

2010

## **Symphony #2 and A Critical Appraisal of Helmut Lachenmann's Writings and Music**

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SYMPHONY #2  
AND  
A CRITICAL APPRAISAL OF HELMUT LACHENMANN'S WRITINGS AND MUSIC

A Dissertation

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

in

The School of Music

by  
Jeffrey Lipscomb  
B.M., Ohio University, 2002  
M.M., Ohio University, 2005  
May 2010

## ACKNOWLEDGEMENTS

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Finally, I would like to thank all my family and friends who have been so very wonderful and supportive of me and this venture of mine for the past four plus years. This goes especially for the past few months. Thank you all guys, I could not have done it with out you.

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## ABSTRACT

The first portion of this dissertation is an original composition: Symphony No. 2. This serial work attempts to use both tempo and texture as compositionally viable parameters, along with pitch and rhythm. The piece is divided into four uninterrupted movements. The first movement establishes a pointillist texture as a reference sound for the entire work, which transforms into a rapid toccata section. The two middle movements, an aria and an intermezzo, both use traditional melody-harmony formats. The toccata texture returns at the beginning of the last movement before transforming and ending pointillistically. The second portion of this dissertation is a study of selected writings and music by the German composer Helmut Lachenmann. This paper will serve as an introduction to those who may not be familiar with this composer. After a brief biography and guide to further research materials, this paper will highlight and discuss main concepts that appear in his essays *Klangtypen der Neuen Musik*, *Vier Grundbestimmungen des Musikhörens*, and *Hören is wehrlos – ohne Hören*. An overview of his music, and how those concepts apply to it, will then be provided. The paper will conclude with observations determining this composer's place and importance in twentieth century, as well as potential benefits for continued study.

# SYMPHONY NO. 2 INSTRUMENTATION

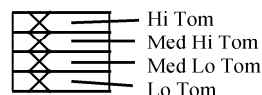
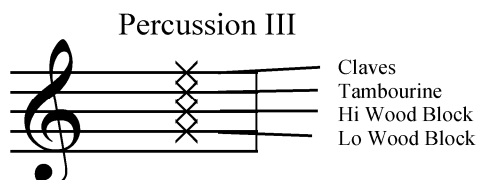
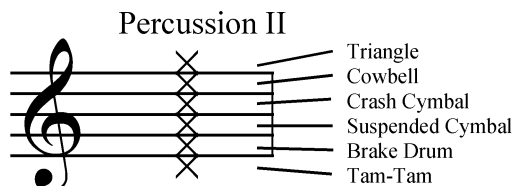
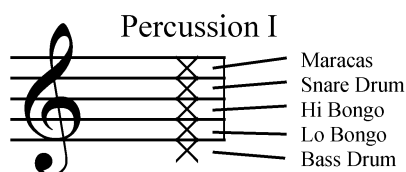
Piccolo (Picc.)  
 2 Flutes (Fl. 1, 2)  
 2 Oboes (Ob. 1, 2)  
 English Horn (E. Hn.)  
 2 Clarinets in Bb (Cl. 1, 2)  
 Bass Clarinet (B. Cl.)  
 2 Bassoons (Bsn. 1, 2)  
 Contrabassoon (C. Bsn.)  
  
 4 Horns (Hn. 1, 2, 3, 4)  
 3 Trumpets (Tpt 1, 2, 3)  
 2 Trombones (Tbn. 1, 2)  
 Bass Trombone (B. Tbn.)  
 Tuba (Tuba.)

## Timpani (Timp.)

Percussion I (Perc. 1): Glockenspiel (Glk.), Maracas (Mrcs.), Snare Drum (S.D.),  
 2 Bongo Drums (Bngs.), Bass Drum (B.D.)

Percussion II (Perc. 2): Xylophone (Xyl.), Triangle (Tri.), Cowbell (C.bell),  
 Crash Cymbal (C.Cym.), Suspended Cymbal (S.Cym), Brake Drum (Bk.D.),  
 Tam-Tam (T.T.)\*

Percussion III (Perc. 3): Vibraphone (Vib.), Claves (Clv.), Tambourine (Tamb.),  
 4 Concert Toms (Toms), 2 Wood Blocks (W.Blks.)



Harp  
 Celesta  
 Piano

Strings

(score in C)

(\* For mm.3-5, Perc.II will require the use of the Bongos from Perc.I, the notation in this case is the same as that of Perc.I)



## SYMPHONY NO. 2 PROGRAM NOTES

This following work is actually my second attempt at writing a second symphony. The first attempt was a far more conventional work than the one presented here, taking elements from Copland, Sibelius, and to a certain extent also Mahler. Advanced sketches and even an entire movement of the old version were written before I decided to start again from scratch. The reasoning behind this was the inspiration I drew from Helmut Lachenmann, while researching for that portion of my dissertation. Lachenmann stands against the writing of music that blindly follows tradition, simply in order to be liked. Reflecting upon what I had written so far, I felt that it was largely much too ‘safe,’ and that I really wanted to start writing something that would challenge me instead.

This work is in four movements, all played as a single, uninterrupted work. The themes of this piece are the interplays of texture and rhythm. After a very loud gesture, announcing the beginning of the symphony, a spacious, pointillistic texture is established. This texture serves as a sounding point of reference throughout the larger work; the intention is for it to establish points of arrival similar to the tonic centers and main themes of Classical symphonies. Along with this texture, there are short snippets of melody, first given to the bass clarinet and then passed around to others, that also provides the harmonic backbone of this movement.

After the pointillistic introduction, the music evolves into that of a more fluid nature. This toccata is based a series of rapidly changing arpeggios, rather than the initial bass clarinet tune. The rhythm of this tune does reappear though, as it does throughout the entire symphony, in the brass.

The second and third movements are based on rather strict harmonic plans. Both are also in simple ternary forms. For the second movement, there is an austere solemn melody, introduced by the clarinet that is contrasted by a garish middle section. The third movement is a lighter intermezzo piece. These two movements stand apart from the outer movements in that they are based predominantly on melody / accompaniment textures.

The final movement is a large-scale variation of the first. Almost all of the harmonic structures from the first movement are repeated here under different guises. Instead of beginning with a pointillistic texture and transitioning to a fluid one, the opposite is true in this case. The piece ends with a varied return of the opening few measures.

Score in C

# Symphony No. 2

for large symphony orchestra

Jeffrey Lipscomb  
(2010)

## Movt I: Introduction and Toccata ♩ = 68 (Adagio Amorphoso)

Piccolo

Flutes 1, 2

Oboes 1, 2

English Horn

Clarinet in Bb 1, 2

Bass Clarinet

Bassoons 1, 2

Contrabassoon

Horn in F 1, 3

Horn in F 2, 4

Trumpet in Bb 1, 2

Trumpet in Bb 3

Trombone 1, 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Celesta

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

**Movt I: Introduction and Toccata ♩ = 68 (Adagio Amorphoso)**

5

$\text{♩} = \text{♩} = 46$

14

Picc.  $p$

Fl. 1, 2  $p$

Ob. 1, 2  $f$   $p$   $f$

E. Hn.  $f$

Cl. 1, 2  $p$   $a 2$   $f$   $p$   $mp$

B. Cl.

Bsn. 1, 2  $mp$

C. Bn.

Hn. 1, 3  $a 2$   $f$   $p$

Hn. 2, 4  $f$   $p$

Tpt. 1, 2  $a 2$   $f$   $mp$   $p$   $mp$

Tpt. 3  $f$

Tbn. 1, 2  $f$   $p$   $mp$   $p$   $mp$

B. Tbn.

Tuba

14

Timp.

Perc. 1  $S.D.$   $p$   $f$

Perc. 2  $Xyl.$   $f$

Perc. 3  $W. Bkls.$   $f$

Hp.  $mp$   $f$

Cel.

14

Pno.  $8va$   $f$

Vln. 1  $pizz.$   $p$   $f$   $p$   $mp$

Vln. 2  $mp$   $p$   $f$   $p$   $mp$

Vla.  $f$   $mp$   $p$   $f$   $pizz.$   $f$

Vc.  $arco$   $p$   $mp$   $pizz.$   $p$   $arco$   $pizz.$   $f$

D.B.  $arco$   $p$   $mp$   $pizz.$   $p$   $arco$   $pizz.$   $f$

$\text{♩} = \text{♩} = 46$

7

[illegible]

27

Picc. *pp*

Fl. 1, 2 *f* *a 2*

Ob. 1, 2 *f*

E. Hn.

Cl. 1, 2 *f* *a 2*

B. Cl. *mp*

Bsn. 1, 2

C. Bn.

Hn. 1, 3 *f* *a 2*

Hn. 2, 4 *mp*

Tpt. 1, 2 *p* *mp* *a 2* *f*

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Tuba *f*

Timp.

Perc. 1 *f* *mp*

Perc. 2 *p* *f* *mp*

Perc. 3 *f* *Vib.* *f* *mf*

Hp. *f* *mp* *p* *f* *mf*

Cel. *f* *mp* *f*

Pno.

Vln. 1 *solo* *mp* *f* *solo* *mp* *f* *solo* *mp* *f*

Vln. 2 *mp* *p* *mp*

Vla.

Vc. *solo* *f* *mp* *p* *mp* *tutti* *f* *p*

D.B. *f* *p*

Meno mosso



10

Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1, 2  
 Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vcl.  
 D.B.

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11

*Poco meno mosso* *accel...*

Picc. *mp* *pp* *f* *mp* *f*

Fl. 1, 2 *mp* *f* *mp*

Ob. 1, 2 *mp* *f* *mp*

E. Hn. *mp* *mp*

Cl. 1, 2 *mp* *p* *mp*

B. Cl. *p*

Bsn. 1, 2 *mp*

C. Bn. *mp*

Hn. 1, 3 *p* *f* *a 2*

Hn. 2, 4 *p* *f* *a 2*

Tpt. 1, 2 *f* *a 2*

Tpt. 3 *f* *a 2*

Tbn. 1, 2 *f* *a 2*

B. Tbn. *f* *a 2*

Tuba *pp* *mp* *pp*

Timp. *pp* *mp* *pp*

Perc. 1 *p* *mp*

Perc. 2 *p* *mp*

Perc. 3 *Clv.* *mp* *S. Cym.* *pp* *Tam.* *pp*

Hp. *mp*

Cel. *mp*

Pno. *p* *mp*

Vln. 1 *mp* *f* *mp* *f* *mp* *f*

Vln. 2 *mp* *f* *mp* *f* *mp* *f*

Vla. *pizz.* *p* *f* *mp* *f*

Vc. *p* *f* *mp* *f*

D.B. *p* *f* *mp* *f*

*tutti* *pizz.* *p* *f* *mp* *f*

*arco* *f* *mp* *f*

*accel...*

**Piu mosso** ♩ = **92**

42 43 44 45

Picc. *p*

Fl. 1, 2 *p* *mp* *mp*

Ob. 1, 2 *p*

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *p* *mp*

C. Bn.

Hn. 1, 3 *mp*

Hn. 2, 4

Tpt. 1, 2 *mp* *f* *p* *mp*

Tpt. 3 *p*

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *mp* *mp* *pp*

Perc. 2 *f*

Perc. 3 *f*

Hp.

Cel.

Pno. *p* *mp* *p*

Vln. 1 *p* *mp* *mp*

Vln. 2 *p* *mp* *f*

Vla. *p* *f*

Vc. *mp* *p* *pizz.* *arco* *f* *p*

D.B. *pizz.* *mp* *f* *p*

*rit.* *Poco piu mosso*

Picc. *f* *mp*

Fl. 1, 2 *f* *mp*

Ob. 1, 2 *f* *mp* *p*

E. Hn. *f* *mp*

Cl. 1, 2 *f* *mp* *f*

B. Cl. *f* *mp*

Bsn. 1, 2 *f* *mp*

C. Bn. *f* *mp*

Hn. 1, 3 *f* *mp* *f* *mp*

Hn. 2, 4 *f* *mp* *f* *mp*

Tpt. 1, 2 *f* *mp*

Tpt. 3 *f* *mp*

Tbn. 1, 2 *f* *mp*

B. Tbn. *f* *mp*

Tuba *f* *mp* *p*

Timp. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Hp. *f* *mp*

Cel. *f* *mp*

Pno. *f* *mp*

Vln. 1 *f* *mp* *f* *mp*

Vln. 2 *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp*

D.B. *f* *mp* *f* *mp*



54 accel...

♩ = 102 (Allegro Energetico)

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D. B.

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58

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D. B.

rit...



18

19

79

Picc. *rit...*

Fl. 1, 2 *p* *mp*

Ob. 1, 2 *p* *mp*

E. Hrn.

Cl. 1, 2

B. Cl. *p* *mp*

Bsn. 1, 2

C. Bn.

Hrn. 1, 3

Hrn. 2, 4

Tpt. 1, 2 *p*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *mp*

Perc. 2

Perc. 3

Hp.

Cel.

Pno. *p*

Vln. 1 *rit...*

Vln. 2 *p*

Vla. *arco*

Vcl. *p*

D.B. *p*

Meno mosso

Meno mosso

79

Picc. *mp*

Fl. 1, 2 *pp*

Ob. 1, 2 *mp*

E. Hn. *mp*

Cl. 1, 2 *mp*

B. Cl. *mp*

Bsn. 1, 2 *mp*

C. Bn. *mp*

Hn. 1, 3 *f*

Hn. 2, 4 *f*

Tpt. 1, 2 *p*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

78

Timp.

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *p*

Hp. *mp*

Cel. *mp*

Pno. *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *p* *pp* *mf*

Vc. *mp*

D.B. *mp*



24

25



**Piu mosso** ♩ = 110

**Instrumentation:** Picc., Fl. 1, 2, Ob. 1, 2, E. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, C. Bn., Hn. 1, 3, Hn. 2, 4, Tpt. 1, 2, Tpt. 3, Tbn. 1, 2, B. Tbn., Tuba, Timp., Perc. 1, Perc. 2 (C. bell), Perc. 3, Hp., Cel., Pno., Vln. 1, Vln. 2, Vla., Vcl., D.B.

**Key Performance Instructions:**

- Piu mosso** (Tempo change)
- f** (forte)
- mf** (mezzo-forte)
- mp** (mezzo-piano)
- pizz.** (pizzicato)
- arco** (arco)
- acc.** (accent)
- sl.** (slur)
- tr.** (trill)
- mf  $\frac{2}{3}$  acc.** (mezzo-forte, two-thirds accent)

27

28

molto rit...

Piu mosso  $\text{♩} = 120$

106

Picc.  $\text{f}$

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.  $\text{f}$

Bsn. 1, 2  $\text{f}$

C. Bn.  $\text{f}$

Hn. 1, 3  $\text{mp}$   $\text{a}2$

Hn. 2, 4  $\text{p}$   $\text{a}2$

Tpt. 1, 2  $\text{f}$   $\text{a}2$

Tpt. 3  $\text{f}$

Tbn. 1, 2  $\text{f}$

B. Tbn.  $\text{f}$

Tuba  $\text{f}$

Timp.  $\text{mp}$

Perc. 1  $\text{p}$   $\text{f}$   $\text{Glk.}$

Perc. 2  $\text{p}$   $\text{f}$   $\text{Bk. D.}$

Perc. 3  $\text{f}$   $\text{Civ.}$

Hp.  $\text{p}$   $\text{f}$

Cel.

Pno.  $\text{p}$   $\text{f}$

Vln. 1  $\text{p}$   $\text{f}$   $\text{molto rit...}$   $\text{Piu mosso}$   $\text{8va}$   $\text{ff}$   $\text{120}$

Vln. 2  $\text{f}$   $\text{ff}$

Vla.

Vc.  $\text{f}$

D.B.  $\text{f}$

Poco meno mosso

110

Picc. *p* *f* *p*

Fl. 1, 2 *p* *f* *p* *mp* *f*

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *f* *a 2*

Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn.

Tuba

Timp.

Perc. 1 *pp* *mp* *pp*

Perc. 2 *ff* *Xyl.*

Perc. 3 *ff* *Vib.* *f*

Hp.

Cel. *p* *f* *f*

Pno. *ff* *f*

Vln. 1 *pp* *f* *ff* *Poco meno mosso*

Vln. 2 *pp* *f* *ff*

Vla. *pp* *f* *ff*

Vc.

D.B.

31

118 molto rit...

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

119 molto rit...

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

33



129

Pic.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Ve.

D. B.

Piu mosso  $\text{♩} = 102$

**♩ = 52**

134

Picc. *mp*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

E. Hn. *mp*

Cl. 1, 2 *f* *p* *mp*

B. Cl. *mp*

Bsn. 1, 2 *mp*

C. Bn. *mp*

Hn. 1, 3 *fp*

Hn. 2, 4 *fp*

Tpt. 1, 2 *f* *mp* *cup mute* *p*

Tpt. 3 *f* *cup mute* *p*

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tuba *mp*

134

Timp. *p*

Perc. 1 *p*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Hp. *mp* *p*

Cel. *mp*

Pno. *f* *mp*

**♩ = 52**

Vln. 1 *pizz.* *p* *arco* *f* *p*

Vln. 2 *mp* *pizz.* *f* *arco* *f* *p*

Vla. *mp* *pizz.* *f* *arco* *f* *p*

Vc. *f* *pizz.* *p* *arco* *pp* *pizz.* *mp* *p*

D.B. *pp* *arco* *pp* *pizz.* *mp* *p*

36

*Poco piu mosso*

Picc. *f*

Fl. 1, 2 *f* *a 2* *p* *mp* *f* *p*

Ob. 1, 2 *f* *p* *mp* *f* *p*

E. Hn. *p* *mp*

Cl. 1, 2 *f* *mp* *p* *f* *a 2*

B. Cl. *p*

Bsn. 1, 2

C. Bn.

Hn. 1, 3 *mp* *p* *mp*

Hn. 2, 4 *f*

Tpt. 1, 2 *p* *f* *mp*

Tpt. 3 *f*

Tbn. 1, 2 *f* *a 2*

B. Tbn. *f*

Tuba *f*

Timp.

Perc. 1

Perc. 2

Perc. 3 *Vib.* *mp* *f*

Hp. *f* *mp* *f*

Cel.

Pno. *Poco piu mosso* *p*

Vln. 1 *tutti* *mp* *f* *rit...*

Vln. 2 *mp* *f* *rit...*

Vla. *tutti* *mp* *f* *p*

Vc. *tutti* *arco* *f* *mp* *f*

D.B. *f* *mp* *f*

38

39

40





42

Subito meno mosso  $\text{♩} = 78$

162

Picc.  $p$

Fl. 1, 2  $p$

Ob. 1, 2  $p$

E. Hn.

Cl. 1, 2  $p$

B. Cl.  $mp$

Bsn. 1, 2

C. Bn.

Hn. 1, 3  $p$

Hn. 2, 4  $p$

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2  $mp$

Perc. 3

Hp.

Cel.

Pno.

Vln. 1  $mp$

Vln. 2  $mp$

Vla.  $mp$

Vc.  $mp$

D.B.  $mp$

Subito meno mosso  $\text{♩} = 78$

arco

arco

44

**♩ = 102**

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2

E. Hrn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *pp*

C. Bn. *pp*

Hrn. 1, 3 *p*

Hrn. 2, 4 *p*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *Glk. mp*

Perc. 2 *mp*

Perc. 3 *Vib. mp*

Hp. *mp*

Cel. *mp*

Pno. *mp*

**♩ = 102**

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

**Movt II: Aria**  = **102** (Allegro Cantare)

176

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Movt II: Aria ♩ = 102 (Allegro Cantare)

accel...  $\text{♩} = 154$  rit...  $\text{♩} = 114$

Picc.  $\text{pp}$   $\text{mf}$   
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hrn.  
 Cl. 1, 2  $\text{mf}$   
 B. Cl.  
 Bsn. 1, 2  
 C. Bsn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1, 2  $p$   
 Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  $p$   
 Perc. 2  $\text{mp}$   
 Perc. 3  
 Hp.  
 Cel.  $p$   
 Pno.  
 Vln. 1 accel...  $\text{♩} = 154$  rit...  $\text{♩} = 114$   
 Vln. 2  
 Vla.  $\text{mf}$   
 Vc.  $\text{mf}$   
 D.B.  $p$   $\text{mf}$

rit...  $\text{♩} = 78$  (Andante Repellente)

Picc.  $\text{f}$   $p$

Fl. 1, 2

Ob. 1, 2

E. Hrn.

Cl. 1, 2  $f$   $p$   $mp$

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3  $a 2$   $mp$

Hn. 2, 4

Tpt. 1, 2 *senza sord.*  $mp$

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1  $pp$

Perc. 2 C. bell  $p$

Perc. 3  $mp$

Hp.  $p$

Cel.  $p$

Pno.  $p$

$\text{♩} = 78$  (Andante Repellente)

Vln. 1 *solo*  $pp$   $p$  *tutti*

Vln. 2 *solo*  $pp$

Vla. *solo*  $pp$  *tutti*  $p$

Vc. *tutti*  $p$  *pizz.*

D.B. *pizz.*

206

Picc. *mp*

Fl. 1, 2

Ob. 1, 2 *a<sup>2</sup>* *p* *f<sup>0</sup>* *p*

E. Hrn.

Cl. 1, 2 *f<sup>0</sup>* *p*

B. Cl.

Bsn. 1, 2 *f<sup>0</sup>* *mf*

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *f<sup>0</sup>* *p* *f<sup>0</sup>* *senza sord.* *p*

Tpt. 3

Tbn. 1, 2 *f<sup>0</sup>* *p*

B. Tbn.

Tuba *mf* *p*

Timp.

Perc. 1 *mf* *Mrcs.* *mp*

Perc. 2 *S. Cym.* *mp*

Perc. 3 *mp*

Hp. *mp*

Cel.

Pno.

Vln. 1 *mp* *mf*

Vln. 2

Vla. *p*

Vc.

D.B.



212

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp* *a 2*

E. Hrn. *mp*

Cl. 1, 2

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba *mf*

Timp.

Perc. 1

Perc. 2 *mp* *Tri.*

Perc. 3 *mp* *Vib.*

Hp. *mp*

Cel.

Pno. *mp*

Vln. 1 *solo* *p* *accel...* *mp* *Piu mosso* *tutti*

Vln. 2 *mp* *tutti*

Vla. *mp*

Vc. *mp* *arco*

D.B. *mp*

*accel...*

*Piu mosso*

217

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hrn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *pp*

C. Bn.

Hn. 1, 3 *mp*

Hn. 2, 4 *p*

Tpt. 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *Xyl* *mp*

Perc. 3 *W. Bkls* *mp*

Hp.

Cel.

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

D.B. *arco* *pp*

223 rit...

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

*mp*

*1<sup>o</sup>*

*pp*

*f*

*p*

*f*

*rit...*

*mp*

*arco*

*mp*

*f*

*f*

*f*

53

[illegible]

**♩ = 102 (Allegro Cantare)**

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

**♩ = 102 (Allegro Cantare)**

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

242

Picc. *pp*

Fl. 1, 2 *pp*

Ob. 1, 2 *mp*

E. Hn.

Cl. 1, 2 *p* *mp*

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *f* *p*

Tpt. 3 *f* *p*

Tbn. 1, 2 *f* *p*

B. Tbn.

Tuba

242

Timp.

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *mp* *f* *p*

Harp

Cel. *p*

Pno.

Vln. 1 *pp* *f* *p*

Vln. 2 *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *pp* *f* *p*

D.B. *p*

245 accel... Piu mosso ♩ = 154

Picc. 245

Fl. 1, 2

Ob. 1, 2

E. Hrn.

Cl. 1, 2 *a 2* *p*

B. Cl.

Bsn. 1, 2

C. Bn.

Hrn. 1, 3 245

Hrn. 2, 4

Tpt. 1, 2 *1<sup>o</sup>* *2<sup>a</sup>*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp. 245

Perc. 1 245

Perc. 2 *Xyl* *mp*

Perc. 3 *Chc* *f*

Hp. 245

Cel. 245

Pno. 245

Vln. 1 245 accel... *f* Piu mosso ♩ = 154 *pp*

Vln. 2 245 *f* *pp*

Vla. 245 *pp*

Vc. 245 *f* *pp*

D.B. 245 *f* *pp*



254 rit...  $\text{♩} = 114$

Picc.  $\text{f}^0$

Fl. 1, 2  $\text{f}^0$

Ob. 1, 2  $\text{p}$   $\text{f}$

E. Hrn.

Cl. 1, 2  $\text{a} 2$   $\text{mp}$   $\text{f}$

B. Cl.  $\text{mp}$   $\text{mf}$   $\text{f}$

Bsn. 1, 2  $\text{a} 2$   $\text{mp}$   $\text{mf}$   $\text{f}$

C. Bn.  $\text{mp}$   $\text{mf}$

Hn. 1, 3  $\text{mp}$   $\text{p}$   $\text{a} 2$   $\text{f}$

Hn. 2, 4  $\text{mp}$   $\text{p}$   $\text{a} 2$   $\text{f}$

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2  $\text{f}^0$

B. Tbn.  $\text{f}$

Tuba  $\text{f}$

Timp.

Perc. 1  $\text{S.D.}$   $\text{pp}$

Perc. 2  $\text{pp}$   $\text{f}$   $\text{pp}$

Perc. 3  $\text{pp}$   $\text{mf}$   $\text{pp}$

Hp.

Cel.

Pno.

Vln. 1  $\text{rit...}$   $\text{p}$   $\text{f}$   $\text{mp}$   $\text{f}$   $\text{pp}$

Vln. 2  $\text{p}$   $\text{f}$   $\text{mp}$   $\text{f}$   $\text{pp}$

Vla.  $\text{p}$   $\text{f}$   $\text{mp}$   $\text{f}$

Vc.  $\text{p}$   $\text{f}$   $\text{mf}$   $\text{pp}$

D.B.  $\text{mf}$

259

Picc. *pp*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hrn.

Cl. 1, 2 *p*

B. Cl. *pp*

Bsn. 1, 2 *mp*

C. Bn. *pp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *pp*

Tpt. 3 *pp*

Tbn. 1, 2 *pp*

B. Tbn.

Tuba *pp*

Timp.

Perc. 1 *p*

Perc. 2 *mp*

Perc. 3 *mf*

Hp. *p*

Cel. *mp*

Pno. *pp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp*

Vc. *p*

D.B. *p*

*pizz.*

*arco solo*

# Movt III: Intermezzo ♩ = 86 (Andante Grazioso)

265

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

266

Hrn. 1, 3

Hrn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

267

Timp.

268

Perc. 1

Bngs.

mp

Perc. 2

269

Perc. 3

mp

Hp.

mp

Cel.

270

Pno.

271

Vln. 1

solo

272

Vln. 2

273

Vla.

p

274

Vc.

275

D.B.

Movt III: Intermezzo ♩ = 86 (Andante Grazioso)

61

rit... Poco meno mosso

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hrn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *mp*

C. Bn.

Hn. 1, 3 *p*

Hn. 2, 4

Tpt. 1, 2 *p*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *p*

Perc. 2 C bell S Cym *p*

Perc. 3 Toms *p*

Hp.

Cel. *f*

Pno. *f*

Vln. 1 rit... Poco meno mosso *mp*

Vln. 2 *fp* *mp*

Vla. *fp* *mp*

Vc. *fp* *pizz.*

D.B. *fp* *pizz.*

290

Picc. *sf* *mf* *p* *a 2* *mp*

Fl. 1, 2 *mp* *a 2* *mp*

Ob. 1, 2 *mp* *a 2* *mp*

E. Hrn. *mp*

Cl. 1, 2 *p* *mp* *a 2* *mp*

B. Cl. *p* *mp*

Bsn. 1, 2 *p* *mp*

C. Bn. *p* *mp*

Hn. 1, 3 *p* *mp*

Hn. 2, 4 *p* *mp*

Tpt. 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2

B. Tbn.

Tuba

290

Timp.

Perc. 1

Perc. 2

Perc. 3 *Vib.* *mp*

Hp. *mf*

Cel. *mf*

Pno.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B.

64

65



66

309

Picc. *accel...*

Fl. 1, 2 *8va*

Ob. 1, 2 *11<sup>th</sup>*

E. Hn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2 *f*

C. Bn.

Hn. 1, 3 *a 2*

Hn. 2, 4

Tpt. 1, 2 *11<sup>th</sup>*

Tpt. 3

Tbn. 1, 2 *a 2* *mp*

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2 *S. Cym.*

Perc. 3 *pp* *Toms* *p*

Hp.

Cel.

Pno.

Vln. 1 *5* *accel...*

Vln. 2

Vla.

Vc.

D.B.

Poco piu mosso  $\text{♩} = 64$  rit...

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 E. Hn.   
 Cl. 1, 2   
 B. Cl.   
 Bsn. 1, 2   
 C. Bn.   
 Hn. 1, 3   
 Hn. 2, 4   
 Tpt. 1, 2   
 Tpt. 3   
 Tbn. 1, 2   
 B. Tbn.   
 Tuba   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Hp.   
 Cel.   
 Pno.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vc.   
 D.B.

Musical score for measures 112 to 117. The score includes parts for woodwinds, brass, percussion, strings, and piano. Key markings include *p*, *f*, *pp*, *mf*, *ff*, *senza sord.*, *a 2.*, *1<sup>o</sup>*, *Vib.*, *Xyl.*, *pizz.*, and *mfz.*. The tempo is marked *Poco piu mosso* with a quarter note equal to 64. The score concludes with a *rit...* marking.

Poco piu mosso (**Adagietto Vago**)

[illegible]

70

71

311

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hrn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hrn. 1, 3

Hrn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

73



142 accel...  $\text{♩} = 86$  (Andante Ossessivo)

Picc.  $p$

Fl. 1, 2  $p$

Ob. 1, 2

E. Hn.

Cl. 1, 2  $p$

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3  $mp$

Hn. 2, 4  $mp$

Tpt. 1, 2  $mp$

Tpt. 3  $p$

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1  $p$

Perc. 2  $p$

Perc. 3  $p$

Hp.  $mp$

Cel.

Pno.  $p$

Vln. 1  $accel...$

Vln. 2  $p$

Vla.  $p$

Vc.  $p$

D.B.  $p$

$\text{♩} = 86$  (Andante Ossessivo)

$f$



354

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bsn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hrp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

77

78

79

80

81



Picc.  
 Fl. 1, 2  
 Ob. 1, 2  
 E. Hn.  
 Cl. 1, 2  
 B. Cl.  
 Bsn. 1, 2  
 C. Bn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1, 2  
 Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Hp.  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc.  
 D.B.

Musical score for orchestra and strings, page 82. The score includes parts for Piccolo, Flutes 1 & 2, Oboe 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 3 and 2, 4, Trumpets 1, 2 and 3, Trombones 1, 2 and 3, Tuba, Timpani, Percussion 1, 2, and 3, Harp, Cello, Piano, Violins 1 and 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamic markings such as *f*, *ff*, *pp*, *mf*, and *mp*. There are also performance instructions like "a 2" and "delta".

83

84



## Movt IV: Finale ♩ = 136 (Allegro Intenso)

**Movt IV: Finale** ♩ = 136 (Allegro Intenso)

412

Picc. *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn. *mp*

Cl. 1, 2 *mp*

B. Cl. *mp*

Bsn. 1, 2 *mp*

C. Bn. *mp*

Hn. 1, 3 *mp* *f* *mp* *a 2* *ff*

Hn. 2, 4 *mp* *f* *mp* *a 2* *ff*

Tpt. 1, 2 *mp*

Tpt. 3 *mp*

Tbn. 1, 2 *mp*

B. Tbn. *mp*

Tuba *mp*

Timp. *mp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

Hp. *mp*

Cel. *p*

Pno. *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

This page of a musical score, likely for a symphony, features a variety of instruments. The top section includes Piccolo, Flutes 1 & 2, Oboes 1 & 2, Horns 1, 2, 3, and 4, Clarinets 1 & 2, Bassoon 1, Bassoon 2, Trumpets 1, 2, and 3, Trombone 1, Trombone 2, Tuba, and Timpani. The middle section includes Percussion 1, 2, and 3, Harp, Cello, and Piano. The bottom section includes Violins 1 and 2, Viola, Violoncello, and Double Bass. The score is written in a standard musical notation with various dynamics (e.g., *mp*, *f*, *p*, *mf*, *pp*) and articulation marks (e.g., *cup mute*, *8va*). The page number 436 is visible in the top left corner.

400

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timpi.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

401

402

403

404

405

406

407

408

409

accel...



90

91

92

93



95



472

Picc. *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *ff*

E. Hrn.

Cl. 1, 2 *ff*

B. Cl.

Bsn. 1, 2 *ff*

C. Bn.

Hn. 1, 3 *f*

Hn. 2, 4 *f*

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2 *f*

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.



475

Picc. *mp*

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2 *mp*

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3 *p*

Hn. 2, 4

Tpt. 1, 2 *p* *a 2 cup mute* *f*

Tpt. 3

Tbn. 1, 2 *p*

B. Tbn.

Tuba

Timp. *p* *pp*

Perc. 1 *Glk.* *mp*

Perc. 2 *Xyl.* *mp*

Perc. 3 *pp*

Hp.

Cel. *pp*

Pno.

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vcl. *mp*

DB. *pp*

*Poco piu mosso*

479 *Poco piu mosso*

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

479

Timp.

Perc. 1

Perc. 2 T.T.

Perc. 3

Hp.

479

Cel.

479

Pno.

479 *Poco piu mosso*

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

This page of a musical score is for a symphony orchestra. It contains staves for the following instruments: Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1, 2, 3 & 4, Trumpets 1, 2 & 3, Trombones 1, 2 & 3, Tuba, Timpani, Percussion 1, 2 & 3, Harp, Cello, Piano, Violins 1 & 2, Viola, Violoncello, and Double Bass. The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulation marks. Dynamics like *p* (piano), *mp* (mezzo-piano), and *pp* (pianissimo) are indicated. The page is numbered 485 in the top left corner.

101

*Poco meno mosso*

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *ff*

E. Hn. *ff*

Cl. 1, 2 *ff*

B. Cl. *ff*

Bsn. 1, 2 *ff*

C. Bsn. *ff*

Hn. 1, 3 *ff*

Hn. 2, 4 *ff*

Tpt. 1, 2 *ff*

Tpt. 3 *ff*

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Harp *mf*

Cello *mf*

Piano *ff*

*Poco meno mosso*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D. B. *ff*

Picc.   
 Fl. 1, 2   
 Ob. 1, 2   
 E. Hn.   
 Cl. 1, 2   
 B. Cl.   
 Bsn. 1, 2   
 C. Bn.   
 Hn. 1, 3   
 Hn. 2, 4   
 Tpt. 1, 2   
 Tpt. 3   
 Tbn. 1, 2   
 B. Tbn.   
 Tuba   
 Timp.   
 Perc. 1   
 Perc. 2   
 Perc. 3   
 Vlb.   
 Hp.   
 Cel.   
 Pno.   
 Vln. 1   
 Vln. 2   
 Vla.   
 Vc.   
 D.B.

The musical score is written for a large orchestra and string ensemble. It consists of three measures, numbered 103, 104, and 105. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flutes (1, 2), Oboes (1, 2), English Horn, Clarinets (1, 2), Bass Clarinet, Bassoons (1, 2), Contrabassoon, Horns (1, 3 and 2, 4), Trumpets (1, 2 and 3), Trombones (1, 2 and Bass), Tuba, Timpani, Percussion (1, 2, 3), Vibraphone, Harp, Cello, Piano, Violins (1, 2), Viola, Violoncello, and Double Bass. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *ff* (fortissimo), and *cup mute* are indicated. The score is written in a standard musical notation with staves for each instrument.

199 accel... Poco piu mosso

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3 *a 2*

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Cel.

Pno.

Vln. 1 *accel...*

Vln. 2

Vla.

Vc.

D.B.

*Poco piu mosso*

502

Picc. *mp* *f* *rit...* **♩ = 102**

Fl. 1, 2 *a2* *f* *p*

Ob. 1, 2 *a2* *f* *p*

E. Hn.

Cl. 1, 2 *f*

B. Cl.

Bsn. 1, 2 *a2*

C. Bn.

Hn. 1, 3

Hn. 2, 4 *11<sup>0</sup>*

Tpt. 1, 2 *11<sup>0</sup>* *senza sord.* *mp* *f* *(cup mute)* *p*

Tpt. 3 *f*

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *f* *Toms*

Hp. *8va* *p* *8va* *mp*

Cel. *p* *8va*

Pno. *p* **♩ = 102**

Vln. 1 *rit...* *8va* *pizz* *8va*

Vln. 2

Vla.

Vcl.

D.B.



106

511

Picc. *8va* *mp*

Fl. 1, 2 *mp*

Ob. 1, 2 *mp*

E. Hn.

Cl. 1, 2 *p*

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

511

Timp.

Perc. 1 *8va*

Perc. 2

Perc. 3 *8va*

Hp.

Cel.

Pno. *8va*

Vln. 1 *arco* *mp*

Vln. 2 *arco* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

D.B. *pizz.* *mp*

108

109

110

524

Picc.

Fl. 1, 2

Ob. 1, 2

E. Hn.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3, 4

Tbn. 1, 2

B. Tbn.

Tuba

524

Temp.

524

Perc. 1

524

Perc. 2

524

Perc. 3

524

Harp

524

Cel.

524

Pno.

524

Vln. 1

524

Vln. 2

524

Vla.

524

Vcllo

524

D.B.

Piu mosso  $\text{♩} = 132$

ff

mp

p

f

ppp

ftc

Non div.

arco

Sul G

S.D.

531

Picc. *mp* *rit...* *Meno mosso*

Fl. 1, 2 *mp* *rit...* *Meno mosso*

Ob. 1, 2 *mp* *rit...* *Meno mosso*

E. Hrn.

Cl. 1, 2 *mp* *rit...* *Meno mosso*

B. Cl.

Bsn. 1, 2 *mp* *rit...* *Meno mosso*

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mp* *rit...* *Meno mosso*

Tpt. 3

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1 *Glk.* *p*

Perc. 2 *Trl.* *p*

Perc. 3

Hp.

Cel.

Pno.

Vln. 1 *pp* *rit...* *Meno mosso*

Vln. 2 *pp* *rit...* *Meno mosso*

Vla.

Vc.

D.B.

113



Picc. *staccato*  
 Fl. 1, 2 *pp*  
 Ob. 1, 2 *p*  
 E. Hn.  
 Cl. 1, 2 *p*  
 B. Cl.  
 Bsn. 1, 2 *p*  
 C. Bn.  
 Hn. 1, 3  
 Hn. 2, 4  
 Tpt. 1, 2  
 Tpt. 3  
 Tbn. 1, 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Perc. 1 *Glk.*  
 Perc. 2  
 Perc. 3  
 Hp. *mp*  
 Cel.  
 Pno.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vc. *solo*  
 D.B.

115

*Meno mosso*

Picc. *5<sup>ap</sup>* *p*

Fl. 1, 2 *1<sup>0</sup>* *mp*

Ob. 1, 2 *a 2* *f*

E. Hrn.

Cl. 1, 2 *1<sup>0</sup>* *p* *mp* *a 2* *f* *pp*

B. Cl. *pp*

Bsn. 1, 2 *a 2* *mp* *1<sup>0</sup>*

C. Bn. *mp*

Hn. 1, 3 *5<sup>ap</sup>* *f* *a 2*

Hn. 2, 4 *pp* *1<sup>0</sup>* *pp*

Tpt. 1, 2 *1<sup>0</sup>* *senza sord.* *mp* *1<sup>0</sup>* *f*

Tpt. 3 *f*

Tbn. 1, 2 *senza sord.* *1<sup>0</sup>* *mp* *a 2* *p*

B. Tbn. *senza sord.* *f*

Tuba *mp*

Timp. *5<sup>ap</sup>*

Perc. 1 *Glk. 1* *p* *mp* *p*

Perc. 2 *mp* *p*

Perc. 3 *p* *Vib. 1* *mp* *3* *p*

Hp. *mp* *p*

Cel. *mp* *f* *p*

Pno. *8va* *mp* *f* *p*

*Meno mosso*

Vln. 1 *5<sup>ap</sup>* *mp* *pizz.* *f* *pizz.* *p*

Vln. 2 *5<sup>ap</sup>* *mp* *p* *pizz.* *f* *pizz.* *p*

Vla. *5<sup>ap</sup>* *p* *pizz.* *f* *pizz.* *p*

Vc. *5<sup>ap</sup>* *pizz.* *f* *pizz.* *p*

D.B. *f* *pizz.* *p*

556

Picc. *mp*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hrn.

Cl. 1, 2 *p*

B. Cl. *p*

Bsn. 1, 2

C. Bn.

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *p*

Tpt. 3 *f*

Tbn. 1, 2 *p*

B. Tbn.

Tuba *f*

Timp.

Perc. 1 *p*

Perc. 2 *f*

Perc. 3 *mp*

Hp.

Cel.

Pno. *mp*

Vln. 1 *p* *solo arco* *solo* *tutti pizz.* *arco solo*

Vln. 2 *p* *solo arco* *solo* *tutti pizz.* *arco solo*

Vla. *p* *solo arco* *solo* *tutti pizz.* *arco solo*

Vcl. *p* *solo arco* *solo* *tutti pizz.* *arco solo*

Db.

117

562

Picc. *p* *f*

Fl. 1, 2 *p* *f*

Ob. 1, 2 *p*

E. Hn. *p*

Cl. 1, 2 *f* *p*

B. Cl. *p*

Bsn. 1, 2 *p* *f*

C. Bn. *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *p* *f* *mp* *a 2 cup mute*

Tpt. 3 *p* *a 2*

Tbn. 1, 2 *p* *f* *a 2*

B. Tbn. *p* *f* *a 2*

Tuba *f* *p*

Timp.

Perc. 1 *p* *f*

Perc. 2 *p*

Perc. 3 *p*

Hp.

Cel.

Pno. *f*

Vln. 1  *tutti pizz. p* *f*

Vln. 2  *tutti pizz. p* *f*

Vla.  *tutti pizz. p* *f*

Vc.  *tutti pizz. p* *f*

D.B. *p*

569

Picc. *p*

Fl. 1, 2 *p*

Ob. 1, 2 *p*

E. Hrn. *p*

Cl. 1, 2 *p*

B. Cl. *mp*

Bsn. 1, 2 *mp* *a 2* *f*

C. Bn. *mp* *f*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tpt. 1, 2 *p* *a 2* *p* *senza sord.*

Tpt. 3 *p*

Tbn. 1, 2 *p* *a 2* *f*

B. Tbn. *f*

Tuba *f*

Timp. *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Hp. *p*

Cel. *p*

Pno. *p*

Vln. 1 *arco* *p* *f*

Vln. 2 *arco* *p* *f*

Vla. *arco* *p* *pizz.* *p*

Vcl. *arco* *p* *p*

D.B. *p*

**Poco meno mosso** ♩ = 68

574

Picc. *pp* *ff*

Fl. 1, 2 *pp* *ff*

Ob. 1, 2 *a 2* *pp* *ff*

E. Hn. *a 2* *pp* *ff*

Cl. 1, 2 *a 2* *pp* *ff*

B. Cl. *pp* *ff*

Bsn. 1, 2 *pp* *ff*

C. Bn. *pp* *ff*

Hn. 1, 3 *pp* *ff*

Hn. 2, 4 *pp* *ff*

Tpt. 1, 2 *pp* *ff*

Tpt. 3 *pp* *ff*

Tbn. 1, 2 *pp* *ff*

B. Tbn. *pp* *ff*

Tuba *pp* *ff*

Timp. *pp* *ff*

Perc. 1 *ppp* *mf*

Perc. 2 *ppp* *mf* S. Cym. *p*

Perc. 3 *ppp* *mf* Tamb. *p* *f*

Hp. *pp* *ff*

Cel. *pp* *ff*

Pno. *pp* *ff*

Vln. 1 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff*

Vc. *pp* *ff*

D.B. *pp* *ff*

120

# (Adagio Amorphoso)

580 Picc. *mp*

Fl. 1, 2 *p*

Ob. 1, 2 *mp*

E. Hn. *f*

Cl. 1, 2 *p*

B. Cl. *f*

Bsn. 1, 2 *mp*

C. Bn. *f*

Hn. 1, 3 *p*

Hn. 2, 4

Tpt. 1, 2 *cup mute* *a 2* *f*

Tpt. 3 *harmon mute* *p*

Tbn. 1, 2 *p*

B. Tbn.

Tuba *p*

Timp.

Perc. 1 *Glk.* *p*

Perc. 2 *Xyl.* *f*

Perc. 3 *Vib.* *f*

Hp. *p*

Cel. *mp*

Pno. *mp*

(Adagio Amorphoso)

Vln. 1 *solo* *mp* *f*

Vln. 2 *solo* *mp* *f*

Vla. *f*

Vc. *pizz.* *mp*

D.B. *p*



122

## INTRODUCTION

At this point in time, the name of Helmut Lachenmann is still an unfamiliar one to many American musicians and music listeners. Likewise, there has been little in the way of scholarly research in this country into the music and the musings of this composer. All of this is particularly puzzling considering that in the past few decades Lachenmann has emerged as one of the most important compositional voices in the latter part of the twentieth century. This is not just a view held by only a few radical ‘true-believers’, but rather is evidenced by this composer receiving in 1997 the Ernst von Siemens Music Prize. This award, which has been likened to a Nobel Prize for music, puts Lachenmann in the same distinguished company as Benjamin Britten, Olivier Messiaen, Herbert von Karajan, Pierre Boulez, Elliot Carter, Witold Lutoslawski, Karlheinz Stockhausen, Leonard Bernstein, Luciano Berio, Hans Werner Henze, Claudio Abbado and György Ligeti, among others.

My acquaintanceship with Lachenmann’s music began eight years ago. I was attending a composition seminar at a summer music festival when a friend let me look at the score to *Ausklang* (1984-85). Even though there was no recording to go along with that score at the time, it was still fascinating to study it. Many of the concepts introduced in that music, such as the ‘toneless’ playing methods and the use of the *bridge clef* were inspiring to my own developing sense of orchestration. It was years later when I finally acquired a recording of Lachenmann’s music, *NUN* (1999) and *Notturmo* (1966-67), which managed to intrigue me even more. I felt a certain amount of kinship with the various ‘noises’ (rustling, blowing, scraping, etc.) of these pieces, as I felt they were evocative of the wooded hills and areas that surrounded my own home city in West Virginia. Furthermore, this music suggested an entirely new compositional

vocabulary and grammar than any other system before it, which the always inquisitive side of me wanted to learn about.

The ‘otherness’ of Lachenmann’s music is perhaps its most fascinating aspect. While many late twentieth century composers have gravitated away from the modernism of the 50’s and the 60’s, towards an aesthetic that more fully embraces elements of tradition, Lachenmann instead champions a style of music that continues to look forward. Much of his music uses serial and aleatoric techniques that defined the Darmstadt school of the mid-century. Lachenmann’s real innovation, however, is with the expansion and structural usage of instrumental timbres and noises.

The first part of this essay will be a brief biography of Helmut Lachenmann. Considering the fact that few Americans are familiar with him, the inclusion of introductory information seems appropriate. The second part of this essay will serve as a review of some of the articles that Lachenmann has written. Key points from his writings, from his explanations of his own compositional craft to his thoughts on new music in general, will be enumerated and evaluated. The third chapter will review a selection of his compositions, both in order to chart his development as a composer, and to draw relationships to his articles. *Streichtrio* (1965), *temA* (1968), *Accanto* (1975-76), and *Tableau* (1988) in particular will be cited, as each of these pieces represent Lachenmann’s four major stylistic epochs very well. This discussion will be followed with concluding remarks about the worth of Lachenmann as a composer and as a musical thinker. As a further contribution for the reader, two appendices will also be given: the first being a list of all of Lachenmann’s published works, either musical or otherwise, and the second will be a discography of Lachenmann’s recorded music.

## SOURCES FOR LACHENMANN RESEARCH

Helmut Lachenmann has risen to prominence as a composer only relatively recently, around the mid 1970's. Research on his music and writings is still not very extensive. What little has been done is confined, for the most part, to European sources, particularly those in Germany. A few articles and translations appear in British journals, but almost nothing can be found in American ones.

The most invaluable resource available is the book *Musik als existentielle Erfahrung* ("Music as Existential Experience"). This volume is a collection of essays, articles, program notes and interviews by Lachenmann for German journals from 1966 to 1995. Not only does this resource provide information about Lachenmann's compositional style and music in his own words, but it also provides an overview of the development of this composer's thinking over much of his mature career.

Another informative resource is Wolfgang Thein's article about Helmut Lachenmann appearing in the biographic volume of *Die Musik in Geschichte und Gegenwart*. Like any encyclopedic entry, this article provides a basic overview of the composer's life and career. It also introduces concepts that Lachenmann put forth in some of his more important articles, such as the 'dialectic between refusal and offering' that is mentioned in *Vier Grundbestimmungen des Musikhörens* ("Four Basic Regulations of Music Listening"), the basic models of sound found in his music, found in *Klangtypen der Neuen Musik* ("Sound Models of New Music"), as well as the idea of musical form as an articulated 'arpeggio' in time, mentioned in *Hören ist wehrlos – ohne Hören* ("Hearing is defenseless – without hearing"). The article about Lachenmann that

appears in the *Grove Dictionary of Music and Musicians*, written by Ulrich Mosch, also provides useful basic information.

Lachenmann has been a major subject in two British publications. The journal *Contemporary Music Review* has devoted two issues, September/December 2004 and February 2005, to the study of this composer. These issues provide English translations of several of Lachenmann's articles, including *Komponieren im Schatten von Darmstadt* ("Composing in the Shadow of Darmstadt"), which provides background in how the composer developed his musical language, and *Über mein Zweites Streichquartett* ("On my Second String Quartet"), where the composer performs an analysis of *Reigen seliger Geister* ("Round Dance of the Blessed Spirit"). Particularly informative are Piotr Grella-Możejko's article on Lachenmann's text setting in his choral works, David Lesser's article on dialectic and form in the music of Lachenmann, Iyad Mohammad's article detailing Lachenmann's theories of musical perception, Paul Steenhuisen's interview with the composer and Elke Hockings's analysis of the composer's *Mouvement (-vor der Erstarrung)*.

Hockings has also written articles for *Tempo* about Lachenmann, the most informative of which details the composer's concept of rejection and how it relates to his music. Also appearing in *Tempo* was Ian Pace's two-part article that provides an overview of the composer's compositional output, as well as a translation of Lachenmann's article *Zum Problem des musikalisch Schönen heute* ("The Problem of Musical Beauty Today").

The one appearance of Lachenmann in a major American journal occurs in vol. 35 of *Perspectives of New Music*, with a translation of the composer's polemical open letter to Hans Werner Henze, replying to criticism by the latter that the former's music is nothing more than *musica negativa*.

## BRIEF BIOGRAPHY OF HELMUT LACHENMANN

Helmut Friedrich Lachenmann was born in Stuttgart on November 27, 1935. His father was a Protestant pastor, Ernst Lachenmann (1897-1966) and his mother was Gerturd née Zeller (1903-1963). In 1946 through 1948, he was a chorister, where he principally sang repertoire from the 15<sup>th</sup> and 16<sup>th</sup> centuries.

In 1948, his family moved from Stuttgart to Tuttlingen. At that time Lachenmann started writing his first compositions, which are now lost. His first formal training began some time later, at the Musikhochschule Stuttgart, where he attended from the period of 1955 to 1958. It was there that he received instruction in music theory, as well as counterpoint, from Johann Nepomuk David. He also studied piano, his principal instrument, from Jürgen Uhde.

For Lachenmann, 1957 would prove to be an important year. That summer, he first attended the *Ferienkurse* at Darmstadt. There he met and came into close contact with many influential figures associated with the then new music scene, including Stockhausen, Maderna, Pousseur, Scherchen, and Adorno. It was there that he also met and became acquainted with Luigi Nono. This composer would later accept him as his first private student at his studio, from 1958 until 1960.

From his studies with Nono, Lachenmann initially developed a style of composition based on serial and aleatoric techniques. These elements are found in most of his earliest works, including *Souvenir* (1959), *Due Giri* (1960), *Tripelsextett* (1960-61), and *Weigenmusik* (1963). Moreover, Lachenmann gleaned from Nono ways of thinking about the relationship between the composer and the rest of society. It was also during his time associated with Nono, that

Lachenmann began to develop his concepts of using different types of sounds, and not just pitches, in structural ways.

From 1960 until 1973, he worked as a freelance composer, operating primarily out of Munich. Public performance of his music arrived two years after he completed his studies with Nono, in 1962. This first performance of Lachenmann's music was held at the Vienna Biennale, with the premiere of his *Fünf Strophen* for nine instruments. The time from 1962 until 1963 was formative time for Lachenmann. During this period, he was concerned with the search for his own individual compositional voice. He attended seminars led by some of the more notable names of the European avant-garde, including Karlheinz Stockhausen, Henri Pousseur, Frederick Rzewski, and Alfons Kontarsky. From these seminars, Lachenmann would develop many of his aesthetic ideas and views on music. Also during this time, he befriended Christoph Caskel and Michael W. Ranta. Both of them were percussionists who would carry tremendous influence on Lachenmann's musical style, both for those pieces where percussion holds an integral part, but also in general.

In 1965, Lachenmann worked at the electronic music studio at the University of Ghent. His tenure there only yielded a single electronic work: the unpublished *Szenario* for tape. Like Ligeti before him, Lachenmann grew dissatisfied with the electronic medium. The limitations inherent in the use of loudspeakers, as well as those for the usage of pre-recorded material, were unappealing to him as a composer. Also like Ligeti, Lachenmann made use of some concepts gleaned from electronic music in his other music. The main concept he appropriated was that of *musique concrète*, the technique of utilizing prerecorded sounds as the structural basis of an electroacoustic composition. This was adapted into the sphere of instrumental composition as *musique concrète instrumentale*, a term he invented and which he began using in 1968.

In 1965, he won the Kulturpreis für Musik, from the city of Munich. Lachenmann then proceeded to gain even more distinction through awards, including the Kompositionpreis from the city of Stuttgart in 1968 for his piece *Consolation I*, the Bach-Preis Hamburg in 1972, the Ernst von Siemens Musikpreis in 1997, and the Royal Philharmonic Society Music Award for Chamber-Scale Composition in 2004 for *Grido*, his third string quartet. During the year 2001, he received an honorary doctorate from the Musikhochschule Hannover.

Lachenmann has held several teaching positions. His first was at the Musikhochschule Stuttgart, where he had studied earlier, from 1966 until 1970. Beginning in 1970, he started teaching at the Pädagogische Hochschule, until 1976. In 1973, he moved to Stuttgart. From 1976 until 1981, he then served as the Professor für Theorie und Gehörbildung at the Musikhochschule Hannover. Starting in 1981 and continuing until 1999, he returned to the Musikhochschule Stuttgart, where he served as Professor of Composition. During 2008, he was invited as the Fromm Visiting Professor at Harvard University.

Besides his teaching duties in university circles, he has also been a regular lecturer at Darmstadt since 1972. He is currently a member of the Akademie der Künste in Berlin, the Akademie der Schönen Künste in Munich, and the Freie Akademie der Künste in Mannheim. He is also a member of the Academie voor Wetenschappen, Letteren en Schone Kunsten van België.

His music has been featured and performed at several festivals around the world. Along with Darmstadt, which regularly performs his music, these include the *Ars Musica* in Brussels, the *Festival d'Automne* in Paris, the *Tage für Neue Musik* in Stuttgart, the Venice Biennale, the *Wien Moderna* in Vienna, and the *Tage für Neue Musik* in Zürich. Lachenmann has also been



featured in five portrait concerts, as well as being the subject of a symposium, during the 2002 Salzburg festival.

## SELECTED WRITINGS BY LACHENMANN

Helmut Lachenmann has written extensively on matters concerning his own composition and the state of new music in general. Many of these articles have been collected in the volume *Musik als existentielle Erfahrung* (1996).

The music of the Second Viennese School of Schoenberg, and later of serialism, informed Lachenmann's initial musical development (Steenhuisen, 2004, 9). It has been remarked that the work of Lachenmann draws inspiration from many literary sources, such as Theodore Adorno (Lachenmann, 1997, 190), Algirdas Greimas (Grella-Mozejko, 2005, 61), Roland Barthes (Grella-Mozejko, 2005, 70), Boguslaw Schaeffer (Grella-Mozejko, 2005, 58), Louis Althusser (Lesser, 2004, 112), and Walter Benjamin (Hockings, 1995, 8). Despite these myriad influences, Lachenmann has stated that the primary guiding force for his aesthetic outlook has been his teacher, Luigi Nono (Ryan, 1999, 21). When Lachenmann attended Darmstadt, Nono impressed him more than the other composers affiliated with that festival. This was because of that composer's involvement with and redefinition of tradition, rather than the wholesale detachment from it (Toop, 2004, 44).

In 1958, John Cage came to Darmstadt for the first time, bringing with him the aleatoric procedures he had been developing. This development produced a schism within the regular Darmstadt community. Some composers continued Cage's experiments with aleatory music and indeterminacy, such as Stockhausen, while some progressed towards timbre-texture composition, such as Ligeti and arguably Xenakis. Other composers reacted by either opening a dialogue with the past or capitulating entirely towards a mainstream aesthetic, such as Berio and late

Penderecki respectively. A few other composers continued with the same modernist style as if nothing had happened (Grella-Możejko, 2005, 60).

For Lachenmann, Cage's influence on the European avant-garde helped him see classical Darmstadt serialism as only a momentary historical phenomenon (Pace, 1998(I), 10), though he also recognized this model as a worthwhile reaction against prevailing post-WWII social structures in Germany. Despite already composing works in this style<sup>1</sup>, he ultimately lauded the “enlightened anti-scholastic correction of what was really becoming a mannerist radicalization (and even totalisation) of parametric thinking” (Toop, 2004, 44). According to Ruzika:

He [Lachenmann] recognized fairly soon that the more or less modernist complexion of serial and post-serial music could, in time, create a highly superficial pseudo-communication among wider listening circles, but at the cost of sacrificing the actual, original demands of this music. (Ruzika, 2004, 98-99)

Lachenmann was not drawn to any of the new compositional paths that his colleagues began following. Regarding John Cage, Christian Wolff, and Earle Brown, Lachenmann has stated that while their ‘fearlessness’ in using both unusual and normal sounds would be an influence, the philosophy behind these composers’ music was not appealing to him (Ryan, 1999, 21). Furthermore, Lachenmann has stated that Cage’s method of ‘liberation of sound’ was too artistically shallow for him to partake in as a composer (Pace, 1998(I), 10).

Timbre and textural composition, as exemplified by the ‘Polish School’, also did not interest Lachenmann as a possible means of expression. To him, the “... texture-pieces of Ligeti, the expressive clusters of Penderecki and the seemingly avant-gardist coloristic effects of Henze ultimately transpire as assortments of clichés ...” (Hoban, 2004, 99). In Lachenmann’s view this narcissistically coquettish pseudo-radicalist style represents a recurrence of the old metaphors of harm versus salvation that Adorno associated with dissonance and noise versus consonance

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<sup>1</sup> *Souvenir* (1959), *Echo andante* (1962), *Wiegenmusik* (1963), and *Streichtrio* (1965), as well as the withdrawn *Fünf Strophen* (1961), *Introversion I* (1963) and *Introversion II* (1964)

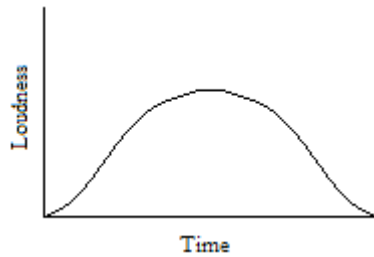
(Toop, 2004, 45). Likewise, Lachenmann is even more wary of music that takes an express purpose of looking backward into the past for material. He considers this manner of music making to be a capitulation to bourgeois principles of proper expression (Stadelman, 1997, 191).

For his new system, Lachenmann looked to Nono, whom he observed was capable of not falling into some kind of perceived artistic trap because that composer had already maintained a somewhat traditionalist attitude (Toop, 2004, 45). Like Nono, Lachenmann sought to take possession of and redefine tradition, instead of either disposing of or capitulating to it. As Pace describes, Lachenmann engages with tradition as a process, where he attempts to combine inherited conventions self-reflexively with the present climate (Pace, 2005, 101). With this in mind he wrote his first major theoretical article: *Klangtypen der Neuen Musik* (1971).

This article was adapted from a lecture that he gave at Darmstadt in 1966. With it he sought to explore a possible empirical study and categorization of sound models. The reason for it was that he saw a great deal of misunderstanding in regards to sound composition, reflecting his dissatisfaction in some Polish school composition which he saw as nothing more than fetishistic Neo-Impressionism. By attempting to categorize different sound types, or models, he sought to bring some of the same level of organization towards sound composition that the tone row brought to composition with pitches.

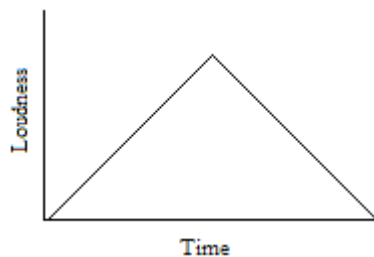
This can be seen with the first model, the *Kadenzklang* (“cadence sound”). This type of sound is given this name because it has a more or less definitive end, unlike some of the other sound models that Lachenmann formulated. There is also a definitive beginning to it as well. If one were to provide a graphical representation of a hypothetical *Kadenzklang*’s loudness over time, it might look like a bell curve. An example of this kind of sound would be a violinist

performing a *tenuto* note, where the note is given some emphasis, yet is allowed to blend in with its surroundings.

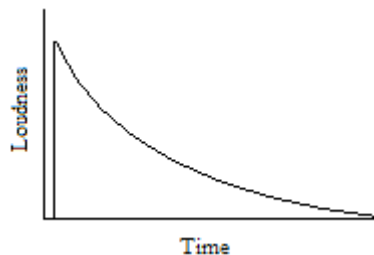


Ex. 1 - *Kadenzklang* loudness-to-time profile<sup>2</sup>

This is only one possible representation. A *Kadenzklang* could just as well have the following contour:



Ex. 2 - Another possible *Kadenzklang* profile



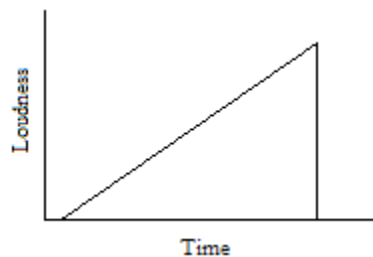
Ex. 3 - *Impulsklang* loudness-to-time profile

With this sound type, there are three subordinate models as well. The first is the *Impulsklang* (“impulse sound”). The difference between the *Impulsklang* and the *Kadenzklang* is that unlike the latter, the former has no ramping beginning; the *Impulsklang* begins at the peak of its loudness. This type of sound model is analogous to that of a single note on a piano or

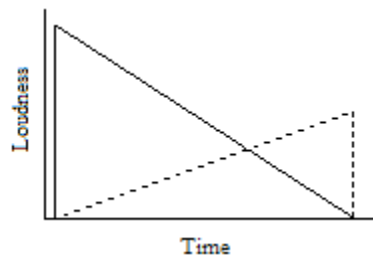
<sup>2</sup> Exs. 1-13 are reproduced from *Musik als existentielle Erfahrung*, courtesy of Breitkopf & Härtel.

vibraphone: there is an instantaneous attack to the note, followed by a slower decay of that sound.

Another subcategory of the *Kadenzklang* is the *Einschwingklang* (“ramping sound”). This represents the opposite of the *Impulsklang* in that it begins with a gradual *crescendo*, and then suddenly stops at its peak volume. An example of this kind of sound would be a snare drum roll, or perhaps a violin *tremolo*, that begins very quietly, gets louder, and then stops on an accented choked note.



Ex. 4 - *Einschwingklang* loudness-to-time profile



Ex. 5 - *Ausschwingklang* loudness-to-time profile

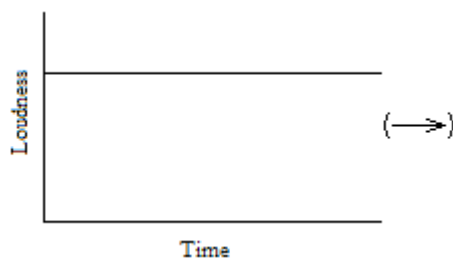
The final subcategory for the *Kadenzklang* is the *Ausschwingklang* (“decaying sound”). This type of sound can be thought of as an overlay of both an *Impulsklang* and an *Einschwingklang*. The sound begins suddenly, at peak intensity, and then decays just as with the *Impulsklang*. At the same time, another element of sound grows in intensity and reaches its peak just when the first element is fully attenuated. Lachenmann says of this kind of sound that it begins “condemned to death” and in the act of dying manages to transform itself. A real world example of this sound would be a combination of trumpet and clarinet playing in unison, with

the trumpet beginning very loud and the clarinet very softly. Initially the trumpet will cover the clarinet, but as it gets softer, the reed instrument will gain greater prominence.

The previous example involving the hypothetical trumpet and clarinet also illustrates another aspect of Lachenmann's sound models: not only can they be used to describe brief events for a single instrument, but they can also be used to describe larger structures, such as phrases involving more than one instrument and even major formal sections. In *Klangtypen*, Lachenmann analyzes an excerpt from Luigi Nono's *La terra e la compagna* as being a series of superimposed *Kadenzklängen* of various shapes and sizes (Lachenmann, 1997, 5).

To emphasize this equality between localized individual sounds and form, Lachenmann rearranges his terminology to suit it. Therefore, a large-scale *Kadenzklang* acting as a formal unit becomes instead a *Klang-Kadenz* ("sound cadence").

After the *Kadenzklang*, the second sound model that Lachenmann identifies is the *Farbklang* ("color sound"). According to Lachenmann, the main difference between this model and the previous one is that unlike the *Kadenzklang*, the *Farbklang* does not have a definitive, characteristic ending. The duration of a *Farbklang* is entirely variable; it can be either very short or very long (Lachenmann, 1997, 8).



Ex. 6 - *Farbklang* loudness-to-time profile

The *Farbklang* is simply a single sustained tone, such as the sound produced by an organ playing only one held chord. Even though this type of sound could conceivably extend indefinitely, sounds conforming to this model will always have a very short *Eigenzeit*

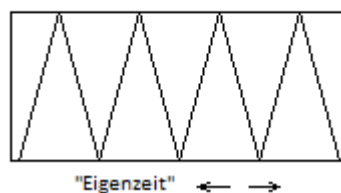
(“characteristic time”), i.e. the time when the ear perceives some kind of notable change.

Lachenmann calls this the simplest form of sound-state because there is no movement or variation to this sound.

Just as the *Kadenzklang* becomes the formal *Klang-Kadenz*, the *Farbklang* can also become a larger scale *Klang-farbe*. Thus, this can be used to describe any passage containing a single sustained block of sound, such as the beginning of Ligeti’s *Atmosphères*.

The third sound model is the *Fluktuationsklang* (“fluctuating sound”). Like the *Farbklang*, this model of sound can theoretically continue infinitely. Unlike the *Farbklang*, this model displays surface movement. This movement takes the form of some manner of repeating figure or gesture. An example of a *Fluktuationsklang* would be a cello playing a regular series of sixteenth notes, or even a *tremolo*, on a single pitch.

Unlike the *Kadenzklang* and the *Farbklang*, there is no generalized graphical representation for the *Fluktuationsklang*, owing to the fact that there are many aspects and gestures that can be repeated. Lachenmann has proposed the following as a possible solution:



Ex. 7 - Lachenmann's diagram of the *Fluktuationsklang*

Like the previous two models, the *Fluktuationsklang* also becomes the *Klang-Fluktuation*. Using the *tremolo* example, the beginning of Beethoven’s *Symphony No. 9*, as well as the opening measures of every one of Bruckner’s symphonies, can be described using this terminology. Lachenmann states that in fact a great deal of classical era music uses *Fluktuationklängen*, because of the usage of Alberti bass accompaniment gestures, with

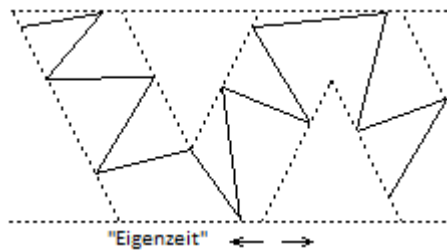


repeating arpeggios, shown in the following example (Lachenmann, 1997, 10). The *Klang-Fluktuation* also can be applied to many works of the 20<sup>th</sup> century minimalist style.



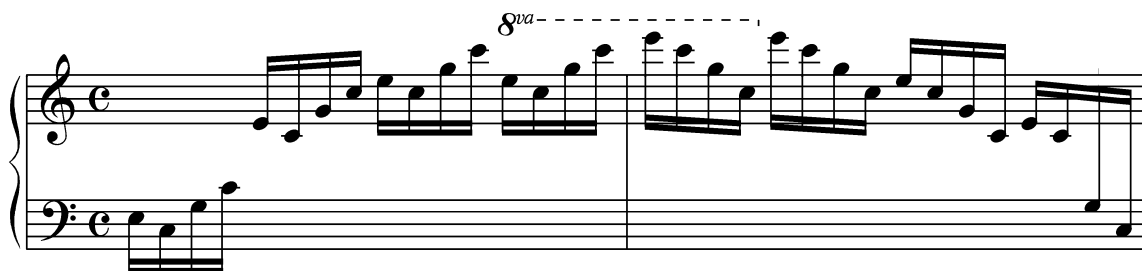
Ex. 8 - A 'Classical' *Fluktuationsklang*

It is also possible to create a *Fluktuationsklang* of a *Fluktuationsklang*, which can be represented by the following diagram:



Ex. 9 - Diagram of a compound *Fluktuationsklang*

This kind of compound *Fluktutationsklang* could then be represented musically as in the following example, which Lachenmann notes is commonly found in the music of Chopin (Lachenmann, 1997, 13):



Ex. 10 - Realization of a compound *Fluktuationsklang*

These examples of *Fluktuationsklangs* of *Fluktuationsklang* should show the degree of flexibility present in combining similar or even different sound models. It is entirely possible, for instance, to build a large scale *Klang-Fluktuation* (the formal counterpart to the *Fluktuationsklang*) from a repeating series of *Kadenzklangs*.

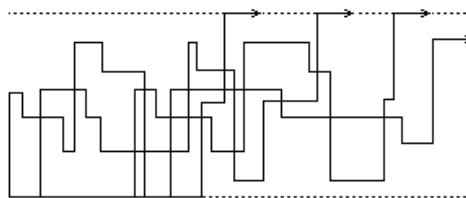
The next sound model that Lachenmann identifies is the *Texturklang* (“textured sound”) and likewise the *Klang-Textur* (Lachenmann, 1997, 14). This model is a part of the same family as both the *Farbklang* and the *Fluktuationsklang*; like these two models, this one can also be sustained indefinitely. The *Texturklang* also features surface level undulation, much like the *Fluktuationsklang*. The motions of this sound model are not periodic in nature, rather they follow a statistical distribution. At the local level, the sound of car traffic would be a good example of this model. This sound type has also been used formally by Ligeti in both in his *Apparitions* and in *Atmosphères*, as well as by Xenakis in his *Pithoprakta*.

Like the *Fluktuationsklang*, there is no single graphical representation that can show all possible kinds of *Texturklang*. For example, the following diagram could represent a pointillistic *Texturklang*:



Ex. 11 - Lachenmann's diagram of Stockhausen's *Gruppen*, Rehearsals 117-119

This would be different from a diagram that represents another *Texturklang* using canonic techniques:

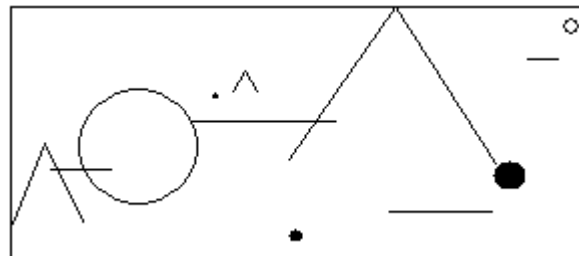


Ex. 12 - Lachenmann's diagram of Ligeti's *Apparitions*, excerpt from pg. 19

The final model that Lachenmann identifies in his *Klangtypen der Neuen Musik* is the so-called *Strukturklang* (“structural sound”) or *Klang-Struktur* (Lachenmann, 1997, 17). This

model could be seen as the final evolution of a state beginning with the *Farbklang*. With that model, there is very little *Eigenzeit*, or perceivable change. With the *Fluktuationsklang*, the amount of *Eigenzeit* increases, albeit subtly because of the repetitive nature of that kind of sound. There is more perception of change with the *Texturklang*, though still not as much as the *Kadenzklang*. Though many events happen almost chaotically in the *Texturklang*, the overall effect is still that of a fixed state. The *Strukturklang* at first appears to be a form of *Texturklang*, because like that model there are many different occurrences happening in a non-repetitive, quasi-random distribution. The difference between this model and the *Texturklang* is that just as with the *Kadenzklang* there is a definitive end to the *Strukturklang*; this model represents a process. What differentiates the *Strukturklang* from the *Kadenzklang* is that the former is a much more complex, multi-level process than the single-mindedly basic rising and falling of the latter.

Lachenmann provides a possible diagram of a *Strukturklang*. Like the previous two models, no single diagram can represent all possible examples of this model.



Ex. 13 - Example diagram of a *Strukturklang*

In this diagram, there are three different elements: three wedges, four lines, and five dots. These elements can each represent something like a sound (using one or a combination of the models previously discussed), a gesture, a motive, a theme, a tone row, etc. The visual aspect of these elements represents how that idea is presented. For example, if the lines represent *Farbklangen*, then their vertical position on this diagram could represent how relatively

high their pitch is, while their horizontal lengths could represent their relative durations, and their thicknesses represent relative loudness.

Obviously, there is no sufficient local level example of a *Strukturklang*, beyond that which could be produced in electroacoustic music. In later articles, Lachenmann seems to prefer to use the term *Klang-Struktur* (“sound structure”) rather than the other way round, perhaps in recognition that there is not a convincing single instrument analog for that model. On the large scale, examples of this model are in reality quite plentiful, existing as the string quartets of Beethoven to the pieces by Webern. Lachenmann is particularly interested in the *Strukturklänge* from classical serial music. In Boulez’s *Structures Ia*, he remarks that the entire piece is constructed from the projection of a single element, which itself changes and evolves throughout (Lachenmann, 1997, 20). With Stockhausen’s *Kontrapunkte*, the large-scale motion from a spacious, pointillistic texture to a narrow, florid line also qualifies it to be heard as a *Strukturklang*.

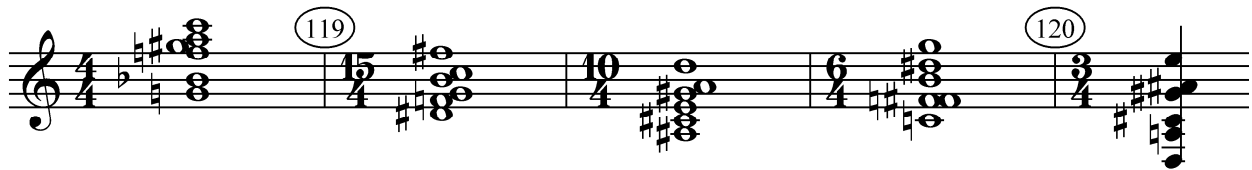
With this article, Lachenmann was obviously interested in sound itself, rather than notes, chords, or other such constructs. The reasoning for this is because taken only from a timbral aspect such sounds are inherently non-tonal. For example, the sound of a tam-tam stroke has no relation whatsoever to the key of C major. At the beginning of his article *Klangtypen*, Lachenmann notes that “the emancipation of acoustically presented sound from its comparatively subordinated function” is one of the greatest achievements in 20<sup>th</sup> Century music because of this non-tonal aspect.

This was a particularly appealing aspect of timbre composition for Lachenmann during his early mature career. For him, as it was for Walter Benjamin, “tonality is synonymous with ignorance, empty virtuosity, and the bourgeois mindset of music” (Hockings, 1995, 8). Tonality

in this sense does not refer to a hierarchy of pitch-classes and harmonies, but rather as the “aesthetic middle” or more tangibly, the “place of unburdened and unburdening security within a differentiated tension-field” (Hoban, 2004, 99).

By the time he wrote the next article that will be discussed, *Vier Grundbestimmungen des Musikhörens* (“Four Basic Regulations of Listening to Music”) (1979), this attitude against tonality had softened somewhat. With this article, Lachenmann lists four aspects that the music listener, as well as the composer, should be cognizant of when approaching and attempting to understand a piece. The first of these four is the tonal aspect. According to Lachenmann, elements of tonality are present in all music, even in works by serial and modernist composers.

To back up this claim, Lachenmann performs an analysis of an excerpt from Stockhausen’s *Gruppen*.



Ex. 14 - Stockhausen, *Gruppen*, Reduction from rehearsals 119-120

From a serial point of view, this small excerpt is straightforward. The first chord of rehearsal 119 is {C, D#, F, F#, G, B}. The chord for the following measure, {C#, D, E, G#, A, A#}, forms the aggregate when combined with the previous chord. The next two measures duplicate the pitch content of the first and second measures of rehearsal 119 respectively, thus creating a chain of aggregates. Lachenmann, however, identifies the first chord at rehearsal 119 as a B major chord, with added C, G, and F naturals. In this analysis, Lachenmann interprets those dissonances as suspensions from the previous chord (Lachenmann, 1997, 56).

The next chord confirms interpreting the first chord of rehearsal 119 as a deformed B major, because it serves a dominant function for B. Like the previous chord, there are also added

notes for this one as well: there is the passing D as the top note and the “blue note” A natural below that. This chord resolves back to another chord that is composed of the same pitch classes as the previous B major chord. The first chord of rehearsal 120 also appears to have a dominant function within this context.

From this point of view, two entirely different interpretations for this excerpt are possible. The chain of aggregates presents a clear-cut case for inferring a serial basis. On the other hand, the voicing of the chords presents a possible tonal interpretation as well, albeit with the addition of several non-chord tones. Lachenmann even admits that this example of tonality within this piece is deformed because of the addition of so many dissonant pitches (Lachenmann, 1997, 56). This is instructive, because it confirms that to Lachenmann tonality means the motion between areas of harmonic stability and instability, rather than establishing a hierarchy around a single pitch or chord. In Lachenmann’s words, tonality is the “infinitely strainable dialectic between consonance and dissonance.” (Lachenmann, 1997, 55) This also resolves the paradox over how an atonal piece can still be said to be tonal.

The second basic regulation that Lachenmann speaks about is the physical one (Lachenmann, 1997, 56). According to Lachenmann, the physicality of music relates to its acoustically received characteristics. These would include the parameters of pitch, duration, loudness, texture, instrumentation, etc. All of these exist for music written before Webern, but according to Lachenmann they were subordinated to the overall tonal aspect, hence in earlier music one could receive instruction in orchestration as a separate discipline from composition. After Webern, when tonality became deformed, these characteristics become more prominent in the overall listening experience.

Among the traditional parameters that have already been listed, Lachenmann also includes the sound models that he formulated in *Klangtypen der Neuen Musik*. He stresses particularly the interconnectedness between the small-scale sounds and the large-scale forms that these models are capable of generating. To this end, he states that all musical material can be described as purely physical materials, as more or less complex forms of organization of micro and macro-time. This entire aspect is interesting, because with it Lachenmann says that music has a concrete, substantive nature, rather than an abstract one. In other words, music is “the physical embodiment of the natural product of the human spirit.” (Lachenmann, 1997, 58)

The third regulation that Lachenmann cites in this essay is concept (Lachenmann, 1997, 58). This refers to the structural idea of a piece of music. This regulation points to the meaningful ordering of acoustic parameters within a musical work so that there is some manner of expectation on the part of the listener. For an example of this, Lachenmann again cites the previous *Gruppen* excerpt. The meters from rehearsal 119 to the first measure of 120 are the result of a strict ordering based on the series 5-4-3-2-1. Starting with the 15/4 meter of the first measure, the meter of the next is determined by subtracting five from it, resulting in 10/4. The meter of the next measure is determined by subtracting four from 10, or 6/4, and so on. (Lachenmann, 1997, 58)

Not only does this provide the basis of form and ordering for musical works, but also allows for the dialectic between offering and refusal. If a listener has an idea about the direction the music is headed, then this can be suspended to heighten interest. If a listener were able to perceive the metrical relationships at work in the above Stockhausen example, an act of refusing would be to write a meter of 2/4 at rehearsal 120 instead of the expected 3/4. In older music, an act of refusal would be to end a phrase on a deceptive cadence, rather than an authentic one.

The final basic regulation of hearing that Lachenmann lists is the aura of a composition. Aura here refers to the extramusical effect a work has, such as on the performance or on the audience. For Lachenmann, the aspect of aura is the most important corrective to the “autonomic pretension” (Lachenmann 1997, 60) of structural thought. With this article, Lachenmann expanded his thinking beyond the purely objective-empirical line that is present in *Klangtypen der Neuen Musik*, especially by including the subjective term aura.

Seven years after he wrote *Vier Grundbestimmungen des Musikhörens*, in 1986, Lachenmann once more followed it up with another article: *Hören is wehrlos – ohne Hören* (“Hearing is defenseless – without hearing”). The title of this article is derived from Lachenmann’s evolving theory of musical perception. 14 years prior to the writing of this article, his thesis was “*Hören is wehrlos ohne Denken*” (“Hearing is defenseless without thinking”). This implies an entirely Platonic-empirical attitude towards musical perception. He wrote *Klangtypen der Neuen Musik* around the same time as this, which corroborates this by attempting to categorize and bring order to a previously unordered musical element. Seven years later, around the time that he wrote *Vier Grundbestimmungen*, he amended his thesis to “*Hören is wehrlos ohne Denken und auch Fühlen*” (“Hearing is defenseless without thinking and also feeling”). With this new statement, Lachenmann attempted to include the social aspect to musical perception: how the listener perceives a given piece of music in relation to their self, their upbringing, and their expectations as well as how it relates to a society as a whole. This is all summarized under the previously mentioned aspect of aura.

With *Hören is wehrlos – ohne Hören*, Lachenmann revises his original thesis once more to focus on the physical act of listening. He states that listening is the object of all music. Furthermore, the entire point of listening to music is to become aware of one’s own perception.



This advocates an active listening habit on the part of the listener, rather than the passive one that might be taken in the case of listening to background music while being occupied with another task. This kind of active listening also means that the audience has to develop for themselves new ways of sensing, as well as the ability to discover that changeability within their selves (Lachenmann, 1997, 118).

The composer has a degree of power to direct the listening habits of the audience through the proper use of compositional/technical administration of material. Another prerequisite for stimulating active listening habits calls for the exposure of this manner of perception to the audience. According to Lachenmann, this means that in some way the music must shut out previously dominating listening habits. In this way, the composer does not necessarily have to discover or use newer techniques or ways of expression; this does not entirely concern the use of new or unknown sounds. If a listener approaches a familiar sounding piece of music with an unfamiliar listening habit, then that music will itself become unfamiliar.

The key to this renewed kind of listening is ‘structure’, which has always been a common, central element in all of Lachenmann’s thought. However, with this discussion he brings to the forefront an aspect of composition that had remained somewhat on the periphery in the previous articles: that composition is not so much about ‘composing’, as it is ‘bringing into connection.’ (Lachenmann, 1997, 54)

This was cited as one of two truisms about composition near the beginning of *Vier Grundbestimmungen*. In this article, Lachenmann identifies connections within a composition as key to the dialectic of expanded listening perception by means of narrowing of musical material. He then provides an example of this concept using Beethoven’s String Quartet Op.74, the *Harp Quartet*. For the first movement of this work, he cites the first notes of the exposition section:

an accentuated major triad. Lachenmann identifies this sound as having great structural significance to this movement because of the way it reappears and develops. This major triad sonority appears again at bar 43, transposed as part of a half cadence that ends the first theme group of the exposition (also at bar 169 in the recapitulation), at bar 78, announcing the arrival of the development section, at bar 139, and finally at bar 246, which announces the final concluding passage for this movement. (Lachenmann, 1997, 120) Despite the fact that this piece is a product of late classical era thinking and composition, the appearance of this sound that announces major structural units within the piece introduces the possibility of listening to this music as a timbre composition. A parallel in 20<sup>th</sup> century composition could be drawn to the first movement of Lutoslawski's *Jeux Venitiens* (1960-61), where strikes of percussion serve to punctuate the beginnings of major formal sections.

The image shows a musical score for Beethoven's String Quartet Op. 74, specifically the progression of a structural major triad. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is G major (one sharp). The time signature is 3/4. The score is divided into measures, with specific measures highlighted: mm. 25-26, mm. 45, mm. 78-79, mm. 139-140, mm. 169, and mm. 246. The triad is consistently played by the second violin, viola, and cello. Dynamics include forte (f), piano (p), and fortissimo (sf). The triad is consistently played by the second violin, viola, and cello.

Ex. 15 - Beethoven, *String Quartet Op. 74*, Progression of a structural major triad

Two other elements are cited as having special structural significance in this Beethoven quartet: the three-chord gesture as played by the second violin, viola and cello beginning on the second beat of bar 25, and the ascending arpeggio as performed by the first violin above that gesture. Lachenmann analyzes the restatement of both elements within this movement, in order to prove his point that his view of structure is the structure of arrangements.

Another example of structural listening is also provided in an example from the fourth piece of Webern's Five Orchestral Pieces Op. 10. Lachenmann notes that the opening mandolin figure to this work is mirrored by the violin at its very end, with the trumpet and trombone providing intermediary figures. Along with these, the single viola tone relates itself to them by virtue of its similar *crescendo-diminuendo* expression marking. This single pitch idea is varied twice by the clarinet, and then by mandolin at the end. This, along with the related accompanimental gestures by the celesta, harp, and drum help construct a piece with rich connections based on timbre and gesture, as well as harmony. Lachenmann even draws symbolic connections to the ordering of sonic materials within this movement, with the one trumpet statement representing vitality, while the answering trombone represents the bringing of death. Lachenmann finds other extramusical symbolism in the pairing of the mandolin and violin at the end, with the mandolin representing a lover, while the violin is the admirer waving after it. (Lachenmann, 1997, 123)

Lachenmann describes this kind of closed sound form from Webern as another example of *Strukturklang*. With this article, he attempts to provide a more helpful description of this model by likening it to an arpeggio that is played on an imaginary instrument. Just as a harpist is able to arpeggiate a sequence of individual sounds, therefore providing the identity of that sound, so too does the composer build an imaginary instrument where notes are played sequentially, therefore providing its identity. (Lachenmann, 1997, 123) Each pitch of this imaginary instrument would not merely be selected by the composer, but would rather be produced from the existing means. What the composer does determine is the ordering of these imaginary pitches. The characteristic relations of these pitches would be determined by the nearness or the farness along the imaginary instrument. For instance, a simple arpeggio of octaves presents a

series of similar notes, but not all the same. This could be said of the chord sound cited from the Beethoven quartet. Every single statement of this sound serves a similar function, yet each statement of this sound is different, owing in this example to different transpositions relating to the tonal functions of the prevailing sonata form.

Another aspect of thinking of form as an imaginary arpeggio is that it allows for the creation of different families. Just as a triad on a real harp is composed of three different elements (a chord root, a third, and a fifth), each fulfilling a different role, so too can the notes of the imaginary harp represent different functions as well. This could be seen in the above Webern example where the florid gesture introduced by the mandolin represents one family, while the arhythmic material of the combined drum, harp and celesta forms another family. With the Webern example, Lachenmann suggests, it would perhaps be better to think of manuals of an imaginary organ because of the amount of overlap between the families (The single tone family found in the viola and clarinet is derived from the florid one, which itself provides some of the impetus for the accompanimental family.)

## LACHENMANN'S MUSIC

Lachenmann's output can be grouped into distinct stylistic categories. The first of these stylistic periods could best be called his 'serialist' period. This time extends from his student career, learning from both David and Nono, from 1955 until 1968. Unlike his later works, the pieces written during this time all use standard sounding materials and playing techniques and are based on pitch related serial technique. His *Streichtrio*, written in 1965, exemplifies this style.

This work is not serial in the sense of Schoenberg or even some of the earliest works of the post-war movement in that a single row (along with its transpositions, inversions and permutations) is not responsible for generating the harmonic language. Twelve-tone rows are alluded to in the work, for example, the harmonic progression starting on the second beat of the first measure until the first beat of the second measure forms an aggregate. Another aggregate is formed from the beginning of the second measure to the first beat of the third, another is formed from measure three to measure five, and yet another is formed from measures seven to eight. Though the music in these opening bars is saturated with statements of the aggregate, a single row cannot be used to describe the harmonic progression, suggesting a compositional approach that uses more than one row for the generation of material. This conclusion is made stronger by Lachenmann's own admitted disdain for overly rigorous application of academic procedures.

Though this piece does not utilize a single unifying row for the creation of pitch content, several factors link it to other serial pieces. Like other serial works, there is a dissonant, non-functional harmony at work, as well as the use of increasingly complex rhythms (evidenced in the above example by the third measure of the first violin). Most importantly, this piece

emphasizes contrasts in the parameters that are typically controlled by serial means, such as the contrasts of dense and sparse textures, or of loud and soft dynamics, (both of these interplays are shown in the first measure of the above example). The use of such contrasts points to a compositional mind that seeks to provide a dramatic narrative to the music, rather than one that would blindly write down notes for the sole reason that they would belong a system.

Another aspect of this piece that links it to postwar music is the focus on timbre as a compositional resource. The performance techniques used in this piece do not go quite as far as in his later pieces involving strings, such as *Pression* or *Gran Torso*, but the parameter of tone quality does seem to be given some importance. This characteristic can also be found in the previous example, where in the first measure both the muted violin and muted viola shift from an ordinary string tone to a *ponticello* timbre. The tone qualities of those two instruments are contrasted with the unmuted cello, which uses its usual timbre throughout this measure. This brief example foretells several ideas that Lachenmann explores in his later works: the idea of creating a smooth transition between different timbres, as well as the beginnings of expanding the use of the bow in string playing. Other than the increasing use of space perpendicular to the bow as a resource, other techniques are present in this trio that make up a great deal of his more mature string writing, such as fingernail *pizzicati* (mm. 10), toneless bowing (mm. 130) and the use of bounced bowing techniques (such as the *saltandi* found in mm. 32-34).

Another timbre-related aspect of Lachenmann's earliest style is one that he revisits throughout his career, which is a compositional interest in resonance. The early interest in this aspect of sound is most prominently evidenced by the title of one of his early piano works: *Echo Andante* (1961-62).

The second major stylistic period of Lachenmann's music begins with the composition of *temA*, a trio for flute, voice, and cello, in 1968. The beginning of this period coincides with the writing of the lecture that would form the basis of the article *Klangtypen der Neuen Musik*. The main characteristic of this period is that his music focuses on new or unusual performing techniques as an expressive medium, as well as the new sounds resulting from them. This technique of composition has been called *musique concrète instrumentale*.

This term, which is used to describe the body of works he wrote spanning *temA* (1968) to his music theatre work, *Das Mädchen mit den Schwefelhölzern* (1990-96 rev. 1999), holds obvious allusions to the world of electronic music and Pierre Schaeffer, the French inventor of *musique concrète*. Schaeffer's concept of *musique concrète* is the notion that music can be entirely composed using pre-existing materials found in the world, not just from the created ones that emanate from the standard instruments located in the concert hall, though those are permissible for use as well. Examples of these objects have included the sound of trains (in *Etude aux chemins de fer*), the sound of an orchestra tuning (in *Etude pour orchestre*), and the conventional and non-conventional sounds of a piano (in *Etudes pour piano*). These recordings of found objects would then be arranged in musically suggestive ways in the studio. A variety of processes are applied to these recordings in order to change their sound, such as changing the playback speed in order to change their pitches and durations, applying various filters to alter their spectral content, or by making further cuts or splices to alter the envelopes or the profiles of the sounds. All these transformations serve to enhance the musical potential a single sampled recording possess.

This aspect of Schaeffer's technique draws the most obvious link to that used by Lachenmann: the elements of discovery and utilization. The difference between the two

philosophies lies in what is discovered. During Lachenmann's second period, he was not interested in using ordinary, everyday kinds of sounds. Rather, he was much more interested in discovering either new ways of producing sounds from instruments, or techniques that have been rarely used or neglected almost entirely. The results of these 'botanical expeditions' as he calls them are then used as the basis for his composition. Since the focus of his discovery lies in the uncovering of unusual performing objects rather than ordinary ones, Lachenmann's *musique concrète instrumentale* is more or less the opposite of Schaeffer's *musique concrète*.

One of many examples of the new performance techniques that Lachenmann calls for is found in the cello part of mm. 8 of *temA*, where the player is asked to bow on the side of the instrument's bridge instead of on the strings, producing a whistling sound.



Ex. 16 - Lachenmann, *temA*, mm. 8 cello<sup>3</sup>

Along with exploring new performing techniques, Lachenmann also makes use of the models for sound that he described in *Klangtypen der Neuen Musik*. In that article, he found that all of the models that he proposed had already been used in older music. Lachenmann then explored the possibility of applying these models to the performance techniques that he used. For example, the above example from *temA* would be interpreted as an example of an *Einschwingklang* because of its rising loudness and abrupt cutoff at the peak of its intensity.

<sup>3</sup> Exs. 16 to 22 are reproduced from *temA*, courtesy of Breitkopf & Härtel. Clefs in parentheses were added for clarity for Exs. 16, 17, 19, 20, and 22.



There are also many examples of the other sound models as well. The following, which takes place at mm. 45 of *temA* is an example of two fully notated *Kadenzklängen* set against each other. The flute is notated so that the performer must blow directly into the tube with a narrow mouth opening, creating a light, breathy tone, while the cello performs in a manner similar to the previous example.

(treble)   
 (treble)   
 (bass)

auf Stegschlitz, vertikal mit Bogenhaar  
 (helles Geräusch)

(direkten Pfeifton vermeiden!)

Ex. 17 - Lachenmann, *temA*, mm. 45

9/8   
 Flöte   
 Flute

Stimme   
 Voice

H [a]

Ex. 18 - Lachenmann, *temA*, mm. 1 flute and voice

The beginning of the piece makes use of several *Impulsklängen*, including the first note that is given to the flute. The notation given here (regular noteheads replaced with oblique crosses) instructs the flutist to play the note with ‘impure’ blowing, meaning with a traditionally incorrect embouchure that emphasizes the blowing noise of a note rather than its pitch. This opening note is answered by two more *Impulsklängen* by the singer. The notation for that part, with regular noteheads replaced with crosses, tells the singer to produce notes using a natural speaking tone, with relative highness and lowness indicated by the note’s vertical placement on the staff.

Ex. 19 - Lachenmann, *temA*, mm. 75

An *Ausschwingklang* is found at mm. 75, as a composite of all three parts. The cellist begins the measure by vocalizing “H” in the manner of a *Kadenzklang*. The singer joins the cellist in vocalizing “H,” reinforcing the second half of a *Kadenzklang* profile. After the singer enters, the flutist begins a note using the same blowing technique from Ex. 18, which gets louder

and ends abruptly at the end of the measure. There is a two-part effect to this overall gesture, where the flute's note will sound like it emerges from the self-contained vocalizations.

The cello part from mm. 82-84 presents one of the few examples of a *Farbklang* in *temA*. Most of the held notes in this piece get louder or softer, therefore implying some form of drawn out *Kadenzklang*. In this example, the cello plays a sustained artificial harmonic. Towards the end of this note, the cellist plays another artificial harmonic, with the resulting pitch being in unison with the first pitch. This is made possible due to the *scordatura* tuning the cello has to employ. In *scordatura* tuning, the strings of the instrument are tuned differently than they would usually be, therefore creating both a very slight difference in timbre and allowing the string player access to different kinds of chords. The cello note is contrasted with short notes by the singer and the flute.

Ex. 20 - Lachenmann, *temA*, mm. 82-84

Measure 68 of *temA* provides three examples of *Fluktuationsklängen*. The first two beats of the cello part involve a regular pulsing *glissando* on harmonics. The other *Fluktuationsklang* is found in the voice part, where a regular *glissando* is also notated, though not with the same range or frequency of pulses as the cello. The articulation of the vocalist's note constitutes another *Fluktuationsklang*. The notation that Lachenmann uses there is three lines intersecting the note's stem, which means that the singer must flit their tongue back and forth against their

lips while also vocalizing, creating a slight *tremolo* effect. The short gesture by the flute at the beginning of this measure could also be interpreted as a fragment of a *Fluktuationssklang*. The falling and rising gesture appears to establish what might be a pattern that is not allowed to continue. The “Q” above those notes indicates that they are key clicks, where the performer energetically slaps the keys corresponding to the notes without blowing into the instrument, producing a slightly pitched tapping sound.

Ex. 21 - Lachenmann, *temA*, mm. 68

Ex. 22 - Lachenmann, *temA*, mm. 144-145

There are very few local gestures in *temA* that could be interpreted as being *Texturklängen*. This owes to the difficulty of generating this effect with only three available instruments. The composite effect of the above example could be seen as being a *Texturklang* because the first two beats of that measure amounts to a canon of *glissandos* of varying lengths, ranges, and periods. Another canonic gesture appears from the end of measure 144 through measure 145 that can be interpreted as a much smaller scale *Texturklang*.

At this point, where Lachenmann's technique diverges from the older *concrète* method. Schaeffer attempts to combine these timbres with preexisting models of motivic development. Schaeffer's instinct was to establish "order within the vast world of 'noise' ... so as to respect composition's historically sanctioned judgments." (Sinker, 1997, 213) An example of this would be in the first work using *musique concrète*: *Etude aux chemins de fer*, a work based completely on sounds one would hear at a train station. In that composition, the timbre of a whistle blowing acts as a sort of a main theme: it serves to mark sections of the piece, while also receiving development during its course by being looped and having its overall pitch altered. To Schaeffer, repetition (and ergo development) was necessary for these collages of interesting sounds to be perceived as music. (Palombini, 1993, 15)

Lachenmann, likely due to his background in serial music, does not appear to be interested in applying models of literal repetition and development in constructing his compositions. In *temA* some performance techniques are repeated, which can already been seen in the above examples. However, no one playing technique, nor the sound that such a technique produces, appears to be elevated to the status of theme or motive. Lachenmann himself has remarked that he does not consider the performance techniques that he uses as the basic building

blocks for the construction of larger forms, but rather as each being a genuine event all to itself. (Johnson, 2004, 64)

Looking at the scores to his *musique concrète instrumentale* pieces, it is clear that some kind of structural ordering is present, recalling Lachenmann's concept of the *Strukturklang*, or to be more precise the *Klang-Struktur*, considering that it is a global effect. The *Klang-Struktur* allows for many repetitions of a component sound. For every repetition, the parameters of that sound can be varied, such as its length or its relative highness and lowness in pitch. The other requirement for the *Klang-Struktur* is that there has to be some form of overall shape; the repetitions and variations of component sounds cannot be random or else the overall result would best be labeled as a *Texturklang*.

The opening 20 measures of *temA* illustrate these aspects of *Klang-Struktur*. The material for the first eight measures of the piece is composed almost entirely of arrangements of very short *Impulsklängen* and longer *Einschwingklängen*. At measure nine, there is an elongated action by the cellist where the bow is drawn behind the bridge for almost two full measures, the longest event occurring in the piece thus far. After this note for the next two measures, there are predominantly longer notes in the flute and voice as well. In measure 13, there is a long breath note by the flutist, which is further colored by the addition of a series of key clicks. For the next seven measures, the dominant material is a series of impulses or otherwise very short notes by all three instruments. The *Klang-Struktur* of this passage could then be said to be arrangements of various kinds of *Kadenzklängen*. The 'shape' or progression of this passage begins with a balance of long and short notes, which modulates towards the middle to mostly long notes, and then towards the end with mostly short ones.

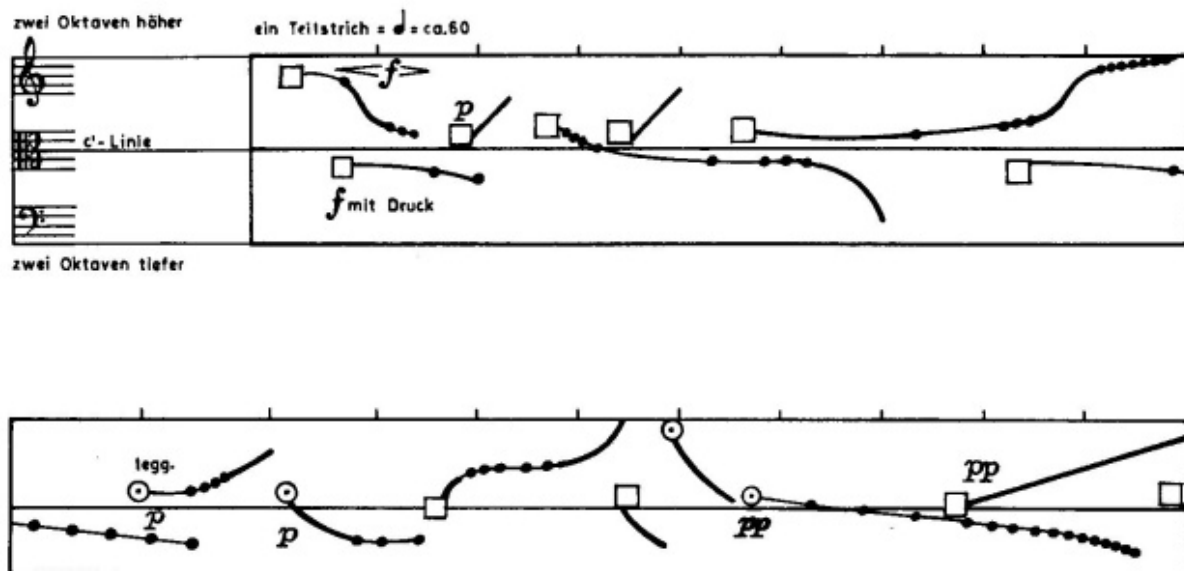
Some other details of Lachenmann's *musique concrète instrumentale* are also dissimilar to the ideals of Schaeffer, and in some ways, one could argue that Lachenmann was wrong in including *musique concrète* in his term at all. The complete absence of a musical score was a major characteristic with Schaeffer's original *musique concrète* concept. With the writing of a score, the composer hands over a degree of responsibility for the ultimate aural result. The reason for this is that despite all the directions and markings the composer places in that score, there is no way to ensure the precise, exact manner for how it is to be played as that composer initially conceived it. For instance, Gustav Mahler is known for placing many meticulous instructions in the scores to his symphonies, yet despite this there have never been two precisely identical renderings of any of those works. Even if an extreme system of annotation was developed and used, there would still be no guarantees that the performer or performers would be able to follow it exactly; therefore, each performance would not be identical with any other.

The score in traditional performed music provides only a notion, or a hypothetical ideal, of what the result is supposed to be in the concert hall. This abstraction is not necessarily realized, owing to the fundamentally random nature of live human performance. Quirks in the interpretation of the score, different makes of instruments, or mistakes on the behalf of the performer or performers are among the many elements that make every live performance of a composition unique.

*Musique concrète* bypasses this issue completely in that there is no score to follow, nor are there human performers who render it; the music merely is what it is. The music is no longer abstract and malleable, but rather is static and fixed. This allows the composer to present to the audience the precise aural result that he or she envisioned for them, without the influence of disruptive intermediary elements. Granted, even with *musique concrète*, there is the reality that

not every performance of a work will be the same. This would be due to differences in such elements as loudspeaker setup, acoustic differences between concert halls, seat placement, and equipment failure. However, the details of the work itself, from its total length, down to the exact spectral content and timing of the smallest event, will always be consistent.

In this respect, there is nothing particularly concrete at all about Lachenmann's *musique concrète instrumentale*, in part because he provides incredibly detailed and mapped out scores for all his compositions. The degree to which he maps out performer activities goes well beyond what any other composer has done, even with Mahler and his densely annotated symphonies. In some of the early works of Lachenmann's second period, the composer experimented with graphic notation in an attempt to gain the specificity he wanted. These notational experiments manifested in the three solo works that he wrote after completing *temA: Pression* for solo cello, *Dal niente* for solo clarinet, and *Guero* for solo piano. The opening music to *Guero* is shown below.



Ex. 23 - Lachenmann, *Guero*, first two systems<sup>4</sup>

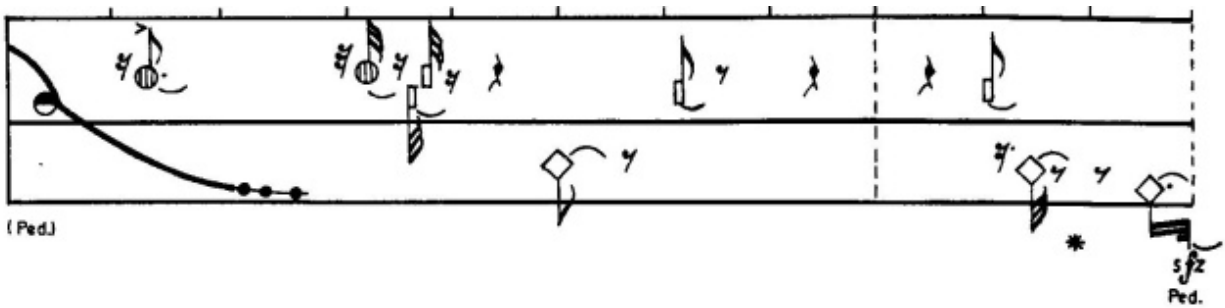
<sup>4</sup> Exs. 23 to 24 are reproduced from *Guero*, courtesy of Breitkopf & Härtel



In this score, the performer is first instructed that most of the actions they are to take involve gliding their fingernails along parts of the piano. There are six locations on and in the piano where the pianist can perform this action. These are specified by the small icons that precede each of the lines and curves in the score. An empty box means that the performer must glide their thumbnail or the nail to their index finger depending on the direction of the motion, across the front surface of the white keys. The keys themselves are not pressed down; the sound results from the nail striking the grooves between the keys themselves. The circle with a single dot means that the pianist must glide a single nail across the top surface of the white keys. A circle with three dots tells that the pianist that they must perform the same action, but with three fingernails instead of only one. There are also indications for playing on the upper surface of the black keys (a filled in circle), the upper surface of the white keys and the front surface of the black keys simultaneously (a half filled in circle), the tuning pegs (a long empty rectangle), and on the strings between the tuning pegs and the damper (a circle filled with lines).

The vertical scale of the score indicates where along the keyboard, or along the tuning pegs, the performer is to perform the action. Each of the small marks running horizontally on top of the score indicates a beat, or rather a second of time given that the tempo is given as approximately 60 beats a minute. Using these two parameters as a scale, the performer can then determine the speed of an action based on the contour of the curve, with a steep curve indicating a rapid motion. There are also knots in these curves, the small dots intersecting with them. These knots correspond to an individual space between keys, or tuning pegs. When the performer encounters these knots, the action has to be slowed down no matter the shape of the contour.

Along with that system of notation, there is also a separate one for the performance of a type of *pizzicato*, or plucking action, as seen below:



Ex. 24 - Lachenmann, *Guero*, first system of pg. 5

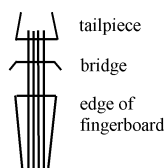
In this case, rhythms are notated conventionally, using appropriately beamed stems. The note heads indicate which part of the piano must be plucked, just as the icons before each of the curves did for the preceding gliding action did. A diamond-shaped note head means that the key itself must be ‘plucked,’ by flicking it on its front lateral edge. A long rectangular note head means that the tip of a tuning peg itself should be played on (and not on the string.) A circle filled with lines indicates that the string running between the tuning peg and the damper should be plucked. The last kind of *pizzicato* is not shown in the above example. It is the plucking of the upper area of the string near the damper, i.e. the ‘usual’ place where piano strings are plucked when that kind of technique is called for. This last type of *pizzicato* is indicated by a regular note head.

This piece raises many issues. The first is that the performing technique effectively turns the piano into a completely different instrument, in this case literally a guiro, a hollow gourd with lengthwise slits that is played on by either scraping it with a wooden stick or with a metal fork. The same can be said of any other instrument that is treated in a *musique concrète instrumentale* piece. It has been noted that this concept represents the musical equivalent of Viktor Shklovsky’s concept of defamiliarization, where a familiar object is made unfamiliar to

the audience in an attempt to attract and hold their attention. This point of view conforms to Lachenmann's belief that the audience must be actively involved in the perception of music, rather than just passively listening.

The other issue raised by pieces like *Guero* is that while the notation does succeed in telling the performer exactly what the composer requires them to do, it is still completely alien to traditional piano scores. Because of this, the composer has to prepare clear notes concerning how the score is supposed to be interpreted. This presents a number of problems, namely that the performer has to learn a new set of rules with each graphical score, or that there is the possibility that the performer misinterprets the notes, therefore leading to an incorrect performance of the piece.

It was perhaps with this mind that Lachenmann, with the piece written after *Guero*, decided to combine elements of invented graphic notation with standard notation. One of the first pieces to use this form of notation was *Gran Torso*, his first string quartet. This piece uses different invented clefs, along with the standard pitched clefs. The most prominent of these is the 'bridge clef', which is a graphic representation of the fingerboard and bridge of a stringed instrument. Using this clef, the composer can specify where exactly along an instrument a particular action is to be performed. By combining the bridge clef with a pitched clef, Lachenmann effectively provides specific actions for both hands of a string player.



Ex. 25 - Bridge clef

Some aspects from Lachenmann's first stylistic period recur in this period, specifically the aspect of serialization. While in the first period, all parameters of music were serialized to

certain degrees, including pitch, in this second period this is not so. Since many of the sounds that Lachenmann uses in this style do not possess a definite pitch, that parameter is not controlled by serial processes as rigidly. Two elements that are controlled by these processes are the elements of rhythm and instrumentation.

With the article *Hören ist wehrlos ohne Hören*, Lachenmann introduced a concept which he calls the *Zeitnetz* (“time net”). Given that he mentions this concept in a relatively late article, and that he uses it to also describe some of his earliest pieces, such as *Air*, it is reasonable to assume that Lachenmann uses this construct as the basis for most, if not all of his mature works. The *Zeitnetz* is a series of durations and rhythms that are formulated either by serial, algorithmic, or aleatoric means. Separate from this, another mesh of pitches is also formulated, again by various processes. The *Zeitnetz* acts as a sieve for the pitch mesh, allowing only certain pitches through that correspond to a given rhythm. The result is called a structural melody, which provides the basis for many of Lachenmann’s compositions. In one of his scores, his second string quartet written during his third period entitled *Reigen seliger Geister*, he includes the structural melody in the score along with the rest of the music.



Ex. 26 - Lachenmann, *Reigen seliger Geister*, structural melody to pg. 1<sup>5</sup>



Ex. 27 - Lachenmann, *Reigen seliger Geister*, Lachenmann's reduction of pg. 1

<sup>5</sup> Exs 26 to 28 are reproduced from *Reigen seliger Geister*, courtesy of Breitkopf & Härtel

From the above examples of the structural melody and Lachenmann's reduction of the first five measures to *Reigen seliger Geister* (which he also includes in the score), it is clear that there is not a one-to-one relationship between them. In this way, the structural melody serves as an initial sketch to a piece, which is fleshed out later. Some sections of the quartet correspond more closely, such as the excerpt below:

Rhythmische Summe:

The image shows a handwritten musical score for measures 309-312 of 'Reigen seliger Geister' by Lachenmann. The score is written on four staves, each labeled with a circled measure number (309, 309, 309, 309) and an instrument part (I, II, III, C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'sempre'. The score is handwritten and shows a complex rhythmic structure.

Ex. 28 - Lachenmann, *Reigen seliger Geister*, mm. 309-312

On the other hand, there is no structural melody at all to the final sections of this quartet, which implies that portion of the piece was almost entirely improvised by Lachenmann.

The third major phase of Lachenmann's career began during 1975, coinciding with the writing of *Vier Grundbestimmungen*. Just as that article allowed for the inclusion of some elements of tradition in the composing and listening of new music, notably the element of tonality, during this period Lachenmann also allowed for older and even popular aspects into his writing.

This could best be called the 'critical' period of Lachenmann's career because of his usage of quotation during this time. The standout example of this is the first piece written for this period: *Accanto*. This piece is a concerto for clarinet and orchestra. The quotation aspect of this piece comes from the fact that it requires a recording of Mozart's Clarinet Concerto, which is played back during the actual performance.

The difference between the usage of quotation in this piece and many other post-modern composers is that it is not employed for either nostalgic or ironic purposes. The recording is handled by an engineer, who is even given a part to follow like the other instrumentalists. This part specifies places where the tape is to be turned up to a discernable level, such as in the following excerpt.



Ex. 29 - Lachenmann, *Accanto*, mm. 40-43 tape<sup>6</sup>

The vertical position of a note on this staff indicates its relative loudness, with the higher notes being louder than the lower ones. This arrangement also allows Lachenmann to direct the

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<sup>6</sup> Exs. 29 to 31 are reproduced from *Accanto*, courtesy of Breitkopf & Härtel

audio engineer to change amplitude of the tape dynamically, creating *crescendos* and *diminuendos* of the recording, such as with the following:



Ex. 30 - Lachenmann, *Accanto*, mm. 75-76 tape

Only very short snippets of the recording are played at a time, or at a discernable volume over the rest of the orchestra, so only isolated notes or chords are heard. At first, this complements the music heard in the live orchestra, which is itself very sparsely scored. At mm. 192 a long uninterrupted stretch of the tape is played. This is accompanied in mm. 193 by the tuba player, who recites into their instrument, “*Bitte brazu das Zitat*” (“Please play the extract”). At this point, the music for *Accanto* becomes more grotesque in character, as if criticizing the sudden prominence that the recording had achieved over the previously evenhanded balance.



Ex. 31 - Lachenmann, *Accanto*, mm. 192-193 tuba

The use of quotation in this piece therefore does not serve nostalgic or even ironic purposes (as it often does in post-modernist music,) but rather serves a critical role. The sparse, fragmented nature of the quotation during the first part of *Accanto* serves as a memory that informs the live music. When the recording is more prominently used, the result with the live

music is more negative in tone, portraying something that is more grotesque and violent in nature.

Another way that Lachenmann uses quotation during this period is to help generate the form. *Tanzsuite mit Deutschlandlied* is a composition for orchestra and amplified string quartet that quotes the German national anthem at various points. Like much of the example from *Accanto*, the subject of the quotation is not recognizable on a surface level. This is because only the rhythms of the song are used, not their associated pitches. Furthermore, these rhythms are elongated in a further effort to obscure their origin. This rhythmic plan does affect the *Zeitnetz* of the piece, so that while the song cannot be heard clearly within the piece, it still has a generative role. The overall effect of this quotation is similar to that of *Accanto*, where the quotation plays a background, genetic role in the construction of the piece.

If the third period of Lachenmann's career could be called the 'critical' phase, beginning in 1975, then the fourth might be called the 'self-critical' phase, which begins in 1984. The reason for this is that Lachenmann's most recent works tend to use traditional playing techniques and sounds along with the extended techniques found in his second and third periods. This can be seen as a natural extension of the preceding phase where instead of turning a critical perspective on traditional or popular music, he is turning it instead on his own music. This has also been seen to correspond roughly with mounting criticism of his previous style of writing, most notably from Hans Werner Henze.

In another sense, this new trend also represents a further trend to defy expectations in his music. By this point in Lachenmann's career, he had already developed a reputation for creating compositions based entirely on extended performance techniques. By returning to a style of writing that used standard performance techniques as a prominent component, the reaction of the



audience would be similar to that of the first to listen to *temA*. In an interview, Lachenmann remarked how surprised the audience was for the premiere of his piano piece *Serynade*. That work is played in the traditional style, with the performers hands pressing the piano's keys to produce notes, albeit with very exacting instructions regarding the pedaling. He remarked that the audience half expected him to do something like he did with *Guero*, or some other method that would require extensive playing inside the piano. (Steenhuisen, 2004, 11)

Even during the second and third periods, Lachenmann has used traditional sounds. In *Accanto*, there is a brief gesture in the violins at m. 222, where this section plays a rising tone cluster. The examples of traditional playing in both these pieces are so short, however, that they are perceived as being only incidental. Even in that example, the focus appears to be on the dissonant, noisy effect that the abrupt tone cluster generates, rather than appreciating the gesture as being a traditional act.

Beginning with the composition of *Ausklang* (1984), Lachenmann took a relatively more conservative approach to composition from immediately before, though not so much as that from his first period. Traditional forms, as well as ordinary playing techniques, play a much larger role in his music than they did before. For instance, *Ausklang* is a composition for piano and orchestra. Even though it is a single movement work, its overall form resembles a three-movement Classical concerto format. Furthermore, there is a more balanced approach overall between the regular pitched notes, and Lachenmann's notation.

A better example of Lachenmann's use of traditional playing techniques during this period would be with his composition *Tableau* for orchestra, written soon after *Ausklang*. This piece demonstrates Lachenmann's use of the *concrète* principle towards traditional playing. From the first page of this score, it is obvious that traditional playing takes on a much greater

role. The element of discovery still exists in the use of unison statements of single pitches as a thematic element in itself. This is shown above in the unison F# by the woodwinds and brass in the second and third measures, as well as the unison A in the strings during the second measure. This is a discovered sound because in traditional orchestral music, single notes are not treated as themes. Also, the focus tends to be on developing fuller textures and harmonies by assigning different notes to different instruments in a family, instead of giving each instrument the same note. A different manner of discovery exists with *Ausklang*, where the piano plays a regular note, while instruments of the orchestra will play an extended technique that emphasizes the resonance of the original note.

## CONCLUSIONS

In several ways, Lachenmann's career as a composer exemplifies the trajectory that new music composers have followed in the twentieth century. The change from writing music based on harmonic motion, towards that based on timbre, or arrangements of timbre, in particular provides a summary of this progression. Like Penderecki, Lutoslawski, and Ligeti, Lachenmann was focused on learning and exploring the new serial language that had emerged during the middle of the century. Following this, a new personal and radical musical language was developed. Finally, after being established, the composer has taken a slightly more conservative approach.

Another way that Lachenmann's music reflects the twentieth century as a whole is his focus on timbre as a vital component. Starting with Debussy, tone color became more important to composers over the usual parameters of melody and harmony. This has recently culminated in the so-called 'spectral' school of composition, founded by Gerard Grisey and Tristan Murail, who use analyses of the actual spectral content of sounds as the basis of their music. Lachenmann's approach to music is also similar to the spectral composers in that both consider musical form to be derived from a greatly slowed down single sound (For Lachenmann this comes from the *Klang-Struktur* or the *Klang-Fluktuation*, while the spectral composers use a Fast Fourier Transform analysis.)

Composers can benefit from close study of Lachenmann's work. The most obvious way is the vast palette of new sounds that is opened up for the aspiring composer. A Lachenmann orchestral score, especially those of *Tanzsuite mit Deutschlandlied*, *Accanto*, and *Ausklang*, amount to a *de facto* treatise on extended techniques, as well as their application in large performing ensembles. The scores to his first and second string quartets, *Gran Torso* and *Reigen*

*seliger Geister*, are both particularly interesting for the expansion of possible playing techniques of stringed instruments. Furthermore, the use of the sound models that Lachenmann has formulated should also give aspiring composers inspiration for organizing music on parameters other than those of melody or harmony.

Lachenmann's writings about new music's place in society should also provide composers with inspiration, or at least encouragement. He is concerned with returning music to its previous place as an art form that reflects and comments on the state of society, rather than as a disposable object of commercialization. His assertion that people must take an active role in listening is not unique, but rather has been echoed in at least one other major composer of the twentieth century. Aaron Copland, in his book *What to Listen for in Music*, also talked about different modes of listening, from an active state to a more passive one, as well as the need for the composer to engage these different levels. It would perhaps be somewhat unrealistic to expect an audience to be such active listeners at all times, which one may sense that Lachenmann ultimately is advocating for, however it is a worthy goal both for listeners and composers.

If nothing else, one aspect of Lachenmann's philosophy of music appears to be very important, and that is the need for composers continually to challenge pre-existing notions of what constitutes good music. If composers were always discouraged from challenging their audiences or their performers, the dominant musical genre today might be vocal monody. However, Lachenmann is very clear that this does not advocate the complete rejection of what has come before, or the creation of a completely new paradigm for future composition, but rather that a respectful engagement with the past should be maintained.

Much has been argued about the aesthetic worth of Lachenmann's music. In Henze's *Die Englische Katze: Ein Arbeitstagebuch*, Lachenmann is referred to as being a proponent of *musica negativa*. Henze defines this term as:

a movement in which the negative of our time ... is reflected as in a mirror image, where the ugly itself represents the artistic; where 'shattering of the material' is always to be practiced and celebrated; and where, after Auschwitz, nothing more can be articulated or depicted because everything is so worn out and totally lousy – everything's been said, kaputt, kaputt! And where as a result authors will and must confine themselves to perpetuating and ritualizing these, their gloomy and angry conditions. (Stadelman, 1997, 194)

This assessment of Lachenmann's music is only true if one still clings to a limited notion of what constitutes beauty in music; that music can only be beautiful if it is based on the tension between consonant and dissonant chords underneath a melody, for instance. If one is willing to go beyond this limited point of view, that beauty can exist in things that are not recognized ordinarily as such, then Lachenmann's music takes on a power that is lacking in other music. For example, Lachenmann's music is picturesque of this author's home state of West Virginia. While this area features many idyllically beautiful forests and hills, there is also an element of decay and rust in the landscape. When one drives along the backroads of the state, one sees such things as the abandoned buildings and machinery that inhabit this place. The sight of an old, rusted, abandoned tractor in the middle of a large empty field may not be what most people find appealing, but it is still a powerful image nonetheless.

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## APPENDIX A: LIST OF LACHENMANN'S WORKS

### I. WRITINGS

Not included in *Musik als existentielle Erfahrung*:

- Lachenmann, Helmut. 2008. *Präzision und Utopie: Die Musik des Komponisten Mark André lässt das Zuhören zum Hören werden. Neue Zeitschrift für Musik: Das Magazin für neue Töne* 169: 14-16.
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Included in *Musik als existentielle Erfahrung*:

*Musik als existentielle Erfahrung (Gespräch mit Ulrich Mosch)* (1996)

*Über mein Zweites Streichquartett* (1994/1995)

*Heinz Holliger* (1994)

*Paradiese auf Zeit (Gespräch mit Peter Szendy)* (1993)

*John Cage* (1992)

*Vier Fragen zur Neuen Musik* (1992)

*Von Nono berührt* (1991)

*Idée musicale* (1991)

*Herausforderung an das Hören (Gespräch mit Reinhold Urmetzner)* (1991)

*Zum Problem des Strukturalismus* (1990)

*Von verlorener Unschuld* (1990)

*Nachruf auf Luigi Nono* (1990)

*Fragen – Antworten (Gespräch mit Heinz-Klaus Metzger)* (1988)

*Über Nicolaus A. Huber* (1987)

*Laudatio für Hans Ulrich Lehmann* (1987)

*Komponieren im Schatten von Darmstadt* (1987)

*Über das Komponieren* (1986)

*Nicht mit Beethoven und nicht vor Späth (zu "Staub" für Orchester, Gespräch mit Hans Brender)* (1986)

*Zu Hans Zenders 50. Geburtstag* (1986)

*Nachzutragende Gedanken* (1986)  
*Hören ist wehrlos – ohne Hören* (1985)  
*Musik als Abbild vom Menschen* (1984)  
*Siciliano – Abbildungen und Kommentarfragmente* (zu “Tanzsuite mit Deutschlandlied”) (1983)  
*Offener Brief an Hans Werner Henze* (1983)  
*Affekt und Aspekt* (1982)  
*Vom Greifen und Begreifen* (zu “Ein Kinderspiel”) (1982)  
*Accanto* (1982)  
*Vier Grundbestimmungen des Musikhörens* (1979)  
*Struktur und Musikantik* (zu “Salut für Caldwell”) (1979)  
*Zum Tod von Fritz Büchtger* (1979)  
*Nono, Webern, Mozart, Boulez Text zur Sendereihe “Komponisten machen Programm* (1979)  
*Gedanken zur Musik des Vorbarock* (1979)  
*Bedingungen des Materials* (1978)  
*Über Tradition* (1978)  
*Zum Problem des musikalisch Schönen heute* (1976)  
*Aufgaben des Fachs Musiktheorie in der Schulmusik-Ausbildung* (1976)  
*Selbstportrait 1975* (Einführung zu “Schwankungen am Rand”) (1975)  
*Mahler – eine Herausforderung. Antworten auf fünf Fragen* (1975)  
*Text – Musik – Gesang* (Vortrag Nonos, Darmstadt 1960) (1975)  
*Über Schönberg* (1974)  
*Kunst, Freiheit und die Würde des Orchestermusikers* (1974/1994)  
*Die gefährdete Kommunikation* (1973)

*Über Luigi Nono (1973)*

*In Sachen Eisler (Brief an "Kunst und Gesellschaft") (1973)*

*Zur Frage einer gesellschaftskritischen (-ändernden) Funktion der Musik (1972)*

*Zur Analyse Neuer Musik (1971/1993)*

*Zum Verhältnis Kompositionstechnik – Gesellschaftlicher Standort (1971/1972)*

*Werkstatt-Gespräch (1970)*

*Hat das Werk Anton Weberns 1970 eine aktuelle Bedeutung? (1970)*

*Luigi Nono oder Rückblick auf die serielle Musik (1969)*

*Klangtypen der Neuen Musik (1966/1993)*

*Geschichte und Gegenwart in der Musik von heute (Vortrag Nonos, Darmstadt 1959) (1959)*

## II. MUSIC

*Fünf Variationen über ein Thema von Franz Schubert (Walzer cis-moll, D643)*, for piano (1956)  
premiered in 1957 at Stuttgart by Jost Cramer  
published by Breitkopf & Härtel

*Rondo*, for two pianos (1957)  
premiered in 1958 at Stuttgart by Gunilde Cramer and Helmut Lachenmann  
not published

*Souvenir*, for 41 instruments (1959)  
premiered in 1979 at Köln by the Kölner Rundfunk-Sinfonieorchester, directed by  
Ladislav Kupkovič  
published by Breitkopf & Härtel

*Due Giri*, two studies for orchestra (1960)  
not performed  
not published

*Tripelsextett*, for 18 instruments (1960-61)  
not performed  
not published

*Fünf Strophen*, for 9 instruments (1961)  
premiered in 1962 at Venedig by members of the “Teatro La Fenice” Orchestra,  
directed by Daniele Paris  
published by Herbert Post Presse

*Echo Andante*, for piano (1961-62)  
premiered in 1962 at Darmstadt by Helmut Lachenmann  
published by Breitkopf & Härtel

*Angelion*, for 16 instruments (1962-63)  
not performed  
not published

*Wiegenmusik*, for piano (1963)  
premiered in 1964 at Darmstadt by Helmut Lachenmann  
published by Breitkopf & Härtel

*Introversion I*, for 18 instruments (1963)  
premiered in 1964 at Darmstadt by the Internationales Kammerensemble Darmstadt,  
directed by Bruno Maderna  
published by Herbert Post Presse / Edition Tonos

*Introversion II*, for 8 instruments (1964)

premiered in 1966 at Munich by a chamber ensemble directed by Jochem Slothouwer  
published by Edition Tonos

*Scenario*, for tape (1965)

premiered in 1965 by Belgian Radio  
not published

*Streichtrio I*, for violin, viola and cello (1965)

premiered in 1966 at Ghent by the Società Cameristica Italiana  
published by Edition Modern

*Trio fluido*, for clarinet, viola and percussion (1966)

premiered in 1967 at Munich by Eduard Brunner, Franz Scheßl, and Michael W. Ranta,  
directed by Helmut Lachenmann  
published by Breitkopf & Härtel

*Intérieur I*, for one percussionist (1965/66)

premiered in 1967 at Santa Fe, New Mexico by Michael W. Ranta  
published by Edition Modern / Deutscher Verlag für Musik

*Consolation I*, for 12 voices and percussion (1967)

premiered in 1968 at Bremen by the Schola Cantorum Stuttgart, Siegfried Fink, Karl  
Peinkofer, Michael W. Ranta, and Hermann Gschwendtner, directed by Clytus  
Gottwald  
published by Breitkopf & Härtel

*Consolation II*, for 16 voices (1968)

premiered in 1969 at Basel by the Schola Cantorum Stuttgart, directed by Clytus  
Gottwald  
published by Breitkopf & Härtel

*temA*, for flute, voice and cello (1968)

premiered in 1969 at Stuttgart by Gerhard Braun, Hanna Aurbacher, and Werner Taube  
published by Breitkopf & Härtel

*Notturmo*, for small orchestra and solo cello (1966/68)

premiered in 1969 at Brussels by Italo Gomez and the Belgian Radio Chamber Orchestra,  
directed by Giampiero Taverna  
published by Breitkopf & Härtel

- Air*, for large orchestra with percussion solo (1968-69)  
 premiered in 1969 at Frankfurt by Michael W. Ranta and the Radio Symphony Orchestra  
 Frankfurt, directed by Lukas Foss  
 published by Breitkopf & Härtel
- Pression*, for solo cello (1969-70)  
 premiered in 1970 at Como by Italo Gomez  
 published by Breitkopf & Härtel
- Dal niente (Intérieur III)*, for solo clarinet (1970)  
 premiered in 1970 at Nürnberg by Eduard Brunner  
 published by Breitkopf & Härtel
- Guero*, for solo piano (1970, revised 1988)  
 premiered in 1970 at Hamburg by Peter Roggenkamp  
 published by Breitkopf & Härtel
- Kontrakadenz*, for large orchestra (1970-71)  
 premiered in 1971 at Stuttgart by the Radio Symphony Orchestra Stuttgart, directed by  
 Michael Gielen  
 published by Breitkopf & Härtel
- Montage*, for clarinet, cello and piano (1971)  
 premiered in 1971 at Frankfurt by Bernd Konrad, Carol Morgan, and Hans-Peter Jahn  
 not published
- Gran Torso*, for string quartet (1971-72, revised version 1978, revised 1988)  
 premiered in 1972 at Bremen by the Società Cameristica Italiana  
 published by Breitkopf & Härtel
- Klangschatten - mein Saitenspiel*, for three grand pianos and string ensemble (1972)  
 premiered in 1972 at Hamburg by Gerhard Gregor, Peter Roggenkamp, Zsigmond  
 Szathmáry, and the *Sinfonieorchester des Norddeutschen Rundfunks Hamburg*,  
 directed by Michael Gielen  
 published by Breitkopf & Härtel
- Fassade*, for large orchestra (1973)  
 premiered in 1973 at Bonn by the Kölner Rundfunk-Sinfonieorchester, directed by  
 Kazuyoshi Akiyama  
 published by Breitkopf & Härtel
- Zwei Studien*, for solo violin (1973-74)  
 withdrawn



- Schwankungen am Rand*, for brass and strings (1974-75)  
 premiered in 1975 at Donaueschingen by the SWF-Sinfonieorchester Baden-Baden,  
 directed by Ernest Bour  
 published by Breitkopf & Härtel
- Accanto*, for solo clarinet and orchestra (1975-76)  
 premiered in 1976 at Saarbrücken by Eduard Brunner and the Rundfunk-  
 Sinfonieorchester Saarbrücken, directed by Hans Zender  
 published by Breitkopf & Härtel
- Salut für Caudwell*, for two guitarists (1977)  
 premiered in 1977 at Baden-Baden by Wilhelm Bruck and Theodor Ross  
 published by Breitkopf & Härtel
- Les consolations*, for choir and orchestra (1967-78)  
 premiered in 1978 at Darmstadt by the Südfunk-Chor and the Radio-Sinfonieorchester  
 Stuttgart, directed by Peter Eötvös  
 published by Breitkopf & Härtel
- Tanzsuite mit Deutschlandlied*, for orchestra and string quartet (1979-80)  
 premiered in 1980 at Donaueschingen by the Berner String Quartet and the SWF-  
 Sinfonieorchester Baden-Baden, directed by Sylvain Cambreling  
 published by Breitkopf & Härtel
- Ein Kinderspiel*, for piano (1980)  
 premiered in 1982 at Toronto by Helmut Lachenmann  
 published by Breitkopf & Härtel
- Harmonica*, for large orchestra and solo tuba (1981-83)  
 premiered in 1983 at Saarbrücken by Richard Nahatzki and the Rundfunk-  
 Sinfonieorchester Saarbrücken, directed by Hans Zender  
 published by Breitkopf & Härtel
- Mouvement (- vor der Erstarrung)*, for ensemble (1982/84)  
 premiered in 1984 at Paris by the Ensemble InterContemporain, directed by Peter Eötvös  
 published by Breitkopf & Härtel
- Ausklang*, for piano and orchestra (1984-85)  
 premiered in 1986 at Köln by Massimiliano Damerini and the Kölner Rundfunk-  
 Sinfonieorchester, directed by Peter Eötvös  
 published by Breitkopf & Härtel

*Dritte Stimme zu J.S. Bachs zweistimmiger Invention d-moll BWV775*, for variable instrumentation (1985)

version for two pianos premiered in 1986 at Munich by Gunilde Cramer and Yukiko Sugawara  
published by Breitkopf & Härtel

*Toccatina*, for violin (1986)

premiered in 1988 at Stuttgart by Joachim Schnell  
published by Breitkopf & Härtel

*Staub*, for orchestra (1985-87)

premiered in 1987 at Saarbrücken by the Rundfunk-Sinfonieorchester Saarbrücken,  
directed by Myung-Whun Chung  
published by Breitkopf & Härtel

*Allegro sostenuto*, for clarinet , cello and piano (1987-88, revised 1989)

premiered in 1989 at Köln by Eduard Brunner, Walter Grimmer, and Gerhard Oppitz  
published by Breitkopf & Härtel

2. *Streichquartett "Reigen seliger Geister"*, for string quartet (1989)

premiered in 1989 at Genf by the Arditti String Quartet  
published by Breitkopf & Härtel

*Tableau*, for orchestra (1988-89)

premiered in 1989 at Hamburg by the Hamburgisches Philharmonisches Staatsorchester,  
directed by Gerd Albrecht  
published by Breitkopf & Härtel

*"...zwei Gefühle..."*, *Musik mit Leonardo* for speaker and ensemble (1991-92)

premiered in 1992 at Stuttgart by the Ensemble Modern, directed by Peter Eötvös  
published by Breitkopf & Härtel

*Das Mädchen mit den Schwefelhölzern* - theatre music for very large orchestra and soloists (1988-96)

premiered in 1997 at Hamburg by the Hamburg Staatsoper  
published by Breitkopf & Härtel

*Serynade*, for piano (1998)

premiered in 1998 at Akiyoshidai, Japan by Yukiko Sugawara  
published by Breitkopf & Härtel

*NUN*, for flute, trombone, male choir and orchestra (1999, revised 2003)

premiered in 1999 at Köln by Gaby Pas-Van Riet, Michael Svoboda, the Neue Vocalisten  
Stuttgart and the WDR Sinfonieorchester Köln, directed by Jonathan Nott  
published by Breitkopf & Härtel

*Sakura-Variationen*, for saxophone, percussion and piano (2000)  
published by Breitkopf & Härtel

3. *Streichquartett "Grido"*, for string quartet (2001, revised 2002)  
premiered in 2001 at Melbourne by the Arditti String Quartet  
published by Breitkopf & Härtel

*Schreiben*, for orchestra (2003)  
premiered in 2003 at Tokyo by the Tokyo Symphony Orchestra, directed by Kazuyoshi  
Akiyama  
published by Breitkopf & Härtel

*Double (Grido II)*, for string orchestra (2004)  
premiered in 2005 at Lucerne  
published by Breitkopf & Härtel

*Concertini*, for large ensemble (2005)  
premiered in 2005 at Lucerne by the Ensemble Modern, directed by Bradley Lubman  
published by Breitkopf & Härtel

*...got lost...*, for soprano and piano (2008)  
premiered in 2008 at Munich by Sarah Leonard and Rolf Hind  
published by Breitkopf & Härtel

*Berliner Kirschblüten*, for alto saxophone, piano and percussion (2008)

## APPENDIX B: DISCOGRAPHY

*Accanto*. Eduard Brunner; Zoltan Pesko/SWF-Sinfonieorchester Baden-Baden (CD Recording No. AU 31836). Col Legno.

\_\_\_\_\_. Eduard Brunner; Hans Zender/Rundfunk-Sinfonieorchester Saarbrücken. (CD Recording No. WER 60122) Wergo.

*Air*. Christian Dierstein, perc; Lothar Zagrosek/Staatsorchester Stuttgart (CD Recording No. WWE 20041). Col Legno.

\_\_\_\_\_. Michael W. Ranta, Lukas Foss/Radio-Sinfonieorchester Frankfurt (DMR 1015). Harmonia Mundi.

*Allegro sostenuto*. David Smeyers, Michael Bach, Bernhard Wambach (CD Recording 999102). CPO.

\_\_\_\_\_. Alain Damiens; Pierre Strauch; Pierre-Laurent Aimard. (CD Recording No. 202082). Accord.

\_\_\_\_\_. Eduard Brunner; Walter Grimmer; Massimiliano Damerini. (WWE 1 CD 31863). Col Legno.

\_\_\_\_\_. Ensemble Phorminx. (CD Recording No. WER 66822) Wergo.

\_\_\_\_\_. Lucas Fels; Shizuyo Oka; Yukiko Sugawara. (CD Recording No. 0012212KAI). Kairos.

*Ausklang*. Massimiliano Damerini; Peter Eotvos/Kolner Rundfunk-Sinfonieorchester. (CD Recording No. WWE 31862). Col Legno.

*Concertini*. Schola Heidelberg/West German Radio Symphony Orchestra. (CD Recording No. 0012652KAI). Kairos.

*Consolation I*. Clytus Gottwald/Schola Cantorum Stuttgart; Arno Arndt, Siegfried Fink, Hermann Gschwendtner, Michael W. Ranta. (WER 60122) Wergo.

\_\_\_\_\_. Arno Arndt; Siegfried Fink; Hermann Gschwendtner; Michael W. Ranta; Clytus Gottwald/Schola Cantorum Stuttgart (CD Recording No. 800901). Cadenza.

*Consolation II*. Arno Arndt; Siegfried Fink; Hermann Gschwendtner; Michael W. Ranta; Clytus Gottwald/Schola Cantorum Stuttgart (CD Recording No. 800901). Cadenza.

*Dal niente*. John Corbett (CD Recording No. 88504) Verlag Pläne (Dortmund) Edition V

\_\_\_\_\_. Alain Damiens. (CD Recording No. 202082). Accord.

\_\_\_\_\_. David Smeyers (CD Recording No. 999102). CPO.

\_\_\_\_\_. Eduard Brunner. (WWE 1 CD 31863). Col Legno.

\_\_\_\_\_. Uwe Möckel.(CD Recording No. 782075) Montaigne Auvidis.

\_\_\_\_\_. Ensemble Phorminx. (CD Recording No. WER 66822) Wergo.

*Das Mädchen mit den Schwefelholzern.* Eiko Morikawa; Nicole Tibbels Sr.; Helmut Lachenmann; Mayumi Miyata; Tomoko Hemmi; Yukiko Sugawara; Sylvain Cambreling/SWR-Vokalensemble Stuttgart, SWR-Sinfonieorchester Baden-Baden und Freiburg (CD Recording No. 1858/59). ECM New Series.

\_\_\_\_\_. Tomoko Hemmi; Salome Kammer; Elizabeth Keusch; Sarah Leonard; Mayumi Miyata; Yukiko Sagawara; Stuttgart State Opera Chorus; Lothar Zagrosek/Stuttgart State Opera Orchestra (CD Recording No. 0012282KAI). Kairos.

*Echo Andante.* Roland Keller. (CD Recording No. AU 31813). Col Legno.

\_\_\_\_\_. Marino Formenti. (CD Recording No. WWE 20222). Col Legno.

*Ein Kinderspiel.* Roland Keller. (CD Recording No. AU 31813). Col Legno.

\_\_\_\_\_. Bernhard Wambach. (CD Recording No. 999102). CPO.

\_\_\_\_\_. Helmut Lachenmann. (CD Recording No. MO 782075) Montaigne Auvidnis.

\_\_\_\_\_. Silvia Vidal. (Ah / Note 1).

*Fünf Variationen über ein Thema von Franz Schubert.* Susanne Kessel. (CD Recording No. 7432175498). Arte Nova

\_\_\_\_\_. Roland Keller. (CD Recording No. AU 31813). Col Legno.

\_\_\_\_\_. Silke Thora-Matthies. (LPK 2). Ars produktion.

\_\_\_\_\_. Konstanze Eickhorst. (CD Recording No. DMR 2011). Harmonia Mundi.

\_\_\_\_\_. Lars Vogt. (CD Recording. No. EMI 567-754446-2).

\_\_\_\_\_. Herbert Schuch. (CD Recording. No. OC593). Oehms Classics.

*Girdo.* Arditti String Quartet. (CD Recording No. 0012662KAI). Kairos.

*Gran Torso.* Arditti String Quartet. (CD Recording No. 0012662KAI). Kairos.

\_\_\_\_\_. Berner Streichquartett. (CD Recording No. AU 31804), Col Legno.

\_\_\_\_\_. Società Cameristica Italiana. (ABT ERZ 1003).

*Guero.* Roland Keller. (CD Recording No. AU 31813). Col Legno.

\_\_\_\_\_. Helmut Lachenmann. (ABT ERZ 1003).

\_\_\_\_\_. Helmut Lachenmann. (CD Recording No. MO 782075) Montaigne Auvidnis.

\_\_\_\_\_. Herbert Schuch. (CD Recording. No. OC593). Oehms Classics.

*Harmonica.* Richard Nahatzki; Hans Zender/Rundfunk-Sinfonieorchester Saarbrücken (CD Recording No. 999484). CPO

*Intérieur I.* Bjorn Wilker. (CD Recording No. 204852). Accord.

\_\_\_\_\_. Babette Haag. (CD Recording No. ACD 6056). Animato.

\_\_\_\_\_. Cornelia Monske. (CD Recording No. Aud 20.005). Audite

\_\_\_\_\_. Christoph Caskel. (CD Recording No. WWE 20511). Col Legno

\_\_\_\_\_. Johannes Beer. (CD Recording No. WWE 31863). Col Legno.

\_\_\_\_\_. Christian Dierstein. (CD Recording No. MO 782075) Montaigne Auvidnis.

\_\_\_\_\_. Michael W. Ranta. (Bilthoven 69001). Gaudeamus Foundation.

\_\_\_\_\_. Michael W. Ranta. (VDMK 2654062). “*Deutsche Musik der Gegenwart*”.

*Kontrakadenz.* Michael Gielen/Radio-Sinfonieorchester Stuttgart. (CD Recording No. WER 60122) Wergo.

*Les consolations.* Klangforum Wien. (CD Recording No. 001265KAI). Kairos.

*Mouvement (-vor der Erstarrung).* Peter Eotvos/Ensemble Modern, Ensemble Modern Orchestra (CD Recording No. 1789). ECM New Series.

*Notturmo (Musik für Julia).* Andreas Lindenbaum; Hans Zender/Klangforum Wien. (CD Recording No. 204852). Accord.

\_\_\_\_\_. Andreas Lindenbaum; Hans Zender/Klangforum Wien. (CD Recording No. 0012142KAI). Kairos.

*NUN.* Gaby Pas-van Riet; Stuttgart New Vocal Soloists; Michael Svoboda; Jonathan Nott/West German Radio Symphony Orchestra. (CD Recording No. 0012142KAI). Kairos.

*Pression.* Taco Kooistra. (CD Recording No. 9369). Attacca Babel.

\_\_\_\_\_. Walter Grimmer. (CD Recording No. WWE 31863). Col Legno.

\_\_\_\_\_. Michael Bach. (CD Recording No. 999102). CPO.

\_\_\_\_\_. Werner Taube. (ABT ERZ 1003)

\_\_\_\_\_. Pierre Strauch. (CD Recording No. 202082). Accord.

\_\_\_\_\_. Lucas Fels. (CD Recording No. MO 782075) Montaigne Auvidnis.

\_\_\_\_\_. Ensemble Phorminx. (CD Recording No. WER 66822) Wergo.

*Reigen seliger Geister.* Quatuor Diotima. (CD Recording No. 222492). Assai.

\_\_\_\_\_. Arditti String Quartet. (CD Recording No. MO 782019). Montaigne Auvidnis.

\_\_\_\_\_. Arditti String Quartet. (CD Recording No. 0012662KAI). Kairos.

*Salut für Caudwell.* Keh Koh, Norio Sato, gui (CD Recording No. ALCD-53). ALM Records

\_\_\_\_\_. Christopher Brandt, Robin Hoffmann. (CD Recording No. 800875). Cadenza.

\_\_\_\_\_. Wilhelm Bruck, Theodor Ross. (CD Recording No. 5005). Classic World.

\_\_\_\_\_. Wilhelm Bruck, Theodor Ross. (CD Recording No. AU 31804), Col Legno.

\_\_\_\_\_. Wilhelm Bruck, Johannes Kalitzke. (CD Recording No. 001265KAI). Kairos.

\_\_\_\_\_. Barbera Romen, Gunter Schneider. (CD Recording No. 018). Durian.

*Schwankungen am Rand.* Ernest Bour/SWF-Sinfonieorchester Baden-Baden (CD Recording No. WWE 20511). Col Legno

\_\_\_\_\_. Ernst Bour/SWF-Sinfonieorchester Baden-Baden (CD Recording No. WWE 31899). Col Legno.

\_\_\_\_\_. Peter Eotvos/Ensemble Modern Orchestra (CD Recording No. 1789). ECM New Series.

*Serynade.* Marino Formenti, pf (CD Recording No. WWE 20222). Col Legno.

- \_\_\_\_\_. Yukiko Sugawara. (CD Recording No. 0012212KAI). Kairos.
- Staub.* Myung-Whun Chung / Rundfunk-Sinfonieorchester Saarbrücken (CD Recording No. 74321 73518 [series *Musik in Deutschland 1950-2000*]). BMG/RCA.
- Streichtrio.* Melise Mellinger; Barbara Maurer; Lucas Fels. (CD Recording No. MO 782023). Montaigne Auvidis.
- Tableau.* Hans Zender/Rundfunk-Sinfonieorchester Saarbrücken (CD Recording No. WWE 31862). Col Legno.
- Tanzsuite mit Deutschlandlied.* Berner String Quartet; Sylvain Cambreling/SWF-Sinfonieorchester Baden-Baden. (CD Recording No. DMR 1028). Harmonia Mundi.
- \_\_\_\_\_. Arditti String Quartet; Olaf Henzold/Deutsches Symphonie-Orchester Berlin. (CD Recording No. MO 782019) Montaigne Auvidis.
- temA.* Linda Hirst; Martin Fahlenbock; Lucas Fels (CD Recording No. MO 782023). Montaigne Auvidis.
- \_\_\_\_\_. Ensemble Phorminx. (CD Recording No. WER 66822) Wergo.
- Toccatina.* Ensemble Phorminx. (CD Recording No. WER 66822) Wergo.
- \_\_\_\_\_. Melise Mellinger. (CD Recording No. MO 782023). Montaigne Auvidis.
- Trio fluido.* Uwe Möckel, Barbara Maurer, Christian Dierstein. (CD Recording No. MO 782023). Montaigne Auvidis.
- Wiegenmusik.* Marino Formenti. (CD Recording No. WWE 20222). Col Legno.
- \_\_\_\_\_. Pierre-Laurent Aimard. (CD Recording No. 202082). Accord.
- \_\_\_\_\_. Roland Keller. (CD Recording No. AU 31813). Col Legno.
- \_\_\_\_\_. Helmut Lachenmann. (CD Recording No. MO 782075). Montaigne Auvidis.
- ‘... zwei Gefühle ...’, *Musik mit Leonardo.* Helmut Lachenmann; Hans Zender / Klangforum Wien (CD Recording No. 204852). Accord.
- \_\_\_\_\_. Benedikt Leitner; Robert Sedlak; Hans Zender/Klangforum Wien (CD Recording No. 097/098). Durian.
- \_\_\_\_\_. Franck Ollu, Ueli Wiget, spkr; Peter Eotvos/Ensemble Modern Orchestra (CD Recording No. 1789). ECM New Series.



## VITA

Jeffrey Lipscomb received both his Bachelor of Music in Music Education, and his Master of Music in Music Composition from Ohio University in Athens. His composition teacher at Ohio was Mark Phillips. There he also studied violin with Howard Beebe, Stephen Boe, Stephen Starkman, and Marjorie Bagley, and viola with Stephen Boe, Maggie Snyder, and Kenichiro Matsuda. At Louisiana State University, his principle composition teacher has been Dinos Constantinides, with instruction on electroacoustic music from Stephen David Beck. His conducting professor was Julian Shew. In addition to the regular academia, Jeff has been a participant of several different summer courses. He attended the advance division in violin at the Brevard Music Festival during the 2003 and 2004 seasons. In addition to instrumental studies, he also attended orchestration lessons with David Cutler, as well as master classes given by Gunther Schuller, Bright Sheng, Claude Baker, Don Freund, and Maria Newman. He later attended the composition program for this festival during the 2005 season, where he studied with John Beall, and Don Freund. During the summers of 2006 and 2008, he also participated in the *Freie Universität Berlin im Sommer* courses, where he studied composition with Samuel Adler, conducting with Emily Freeman Brown, and attended master classes given by Walter Zimmermann, Simon Bainbridge, Fabien Lévy, Ursula Mamlock, and Andrew McCarthy. Jeff is a native of Charleston, West Virginia.