Wolfgang Rihm, a Chiffre

The 1980s and Beyond

Beschrijving

The elusive and ungraspable in Rihm’s music

Wolfgang Rihm (b. Karlsruhe, 1952) is the most performed living German composer. With his personal, expressive, and versatile music, he became the most prominent representative of his generation. His individual approach to music was established in the 1980s and he continues to explore and enlarge his original concepts today. His 1980s work is at the core of this book, more specifically his instrumental music: the Chiffre cycle and the string quartets. Thinking about Rihm includes reflecting on his interest in philosophy, his relation to fine arts, his awareness of principles found in nature, and his references to important composers from the past. His music is embedded in the past and the actuality in modernism and postmodernism. Notwithstanding Rihm’s generosity in essays and introductions to his works, many aspects of the ‘inner sound’ of his music stay an elusive, ungraspable ‘chiffre’: a challenge for the analyst.

With Foreword by Richard McGregor
Inhoudstafel:

Foreword by Richard McGregor
Introduction
Analysed Compositions

Part I - Style
1 Between Classical and Individual
   Individual Position
   Specific Terminology and Tools
   Generative Pole and Generated Elements
   Generative Pole versus Rewriting and Overwriting
   Fragmentation
   Disturbance
   Single Event
   Focal Pitch and Focal Pitch Aggregate
   Process and Planning
   Form
   Relationship between Form and Structure
   Conclusion of the Composition

2 Between Modernism and Postmodernism
   Position towards Postmodernism
   Position towards Modernism
   Musical Backgrounds in Modernism and Nineteenth Century
   Philosophical Influences in Postmodernism
   Philosophical Influences in Modernism

3 Musical Traces
   Dealing with Allusion and Quotation
   Verbal Allusions in the Chiffre Cycle
   Allusion to a Style: Baroque
   Allusion to a Composer: Varèse
   Allusion to a Composition: Schubert’s Octet

4 Fine Arts
   The Music of Painting
   Fine Arts Parallels: Different Viewpoints
   Fine Arts Parallels: Rihm’s Viewpoints
   Line Drawing
   Colour
   Layering and Overpainting
   Large Drawing
   Kurt Kocherscheidt
   The Sound of Wood

5 Repetition
   Create a State by (non-)Repetition
   Repetition as Questioning
   Repetition as Writer’s Block
   Repetition as Unique Event
   Repetition versus Generating Elements
   Repetition in the Context of Style

6 Nature and Proportions
   Rhizome
   Proportions in Nature
   Symmetry and Balance
Proportions in Music

7 Studying Proportions
Dis-Kontur, Sub-Kontur and Klavierstück Nr. 4
Schwebende Begegnung
String Quartet no. 4
Proportion Typology

Part II - Analysis
8 Integrated Approach
Sound as a Whole
Some Examples
Integrated Analytical Tool
Moment Analysis of the Chiffre Cycle

9 Parameter Characteristics
Melody
Melodic Compositions
Melodic Element
Harmony
Metatonality
Micro-interval Dissonance
The Tritone-Triad
Chord Chain
Cluster
Informal Harmony and Texture
Tempo ? Metre ? Rhythm
Dynamics ? Articulation ? Timbre
Youth Experience
Timbre and Resonance
Resonance and Fine Arts
Silence
Texture

10 String Quartet in the 1980s: String Quartets nos. 5-8
Aesthetic viewpoints
Group Formation versus Individual Quartets
Common First Note f#
The Importance of Pitch f#
Transitions in String Quartet No. 5
Transitions in String Quartet No. 6
Transitions in String Quartet No. 7
Transitions in String Quartet No. 8
Closing Pitch
Two Pairs of String Quartets
Notebook Quartets: Hidden Structure
String Quartet no. 7: Arch Form
String Quartet no. 8: Structure based on Fibonacci Series

11 Group Formation: Chiffre Cycle
The Meaning of ‘Chiffre’?
Chiffre: a Cycle

12 Chiffre Cycle: Harmony
The Tritone-Triad
Chromatic Cluster
Harmonic Rhythm and Chordal Density
Consonance versus Dissonance
Focal Pitch

13 Chiffre Cycle: Resonance
Chiffre I: Resonance Space versus Sound Space
14 Chiffre Cycle: Cyclic Elements
Cyclic Elements: Typology
Repeated Passage
Overwritten Passage
Repeated Single Instrumental Part
Cyclic Elements: Similar Event
Returning Concept
Cyclic Elements: Three Figures
Figure 1: Generated Elements
Figure 2: Generated Elements
Figure 3: Generative Poles and Generated Elements

15 Chiffre Cycle: Symmetry
Melodic Symmetry
Rhythmic Symmetry
Time Signature Symmetry
Harmonic Symmetry
Total Symmetry
Symmetrical Placing

16 Chiffre Cycle: Proportions
Tempo Indications
Tempo Changes
Time Signature
Proportions in the Chiffre Cycle
Proportions in Chiffre I
Proportions in Chiffre II
Proportions in Chiffre III
Proportions in Chiffre IV
Proportions in Bild
Proportions in Chiffre V
Proportions in Chiffre VI
Proportions in Chiffre VII
Proportions in Chiffre VIII
Proportions in Nach-Schrift
Proportions of Length in the Chiffre Pieces
Comparison: Chiffre II, V and VI
Comparison: Chiffre II and VII
Conclusions

Final Conclusions
Appendix ? Division in Sections
Notes
Selected Bibliography
General Index
Index of Compositions by Wolfgang Rihm

Recensies

Recensies:

‘ook voor minder geschoolde lezers heeft het vele boeiende aspecten […]
Rihmologen zullen er vast dankbaar gebruik van maken’
OpusKlassiek, Emanuel Overbeeke , januari 2018
Productinfo

Auteur:
Yves Knockaert

Publicatiedatum:
dinsdag, 21 november, 2017

Onderwerp:
Muziek

Periode:
21e eeuw
20e eeuw

Geschreven in:
Engels

Aantal illustraties:
82

Breedte:
160mm

Hoogte:
240mm

Dikte:
20mm

Imprint:
Leuven University Press

Nur:
663


Links: