (2001), support by Yehudi Menuhin's foundation Live Music Now (since 2003), University of Illinois fellowship (2005), Sofie und Emanuel Fohn foundation Vienna (2006) and Bundesministerium für Unterricht und Kunst, Austria (2007). Furthermore she was granted financial support for participation at masterclasses in France, Spain, Germany, Switzerland, Scotland and the USA (Moshe A. Epstein, Robert Aitken, Dieter Flury, Thomas Robertello, Amy Porter, Wissam Boustany, Ian Clarke and others) by several institutions.

Petra has been teaching Flute at the University of Illinois flute studio, the Fernitz Music School and her private studio for several years. She performed at festivals such as the FIMU Festival Belfort 2005 and 2006, St. Louis Flute Day 2005, Chicago Flute Club 2006, the SOAK Lenk 2006, and the Scottish Flute Summer School 2007. Petra has a special interest in experimental music and the compositions of the international avant garde. In 2001, she has founded the duo "Young Music" with pianist Chia-Tyan Yang and has since premiered many new compositions. Her work in that field has included collaboration with composers such as Sir Karl Haidmayr, David J. Cubberly, Mauro Montalbetti, Hee Yun Kim, Colin Holter. In 2006, she was appointed first flute with the UI New Music Ensemble under Maestro Eduardo Diazmuñoz, and has joined the KUG New Music Ensemble under Edo Micic in 2007. She has also has worked with the Operettenorchester Graz, the Salon Orchester Musique au Chocolat, the KUG Opera ensemble and the KUG Symphony Orchestra, the UI Philharmonia, the UI Symphony, the UI Opera and has given several solo recitals across Europe and the US.