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Positive or negative 2

IAN PACE concludes his introduction, begun last month, to the music of Helmut Lachenmann

1. From Lachenmann's programme note for 'A portrait of Lachenmann' concert in the Huddersfield Festival, translated by Niall Hoskin.

2. *ibid.*

3. *ibid.*

4. See, for example, Terry Eagleton: *Criticism and ideology* (Verso, 1976) and *Marxism and literary criticism* (Routledge, 1976)

5. Richard Toop: 'Breaking taboos', programme note for CD MO 782019.

6. From Lachenmann's programme note for the work, supplied by Breitkopf & Härtel.

7. *ibid.*

8. From 'Vier Grundbestimmungen des Musikhörens (1979–80)', in *Neuland: Ansätze zur Musik der Gegenwart I*, ed. Herbert Henck (Cologne: Musikverlag Herbert Henck, 1980), p.68, translated and quoted in Elke Hockings: 'Helmut Lachenmann's concept of rejection', in *Tempo* no.193 (July 1995). This article contains much further discussion of the subject of Lachenmann and tonality.

SUBSEQUENT to completing *Accanto*, whose very medium implies a wholesale confrontation with the 'tradition', Lachenmann wrote *Salut für Caudwell* (1977) for two guitars, a medium which contrariwise suggests folk and popular musics. In Lachenmann's words, 'The typical aura which attaches to the guitar as folk and art instrument encompasses the primitive as well as the highly sensitive, intimate and collective – it also includes motives which may be exactly described in historic, geographic and sociological terms.'¹ Whilst composing the at first untitled piece, Lachenmann found that 'I constantly had the feeling that this music was "accompanying" something – if not a text, then individual words or thoughts.'² He thus introduced fragmented phonemes for the players to speak, from Christopher Caudwell's *Illusion and reality*, as well as at one point a counterpointed quotation from 'Das trunkene Lied' from Nietzsche's *Zarathustra* ('O Mensch! Gib acht!'), one of the very few occasions when Lachenmann has referred to an explicitly political text and as such distinguished from the superstructural concerns of *Accanto*.

Very soon after the opening of the work, the players become almost strait-jacketed into an insistent beat (ex.1), which by its particular nature creates an at least popularistic, if not militaristic, aura. This lasts for the first seven minutes, after which the music dies down to almost nothing. The beat begins again but now seems to arise from within rather than being imposed from without. Wondrous exchanges between the players are then possible (ex.2). Lachenmann opens up crevices in the texture which extend beyond such a length as would make them comprehensible as aberrations, and consequentially re-contextualises what has preceded. As in so many of his pieces, the formal thinking, as radical as the sonic (though Lachenmann is in no sense a formalist), is what makes the music so much more than a catalogue of unusual effects or an assemblage of 'sound-worlds'.

The overall progress of the work is from the pronounced, militaristic beat through passages of greater 'individualism' towards fragmentation, dessication and alienation. So Lachenmann's tribute to Caudwell, who 'demanded an art which realistically confronts reality and its multi-layered contradictions'³ would seem to reflect a position of ambivalence towards this figure whose crude and didactic

form of socialism has been found Stalinist by many.⁴ Or alternatively the work could be considered as a musical analogue of Caudwell's 'dying culture'?

A comparison of this work with Mauricio Kagel's *Tactil*, for the similar instrumentation of two guitars and piano, demonstrates how Lachenmann, despite his engagement with non-'classical' media, is very much a composer arising from the Austro-German symphonic tradition. Kagel's greater innate empathy with popular forms enables him to isolate and estrange gestures with high irony, whereas Lachenmann creates para-symphonic structures around them. Such a difference in musical background and 'outsider' status is similarly one factor which distinguishes Lachenmann's work from a composer of similar ideological persuasions as Mathias Spahlinger, not to mention the more neo-absurdist minded Hans-Joachim Hespos.

But popular genres were to continue to inform Lachenmann's compositional lexicon, most obviously in his next work, *Tanzsuite mit Deutschlandlied* (1979–80), for amplified string quartet and orchestra. This work is structured in five continuous sections, within each of which there are several subsections alluding to popular dance forms, such as a waltz, a march, a siciliano, a tarantella and a polka. These provide a 'backbone' to the work, facilitating the shaping, containing and clarifying of essentially abstruse musical arguments. The dance models are usually reduced to a few characteristics, or archetypal qualities, such as rhythms or gestural contours, or general formal properties. In the first section, it is unlikely that one would be able to recognise the particular forms utilised without prior knowledge, though in a live performance the theatrics of the conductor beating a waltz (ex.3) provides an important component. Nonetheless, the sources 'feed' the final work; it would sound very different were these seeds not in place. Their function is similar to the chaconnes or passacaglias that serve to shape episodes in Berg's *Wozzeck*: they are a means to an end, rather than an end in themselves.

In the longer 'Siciliano' part of the second section, a dotted rhythm is foregrounded (ex.4), the same as that which features in the first movement of Beethoven's Seventh Symphony, from which a type of ostinato is developed in the piano, playing the top two notes of the instrument with damped strings. This resembles the last part, 'Schattentänze' of his set

of short piano pieces, *Ein Kinderspiel* (1980), written around the same time, and which comes closest to the music of Lachenmann's near-contemporary Nikolaus A. Huber, in its restriction of particular parameters such as pitch, so that others, such as resonance, become more apparent

Within the dance sections, however, Lachenmann continues to play upon our expectations, as when he inserts unexpected 3/16s into the 4/4s of the 'Capriccio'. In the 'Gigue', the xylophone writing is allowed to move towards the verge of banality, but is immediately drawn back. Remarkable new instrumental colours are created, for example the combination of piccolo and high piano, and there are occasional moments vaguely reminiscent of composers such as Berlioz or Bartók.

But more controversially, the music makes extensive oblique allusion to the German national anthem. This was widely regarded as an untouchable area amongst composers of the left because of its appalling associations with Nazism, as Stockhausen found when he was heavily criticised for his use of it in *Hymnen*. Stockhausen had taken a rather naïve view of this anthem as, like any other, merely emblematic of a people, but Lachenmann was much more acutely aware of its connotations. Consequently his use of it is in no sense affirmative: whilst it subtly informs parts of the work (as also does the 'Pastoral symphony' from Bach's *Christmas oratorio*), its only recognisable appearance is near the end, in a distorted, grotesque form (ex.5), developing into the 'Galop', which is displaced by a lullaby, the last of three 'Arias' (and the only one in which there is any semblance of a melody (in high strings) – the others reflect more upon the conditions within which an aria can arise). Richard Toop has commented that from the use of the lullaby at the end 'one might well infer the infantile character of most 'nationalist' aspirations. But it's no happy ending.'⁵

This 'critical' approach of Lachenmann, in which he brings his own imagination into an interaction with popular forms and then uses this medium to articulate a deeply serious musical statement, also informs the ensemble work *Mouvement* (-vor der Erstarrung) (1983–84), a 'music of dead movements, practically the last convulsions and its pseudo-activity: rubble out of empty – dotted triplet, motored – rhythms which already show that inner paralysis which precedes the outer paralysis',⁶ which uses outlines of the popular folk-song 'O du lieber Augustin'. This piece is similar in structure to the *Tanzsuite*, using 'staged phases ... from "arco-machine" to the "fluttered organ point", "trembling fields" and "stop-and-go throbbing frenzy" ...',⁷ but somehow has less driving force or compositional daring. The shape of the work is less 'problematic', notwithstanding the conception, the phases and the whole work are of manageable lengths, and there is a greater sense of

Ex.1: *Salut für Caudwell*

Ex.2: *Salut für Caudwell*

linearity, as well as a more conventional type of climax. Passages featuring fierce crescendos on single pitches, or toccata-like repeated notes in the trumpet, are presented in a manner which suggests a greater affinity with more mainstream ensemble writing (though it would be hard to deny that today Lachenmann stands at the centre of the European mainstream). However, it has become Lachenmann's most performed work, though its instrumentation, for a relatively standard 'new music ensemble', is most probably the main reason for this.

Beyond the iconic use of tonal materials in *Accanto* and the *Tanzsuite*, Lachenmann entered into a re-engagement with tonality itself. He had said in 1979:

It does not matter how much one wants to free oneself from tonality. It always catches up on you. The problem is not: How do I escape from the tonal suction?, also not: with which tricks do I adjust myself to it?: rather, the task is to understand those tonal determinations of the material together with the continually changing whole.⁸

Lachenmann considered tonality, or more precisely 'the 'philharmonic' world – the official classical music circles, the stars, the festivals, the cult of ancient music', to be the object circumscribing new music, but had come to realise that the 'tabula rasa' or 'year zero' ideal of the post-war serialists was a fantasy. Music could not ignore its own history, whose traces would return to haunt it. After the short-lived experiments of the 1930s, one would find 'French sonic

Ex.3: Tanzsuite mit Deutschlandlied, p.1

Ex 4: Tanzsuite mit Deutschlandlied, p.16

9. From Martin Kaltenecker: programme note to CD Accord 202082, translated Stefan Rice.

10. *ibid.*

11. *ibid.*

12. Lachenmann, quoted in 'Seeking refuge by means of attack: on Helmut Lachenmann's *Ausklang* and *Tableau*', programme note for CD col legno WWE 1CD 31862, translated Steven Lindberg.

13. *ibid.*

hedonism in *Le marteau sans maître*, Nono's Italian bel-canto',⁹ and in Stockhausen's *Momente*, 'a succession of chords approaching the tonality' of B major'.¹⁰ On a more scientific level, one need only play two different pitches for a hierarchy to be established in a listener's mind.

So one could passively let these elements in through the back door, ignoring them 'like exotic colours, or as slightly brutal extensions of dissonance, domesticated',¹¹ or actively address and re-evaluate them in music. As mentioned in part 1 of this article, Lachenmann had experimented with de-familiarisation of tonal fragments as early as the piano work *Wiegenmusik* (1963), but in the monumental thirty-minute piano concerto *Ausklang* (1984–85) it was to become one of his central concerns. In *Accanto* he had delivered a critique of the role that a particular work had come to assume; in *Ausklang* he was to put a whole genre on a pedestal. It was necessary to pull the whole rug away from underneath the familiar, to make a listener become aware of and question the conditions that make possible what is taken for granted:

What I have envisioned – namely, finding not new sounds but a new and different way of hearing, a way of hearing which in recognising itself as something different also perceives all the implications once again – really has to function with familiar sounds as well... It is perhaps a sophism to say the point now is to deny denial. But that did play an indirect role. To phrase it positively it is essentially about the same thing, about rediscovering a sound that one already knows.¹²

Lachenmann is thus extending the notion of rejection to include rejecting his own assumptions: critique extends to self-critique. This work came soon after the attack upon Lachenmann and other Germans by Hans Werner Henze, who described their work in less-than-complimentary terms as *musica negativa*; others had characterised Lachenmann as 'a preacher raising his admonitory index finger in the wilderness of gagged scraping sounds', and his work as a type of 'musical military hospital'.¹³ The attempts at synthesis in *Ausklang* and subsequent works would seem to be in part a reaction to such remarks and to the charge which he fervently

denied of 'exploiting' the world of marginalised instrumental phenomena 'like a tourist'.¹⁴ Throughout *Ausklang*, one encounters tonal chords placed surprisingly in otherwise relatively dissonant contexts (ex.6), tonal (and whole-tone) harmonies overlaid with other pitches or sounds (ex.7), the Cowell-like use of silently depressed chords, upon which glissandos are played (though here on the keys rather than the strings), or the filtering out of tonal chords from more dissonant harmonies (ex.8).

Much of *Ausklang* is equally motivated by Lachenmann's long fascination with resonance (another feature in common with *Wiegenmusik*), and mediation between resonance and motion. One of the fundamental conceits of the work is the idea of the orchestra as an expanded sounding-board for the piano, picking up and extending the 'aftersound', to take one translation of the work's title, of a piano note, as in the high woodwind in ex.9. Higher pitches in the piano lose their pitched quality rapidly, so their orchestral extension is often correspondingly derived from unpitched use of instruments. Elsewhere the orchestra serves to 'beef up' the sound of the piano, sometimes selectively doubling sections of the piano's line (ex.10). Peter Niklas Wilson suggests that Lachenmann has moved from an emphasis on the creation of sounds to an greater concentration on their aftereffects;¹⁵ certainly the ending of notes becomes as important as their beginnings, as when chords in the piano are removed a note at a time. The range and frequency of occurrence of extended piano techniques is not huge in quantity; while there is a fair amount of hitting the shell and the bars of the piano, sometimes using plastic pots, and passages where the 'guero' effect developed in the earlier work of the same name is used, it is not until near the end of the piece that the pianist is required to scrape the strings, and then Lachenmann, himself aware as a pianist of the practicalities of such techniques, when one bears in mind that the bars inside a piano are in different places for different instruments, specifies only the general area within the strings where such activity is to take place.

Within the orchestra is placed a second piano, a *doppelgänger* who sometimes echoes, sometimes pre-empts, the soloist's material, while at other points his part comes into conflict, a threat to the assumed superiority of the romantic soloist figure. What is conspicuously absent is the type of competitive exchanges between piano and orchestra that are such a common feature of the concerto tradition. Another field of reference is provided by the frequent use of repeated notes, which were intended as a homage to the American pianist Charlemagne Palestine.

But it would be difficult to sustain a fifty-minute work by the aforementioned devices alone. The

Ex.5 *Tanzsuite mit Deutschlandlied*, p.93

overall coherence is provided by the masterly use of a concealed concerto form. The continuously running work can be divided into three sections, which parallel the movements of a classical concerto (the exact boundaries between sections are debatable, certain passages enact a transitional role between 'movements'): the first, relatively active, contains much exchanges between material types; the second is a 'slow movement' in which mostly pointillist piano writing takes place against a growing 'noise' continuum in the orchestra, immensely theatrical in live performance through the sheer volume of elaborate activity, with much use of tonless tremolos in the wind (ex.11); and a highly vivacious and virtuosic final, with rapid figurations in the piano (ex.12), later glissandos in all instruments (the point where these become predominant could be argued to be the beginning of a fourth movement, a 'grand finale' following a scherzando), and the closest the piece comes to 'mighty' orchestral writing (ex.13).

This section also includes a slot for the pianist to improvise or otherwise insert a cadenza, for which Massimiliano Damerini, who gave the first performance, exercises the option of remaining silent.

14. *ibid.*

15. *ibid.*

Ex.6: Ausklang, p.71

Ex.7: Ausklang, p.19

Many types of keyboard figuration with a clear history are brought to play, sometimes kept at a certain sceptical distance, but at others allowed to follow their implicit trajectories in ways which exceed the basic conception of the work. The final section is dissolved into a coda, and to end, Lachenmann considered the definitive series of tonic chords that conclude many symphonic/concerto works (particularly those of Beethoven!). Thus he presents three first-inversion E major chords in the piano, but each tempered by a quite different harmony (ex.14). The resonance of E major is allowed to be the last sound heard, if not its beginning.

Ausklang is a monumental work, one of Lachenmann's finest achievements. Even more than in earlier works, the orchestration really has to be heard to

be believed – I would go as far as to suggest that there is no living composer whose skill at handling the orchestral medium exceeds that of Lachenmann. The subsequent trio for clarinet, cello and piano, *Allegro sostenuto* (1986–88), which shares many similar concerns, creates a fusion of the formal methods of *Ausklang* and the *Tanzsuite* with further structural innovation. The large-scale design is again of a continuous three-movement work with a coda, which in its totality resembles an asymmetrical arch with a large crevice at the top. Within this block structure, however, there are 14 clearly delineated but mostly continuous sections, including a 'quasi alla walzer' section and a 'Hymne'. The nucleus of the work is provided by the various Allegro sections, though the first proper Allegro does not occur until

Ex.8: Ausklang, p.34

Ex.9: Ausklang, p.152

the seventh section; earlier on in the work the music is allowed to grind to a complete halt, with a long silence. The crevice is provided by the 'Hymne' (the 'slow movement') which interrupts the Allegro, in which long sustained notes are pushed almost to breaking point, from which the Allegro must 'recover'. The 'climax' of the work also pushes the music 'off the edge', as the instruments, after a rapid and invigorating build-up, overstep their boundaries into a wild *appassionato* array of extended techniques (ex.15).

The 'after-glow' of this climax, a very quiet and visionary passage of unpitched or semi-pitched pulsations in the clarinet and cello alone, creates a type of mysticism which provides a crucial link with Lachenmann's most recent music. Lachenmann was

asked by the Ardittis to write a second string quartet, in response to which he wrote *Reigen seliger Geister* (1989), whose title was intended to evoke Gluck's 'Dance of the blessed spirits'. Where *Gran torso* involved harsh sounds disintegrating into nothingness, this quartet begins with almost fifteen minutes on the verge of inaudibility, with only a few louder interjections. So if the first quartet was a work of dissolution, the second is one of awakening. Yet while the writing is veiled and hushed, the intricacy and definition of Lachenmann's writing prevents the music from becoming unduly precious or rarefied (ex.16). A 'structural melody', which is printed in the score (so as not to mask its existence) underlies the music without ever being fully present. Thus the work is created upon a foundation, but the

Ex.10: Ausklang, p.6

Ex.11: Ausklang, p.59

foundation itself is removed. Whether or not this represents a contradiction of Lachenmann's earlier ideals of 'concretising' a music's production is open to much debate, though it can be plausibly argued that these ideals became questioned as early as *Accanto*.

As in *Gran torso*, the position of the viola is somewhat different to that of the other players, as it is the one instrument which does not initially use *scordatura*. However, towards the end of the work, at the point when the quartet have begun to play clearly pronounced rhythms and sonorities, Lachenmann calls upon each player to perform a 'Wilde Scordatur', a drastic re-tuning downwards where the only specification is that the fifth-intervals between the strings must no longer remain; while the instru-

ments are held like guitars, they sound more like percussion (ex.17). As well as introducing an element of chance into the final result, this in concert gives the impression of the players embarking upon a wilful destruction of what they have achieved. The music then dissolves back into the near-silence from which it emerged.

In earlier works, Lachenmann had only very occasionally used irrational rhythms more complex than the triplet; for the most part rhythms and durations were quantifiable in terms of multiples of one or two fundamental metrical units, as with the later *Donatoni*. With *Reigen seliger Geister*, perhaps as a reflection upon the Arditti's experience of highly complicated rhythms as found in Ferneyhough's quartets, there are a greater range of irrationals.

Ex.12: *Ausklang*, p.136

However, as most who have heard Lachenmann's music will concur, he can be as 'complex' as any, even if it does not always look so on the page – there are many different ways of creating an ultra-intricate and detailed surface.

Prior to the opera, *Das Mädchen mit den Schwefelhölzern* (1990–97), Lachenmann completed one further work. '... Zwei Gefühle...', *Musik mit Leonardo* (1992) for speakers and ensemble, which taken a step further the new 'poetic' dimension experienced in the second quartet. The work was mostly written in Luigi Nono's house in Sardinia, and is a reflection upon the introspective final works of the late composer, a Mediterranean sound landscape at an inhospitable height – a 'pastoral' written while pondering over what links me to the composer of *Hay que cam-*

Ex.13: *Ausklang*, p.78

inar'.¹⁶ The text from Leonardo is divided up and overlaid between two speakers (though in many performances and on the recording both parts have been taken by Lachenmann himself), giving the impression of simultaneous thoughts. The first section presents ravaging, terrifying imagery of natural phenomena, such as 'Stromboli and Mongbello, when the sulphurous flames that they enclose force and burst the tall mountain, spewing stones and earth into the air', for which Lachenmann's relatively continuous instrumental writing shows less of a resistance to the visually or sonically connotative; evocation of the erupting volcanos is provided by glissandos in the strings and talk of the flames is accompanied by gilt-edged sonorites. But the second section of the text contrasts this obvious tempestu-

16. Lachenmann: programme note to CD Accord 204852, translated by John Tyler Tuttle.



Ex.14: Ausklang, p.184 (piano only)

Ex.15: Allegro sostenuto, p.25

17. *ibid.*

ousness with the greater violence experienced by a Wanderer encountering darkness and silence, and how objects impinge upon, and 'damage' consciousness, a 'situation of anxious research "in a feeling of ignorance in which the groping blindman recognizes himself".¹⁷ Having constructed the naturalistic and romantic, Lachenmann offers a devastating critique (of the limits of neo-romanticism and neo-impressionism) by juxtaposing it with the 'other': the ensemble texture is much more discontinuous; disjunct fragments seem to attempt (unsuccessfully) to cohere into a whole, as opposed to the splintering totality that preceded. Members of the ensemble give out words and phonemes, perhaps the 'inner voices' of the Wanderer, and later they vocally echo or sustain the main speaker's phonemes, in a relationship

not dissimilar to that between the two pianists of *Ausklang*. It is a work which is not content merely to present awe, but also attempts to confront it and understand it (ex.18). The idea that the not-yet-known and the problematic are much more potentially cataclysmic than the mimetic is entirely concomitant with the principles of this progressive and rational thinker.

So much of what is now accepted as great music has involved a rejection ('transcendence?') of prevailing aesthetic norms, Lachenmann could easily have taken the 'positivist' approach that infests much British music and criticism, using only the known or 'factual'. But he has consistently refused to do this, or to rest upon his laurels, even within the course of a single piece. Lachenmann's rejection is

Handwritten musical score for Ex.16: Reigen seliger Geister. The score is for five parts: I (in H), II (in B), B (in C), C (in H), and a fifth part. It includes various musical notations such as notes, rests, and dynamic markings like 'legno salt.', 'non dim.', and 'pppp'. There are also handwritten annotations like 'Steg', 'Sachschranke', and 'Spannschranke'.

Ex.16: Reigen seliger Geister

Handwritten musical score for Ex.17: Reigen seliger Geister. The score is for five parts: I, II, B, C, and a fifth part. It includes various musical notations such as notes, rests, and dynamic markings like 'amp 66'. There are also handwritten annotations like 'L.v.' and 'sw II'.

Ex.17: Reigen seliger Geister

The image shows a page of a musical score for Helmut Lachenmann's work '... Zwei Gefühle...'. The score is written for a large ensemble, including woodwinds (flute, oboe, clarinet, bassoon), brass (trumpet, trombone, tuba), strings (violin, viola, cello, double bass), and percussion (timpani, snare, cymbals, etc.). The notation is complex, with many dynamic markings and articulations. The page number '18' is visible in the top left corner, and the title '... Zwei Gefühle...' is written at the bottom of the page.

Ex.18: '... Zwei Gefühle...', Musik mit Leonardo

18. From
Heinz-Klaus
Metzger: Helmut
Lachenmann:
'Fragen-Antworten',
in *Musikkonzepte*
61/62, p.130,
translated and
quoted in
Thomas Kabisch:
'Dialectical compos-
ing – Dialectical lis-
tening', programme
note to CD col
legno AU 31813.
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emphatically not some form of musical nihilism, nor his music a footnote to an abstract conception, to name only a few of the short-sighted myths that have grown up around his work. For all his self-awareness, Lachenmann, in a manner which perhaps down-plays his own intellect, emphasises:

I am a musician and do not see myself as a prophet. I try to remain wide awake at all times, but the act of composing is too intensely self-centred, in a certain sense also too instinctive, and at the same time too fragile to be able to worry about 'historical obligations'.¹⁸

And music is absolutely what Lachenmann is about. His conceptual thinking is above all a means to the end of producing better music. Music that operates on music's terms, far from that whose appeal (to New Music buffs) results mainly from the discovery of novelty of sound or structure.

I for one find it difficult to conceive of a definition of creativity that is not predicated upon a cri-

tique of the pre-existent. Lachenmann's un-concer-tos and un-symphonies serve to extend and rejuvenate traditional forms, to expand and enrich lis-tener's perceptions and understanding, rather than to lull them into passive submission. This is as true of Lachenmann as it was of Beethoven.

Many of Lachenmann's major works are now avail-able on CD; however, their theatrical nature make it incumbent upon one to experience them live when-ever possible. Hopefully a time will come in Britain when a Lachenmann performance is no longer a rar-ity, and the stature of the greatest German composer since Stockhausen is finally acknowledged.

Helmut Lachenmann: list of works

Fünf Variationen über ein Thema von Franz Schubert (1956) piano
Rondo (1957) two pianos
Souvenir (1959) 41 instruments
Fünf Strophen (1961) nine instruments
Echo andante (1962) piano
Wiegenmusik (1963) piano
Introversion I (1963) six instruments
Introversion II (1963) six instruments
Szenario (1965) electronic music
Streichtrio (1965)
Trio fluido (1966) clarinet, viola, percussion
Intérieur I (1966) one percussionist
Consolation I (1967) 12 voices, four percussion
Consolation II (1968) 16 voices
Les consolations (1967–68/1977–78) 16 voices, orchestra
Notturmo (Musik für Julia) (1966–68) cello, small orchestra
temA (1968) flute, voice, cello
Air (1968–69/94) solo percussion, large orchestra
Pression (1969) cello
Dal niente (Intérieur III) (1970) clarinet
Guero (1970/88) piano
Kontrakadenz (1970–71) tape, large orchestra
Klangschatten – mein Saitenspiel (1972) three Konzertflügel, 48 strings
Fassade (1973) tape, large orchestra
Schwankungen am Rand (1974–75) brass, strings, electric guitars, pianos, thundersheets
Gran torso (1971–76/88) string quartet
Accanto (1975–76) clarinet, orchestra
Salut für Caudwell (1977) two guitars
Tanzsuite mit Deutschlandlied (1979–80) string quartet, orchestra
Ein Kinderspiel (1980) piano
Harmonica (1981–83), tuba, large orchestra
Mouvement (-vor der Erstarrung) (1983–84) 18 players
Ausklang (1984–85) piano, orchestra
Dritte Stimme zu JS Bachs zweistimmiger Invention d-moll BWV 775 (1985) three players
Toccatina (1986) violin
Staub (1985–87) orchestra
Allegro sostenuto (1986–88) clarinet, cello, piano
Tableau (1988–89) orchestra
II. Streichquartett 'Reigen seliger Geister' (1989)
'... Zwei Gefühle...', Musik mit Leonardo (1992) two speakers, 19 players
Das Mädchen mit den Schwefelhölzern (1990–97) music theatre

Selected discography

Streichtrio; Trio fluido; temA ensemble recherche (Auvidis Montaigne MO 782023)

Gran torso; Salut für Caudwell Berne String Quartet, Wilhelm Bruck, Theodor Ross (gts) (col legno AU 31804)

Fünf Variationen über ein Thema von Franz Schubert; Echo andante; Wiegenmusik; Guero; Ein Kinderspiel Roland Keller (pno) (col legno AU 31813)

Wiegenmusik; Guero; Ein Kinderspiel; Pression; Dal niente; Intérieur I; Toccata Helmut Lachenmann (pno), Uwe Möckel (cl), Melise Mellinger (vln), Lucas Fels (vlc) (Auvidis Montaigne MO 782075)

Accanto; Consolation I; Kontrakadenz Eduard Brunner (cl), Runfunk-Sinfonieorchester Saarbrücken/Hans Zender (*Accanto*), Schola Cantorum Stuttgart/Clytus Gottwald (*Consolation I*), Radio-Sinfonieorchester Stuttgart/Michael Gielen (*Kontrakadenz*) (LP Wergo WER 60122)

Tanzsuite mit Deutschlandlied; Reigen seliger Geister Arditti Quartet, Deutsches Symphonie-Orchester Berlin/Olaf Henzold (Auvidis Montaigne MO 782019)

Ausklang; Tableau Massimiliano Damerini (pno), Kölner Rundfunk-Sinfonieorchester (WDR)/Peter Eötvös (*Ausklang*), Rundfunk-Sinfonieorchester Saarbrücken/Hans Zender (*Tableau*) (col legno WWE 31862)

Allegro sostenuto; Pression; Dal niente; Intérieur I Eduard Brunner (cl), Massimiliano Damerini (pno), Johannes Beer (perc), Walter Grimmer (vlc) (col legno WWE 31863)

Allegro sostenuto; Pression; Dal niente; Wiegenmusik Alan Damiens (cl), Pierre-Laurent Aimard (pno), Pierre Strauch (vlc) (Accord 202082)

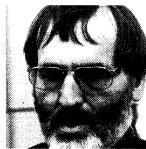
Allegro sostenuto; Pression; Dal niente; Ein Kinderspiel David Smeyers (cl), Bernhard Wambach (pno), Michael Bach (vlc) (CPO 999 102-2)

„...Zwei Gefühle...“; Musik mit Leonardo; Notturmo; Intérieur I Helmut Lachenmann (spkr), Björn Wilker (perc), Andreas Lindenbaum (vlc), Klangforum Wien/Hans Zender (Accord 204852)

There are also LP recordings including *Air* (Michael W. Ranta (perc), Radio-Sinfonieorchester Frankfurt/Lukas Foss (Harmonia Mundi DMR 1015)), *Gran torso* (Società Cameristica Italiana (ABT ERZ 1003)), *Tanzsuite mit Deutschlandlied* (Berne String Quartet, SWF-Sinfonieorchester Baden-Baden/Sylvain Cambreling (Harmonia Mundi DMR 1028)) and *Mouvement (-vor der Erstarrung)* (Ensemble Modern/Peter Eötvös (Harmonia Mundi HM 713D)). A live recording of the first performance of *Schwankungen am Rand* (SWF-Sinfonieorchester Baden-Baden/Ernest Bour) is included as part of the four-CD set '40 Jahre Donaueschinger Musiktage' (col legno AU 31800); there is also a live recording of *Accanto* (Eduard Brunner (cl), SWF-Sinfonieorchester Baden-Baden), included on CD col legno AU 31836. *Consolations I & II* are included in a costly box set (Schola Cantorum Stuttgart/Clytus Gottwald (Cadenza 800 893)), not generally available in the UK. Some of the solo pieces also exist on various recital discs. All these recordings are of interest, but I would particularly recommend the outstanding AU 31804, MO 782019, WWE 31862, and WWE 31863.

I would like to express my intense gratitude to Dr Frank Reinisch of Breitkopf & Härtel for providing scores and recordings of Lachenmann's music.

Fotos: Claus Grettner (Frankfurt), Jens Hübner (Berlin), Charlotte Oswald (Wiesbaden)



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