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## Biography

Richard McGregor was born Glasgow and studied at the Universities of Glasgow, and Liverpool where he completed a PhD study of the music of Thea Musgrave 1959-67 He also studied with Donatoni in Italy in the early 1980s. He worked as a teacher in Strathclyde, Essex and Bedfordshire, and from 1992-1999 he was Head of Performing Arts at St Martin's College, Lancaster. He was formerly Director of Research and Graduate Studies at the University of Cumbria and since retiring is Emeritus Professor of Music and currently lectures part-time at the Royal Conservatoire of Scotland.

McGregor is known for his work on the music of Peter Maxwell Davies and has written a number of major articles on the composer's works such as: the middle symphonies; compositional techniques of the 1980s; Davies's use of plainsong and other source material; the ballet *Salome*; parody/pastiche in Davies's music; on the decoding of Davies's personal alphabet; and *Mr Emmet Takes a Walk*. He has also written on the work of James MacMillan including: studies of *Veni Veni Emmanuel* and *O Bone Jesu*; an interview with MacMillan and critical commentary; and an article on MacMillan's musical identity. In addition, he wrote a major study of Rihm's *Chiffre* cycle following on from work undertaken while the recipient of a stipendium at the Sacher Stiftung in Basle. As well as these composer studies he has written and spoken on music and spirituality, agency, identity and inspiration.

Compositions include: *Sarajevo 583* for string orchestra, 'I am the Rose of Sharon' for solo, SSA and strings, '...Greeks bearing gifts' for two pianos, Three Mediaeval Love Lyrics for women's voices, *Tableaux* for 2 pianos, and *Madrigales* (texts by Lorca).

## **Title & Author**

**‘The blast has arrived at the body’: Wolfgang Rihm's creative explosion of 1981**

Richard E. McGregor

## **Abstract**

The period from 1979-82 was a key developmental time for Rihm. Starting from his time in Rome as recipient of the German Art Academy Fellowship he commenced a series of works some of which were not completed until a year or more after his return from Italy. At this time he began to articulate for himself a relationship with graphic arts and sculpture on the one hand, and poetical texts, often by schizophrenics, on the other. By the beginning of 1981 he was ready to express himself in written words on the relationship between music and painting, or more precisely, his relationship with the other art forms. His continuing association with the painter Kocherscheidt and his 'discovery' of Arnulf Rainer and Antonin Artaud gave him an impetus which propelled compositional developments in that year. Some works which had been started, such as the fourth string quartet were completed but, ultimately dismissed as, in effect, belonging to his compositional past, rather than looking to the future. The works which followed the string quartet, and especially *Tutuguri* (and *Tutuguri* VI in particular), were pivotal in his developing compositional processes and aesthetic, but, the path forward was not always straightforward.

## **Keywords**

*Tutuguri*; 1981; Rainer; Kocherscheidt; Artaud; sketches; compositional development; Wolfgang Rihm;

'The blast has arrived at the body': Wolfgang Rihm's creative explosion of 1981

|            |                  |                  |
|------------|------------------|------------------|
| <b>kré</b> |                  | <b>puc te</b>    |
| <b>kré</b> | Everything must  | <b>puk te</b>    |
| <b>pek</b> | be arranged      | <b>li le</b>     |
| <b>kre</b> | to a hair        | <b>pek ti le</b> |
| <b>e</b>   | in a fulminating | <b>kruk</b>      |
| <b>pte</b> | order.           |                  |

(Antonin Artaud, *To Have Done with the Judgement of God*, 1948)

### 1981 – a year of transition

Although Wolfgang Rihm is now considered one of Germany's leading composers of his generation, it was not always so. Despite winning the Kranichstein Music Prize Darmstadt for his substantial *Musik für Drei Streicher* in 1978, Rihm endured considerable criticism in relation to *Sub-Kontur* first performed at Donaueschingen on 23 October 1976,<sup>1</sup> (Rihm 1997a, p. 66) as well as at the Darmstadt summer school in 1980.<sup>2</sup> However perhaps the most pointed, and, judging from his subsequent reaction, the most hurtful criticism, was that which followed the first performance of the third quartet, *Im Innersten*, at Royan in April 1977 when, as he put it, 'absolutely normal people and likewise normal composers' referred to it as 'Fascist music'. (Rihm 1997j, p. 304)

Alastair Williams devotes a substantial portion of *Music in Germany since 1968* to discussing Rihm's development as a composer, examining significant works from the various decades of his mature output, but does not include what is highly relevant contextual material which it seems likely to have contributed to his stylistic development in the five years following the Royan premiere. Apart from Williams who discusses the *Abgesangsszene* cycle (1979-80, 1983) (Williams 2013, pp. 128-9) in some depth, and *Tutuguri* (1980-1) (Williams 2013, pp. 168-9), other writers have dealt variously with the third and fourth String Quartets (Brügge 2004) and *Tutuguri* (Zenck 2008; Darbon 2008; Stoianova 1985, 2009; McGregor 2012)<sup>3</sup> but have, for the most part, ignored the smaller works of the period except for noting that Rihm has a strong affinity for setting words by schizophrenics: Rihm, however, had already drawn attention to this in a 1979 interview with Luca Lombardi while he was in Rome at the Villa Massimo as recipient of the German Art Academy Fellowship. He tells Lombardi that he has 'recently been using texts by schizophrenic writers or writers not categorizable in an unequivocal way, such as Artaud or Nietzsche'. (Rihm 1997h, p. 61) The problem with this statement is that there are no works or sketches using texts written by Artaud before *Tutuguri* and an aborted beginning (9 bars) to an 'operetta', *Die Blutstrahl*, which, from the inscription on the abandoned fragment, probably dates to autumn 1981.<sup>4</sup>

Writers in Germany have long noted Rihm's affinity with the graphic arts and have made connections between Rihm's search for a personal and unique means of expression with the analogies which he himself has drawn from other arts to describe his compositional processes (see particularly Mosch 2001, pp. 70-87). Even so, some obvious direct links with art and artists have been missed for the works written between

1977 and 1982. Ulrich Mosch's writings on the subject are highly informative, and, not surprising given his intimate knowledge of the composer's output, is most concerned with the works of the later 1980s and the 1990s, although he has also published Rihm's daybook commentaries on various art exhibitions that the composer attended from 1980 to 2002. (Rihm 2004, pp. 95-116)

This article brings together material from different sources to give a coherent picture of the contextual influences working on Rihm at this key stage in his compositional development focusing on his output during 1981. The principal aim is to show ways in which these influences might be traced within the music, to the point where Rihm himself, in conversation with Wilhelm Matejka, in December 1981, while writing *Tutuguri II* (the fourth single work with this title to be composed) was able to declare that 'in *Tutuguri*, I have for the first time, realised a sound for myself, like a scalpel, like a knife slicing through the air'. (Rihm 1997a, p. 66)

### **Rihm and *art informel***

In the late 1970s and 80s Wolfgang Rihm's programme notes moved away from speaking about the structure and thematic content of a work towards becoming an articulation of his processes of creation, shared with, and informed by, different art forms – mostly the visual arts. In a key essay dating from 1978 Rihm wrote: 'I have the idea of a large music block that is in me. Each composition is a part of it and also a chiseled countenance in it ... I really must cut into my own flesh to find who I am'. (Rihm, 1997b, p. 114) This evolution has been noted by Ulrich Mosch who views the works of the early 80s not so much as representing a change of style as embodying a period of 'rethinking and understanding the creative processes [as] analogous to the creative act of artists'. (Rihm, 2004, p. 95)

Rihm's compositional technique has variously been described as 'spontaneous', (Frisius 1985) 'systemless music' (Knockaert 2004) and so on – these epithets seeking to describe a process of composition which does not involve a particularly obvious element of pre-planning, pre-structuring or pre-determination, but rather composition from moment to moment, singular events in sound (*Einzelereignisse* as Rihm terms them), eschewing structure and form. (Rihm 1997c, p. 343)

Rihm does make sketches but they are rarely extensive. Those that exist, however, are often significant, in that they often capture a unique 'gesture' which he subsequently incorporates into the work. In interview he claimed that these gestures might not necessarily have a defined place in the musical artefact, and that 'sometimes a piece is started and I don't know where it belongs and it becomes the middle of the piece, and the following week it's the end, and the next day maybe it's the beginning' (McGregor 2012, p. 352): in other words, the gestures have no implied formal/structural significance. In that sense they exemplify a metaphorical relationship with, as Rihm puts it, 'the blow of the burin, of the brush'. (Rihm 1997a, p. 64)

Rihm's mature technique of 'spontaneous' composition resists traditional analysis since it does not rely on form, structure or defined musical archetypes for expression of the musical argument.<sup>5</sup> It is therefore in effect a descendant of Adorno's concept of *musique informelle*, and builds upon Rihm's attraction towards the ideas of 'art informel' through the late 70s and 80s. However this development led him towards an inevitable contradiction: spontaneous music takes *time* to express in standard notation. This is the process that he has described as 'active torment' of the creative gesture circumscribed by the 'comprehensive conflict of material and imagination' (Rihm, 1997d, p. 29) which

'grows ... explosive because music follows painstakingly precise notation'. (Rihm 1997e, p. 326)

*Musique informelle*, proposed as a concept at Darmstadt in 1961 by Adorno, has been glossed by Max Paddison, in a way that fits well with Rihm's conceptual thinking, as 'form which negates the received formal norms and which emerges from the demands of the material'. (Paddison 1993, p. 182) In 1995 Rihm acknowledged the influence of Adorno's thinking in an interview with Bas van Putten in relation to the *Vers une symphonie fleuve* cycle. (Rihm 1997f, p. 235) Some twenty years before Rihm was already absorbing parallel influences from art, especially Kocherscheidt, Twombly and Rainer, the last two exponents of *art informel*. Rihm's own conceptualization undoubtedly gained specific impetus from the work of Arnulf Rainer and the conjunction between that artist's techniques and the dramaturgy of Artaud. Rainer's work was heavily influenced by *art informel*'s emphasis on spontaneity and physical interaction with the particular surface being worked upon, and these are metaphors that readily translate into Rihm's musical aesthetic. Thus it was that during the period 1978-83 that a number of elements came together in his work: reflecting back on this time Rihm would subsequently declare that at the time he was in search of (and found) a new means of expression.

The criticism which Rihm experienced in the late 1970s had a profound effect on him and it is surprising, given the range and extent of commentary on his music, especially within Germany, that the importance of this in relation to understanding his subsequent development as a composer seems to have been largely overlooked. In conversation with Matejka Rihm remarked that:

'... such explosive situations then consolidate themselves. They can consolidate themselves in an established System [finding], also in drying up. In my case they had expressed themselves in stepping back, in shading, and the main works in this direction were the *Abgesangsszenen*...' (Rihm 1997a, p. 66)

He continues that that this was the 'discovery of a skill' because he allowed himself to work with shades of grey ('grisaille') where formerly he designed 'bright frescoes'. (Rihm 1997a, p. 66)

The year of that interview, 1981, was a significant one for Rihm. It began with visits to various art galleries in Paris after which he wrote *Musik - Malerei*, one of his first clear position statements on the relationship between his musical thinking and graphic arts. (Rihm 1997i) Rihm wrote this essay on January 5th and 6th, and his sketches, which are often dated, show that the initial plan for *Tutuguri VI* was also made on the 6th.<sup>6</sup> During that year he also wrote *L'Art pour art* for the journal *Musica*. Thanks to the composer's habit of accurately dating the completion of scores, Mosch's careful dating of his writings in *ausgesprochen*, as well as printed information from Rihm's *Tagebuch* detailing his various visits to art galleries in 1980-1 (Rihm 2004, pp. 96-8 [95-116]) it is possible to construct a timeline for his various outputs, both compositional and written, during that year.<sup>7</sup>

Rihm's continuing engagement with certain artists was celebrated in the volume accompanying the exhibition in Karlsruhe to celebrate his 60th birthday.<sup>8</sup> Of all those artists represented it is perhaps above all Rainer and Kocherscheidt who have exercised the greatest influence over his compositional thinking. Most of the commentary on Rainer's influence has focused on the works from the late 1980s onwards and yet in his programme note for *Tutuguri VI* Rihm writes that 'while composing: occupation with

Arnulf Rainer'. (Rihm 1997k, p. 324) In a notebook which dates from 1981 Rihm wrote a single question that suggests he was even thinking of having the painter's active involvement with his music.<sup>9</sup> It is quite likely that Rihm saw the Rainer exhibition *Kruzifikationen 1951-1980*, either in Frankfurt in September/October 1980 or in Hamburg<sup>10</sup> and three paintings from the exhibition book [Christusgesicht" (1979), "Christuskopf" (1980) and "Kreuz Christus" (1980)] are reproduced in the 1985 volume *The Composer Wolfgang Rihm*. (Rexroth 1985, pp.105, 108, 113)

The technique for which Rainer gained fame, and a degree of notoriety, was his characteristic overpainting (*Übermalung*) of images and it is this idea which is frequently associated with Rihm's work, particularly in the 1990s. However Rainer also uses the term *Zumalungen* ('added to'), which can readily be applied to aspects of Rihm's work from 1981, as will be discussed in relation to *Tutuguri*, and is also applicable to the *Chiffre* cycle.<sup>11</sup> (McGregor 2007; Knockaert 2016)

Discussing the influence of artistic ideas on Rihm, Ulrich Mosch has noted that it is relatively easier to answer the question of the composer's 'mutually deep artistic agreements' [with other artists] but the connection with Kocherscheidt's work is more difficult to articulate.<sup>12</sup> (Mosch, 2001) Thus while Rainer's influence may be clearer in the works of the 1980s and 90s Rihm's extensive use of specific graphical metaphors on the one hand, and his brief comments on the significance, for him, of Kocherscheidt's work on the other, can give a clue as to what gestural indicators in that painter's work might have found a place in his compositional thinking. Interviewed by Eva Morat in 2000 Rihm spoke of a 'wonderful drift of the objects on the canvas or image surface' in Kocherscheidt's work as though pulled by a 'fluctuating gravitation') and he was attracted at the time to 'try something similar in music' Rihm also notes that his ideas round 'the setting of single sound events and group-events' were influenced by Kocherscheidt, although he later qualifies this by placing this in the context of his current interpretation of the past 'searching for analogies'. (Liesbrock 2001, pp. 94-5)

Rihm's engagement with the ideas of Rainer, Kocherscheidt, and perhaps particularly Artaud, pulled him towards the self-contained gesture and away from the structurally-reliant or historically-referential characteristics of his previous work. Although its main focus is *Tutuguri*, this article also deals with the other works which Rihm wrote between November 1980 and February 1982 because the development of *Tutuguri* and his increasing engagement with the ideas of Artaud cannot be fully understood without reference to the other music written within the same timeframe. If, for example, the 4<sup>th</sup> quartet relies on musical motifs and figures to generate ideas going forward, then *Tutuguri* as a whole exhibits a much closer rapprochement with the idea of 'music blocks' in sound as the generating idea. This becomes Rihm's concern with the gesture rather than the musical figure – the gesture in musical composition as a parallel to the gesture in visual art and in Artaud.

Each work from 1981 is treated in turn according to the chronological order since Rihm has remarked: 'I sometimes start pieces simultaneously, but I finish only one piece at a time'. (McGregor 2010, p. 354)

## **Background to Tutuguri**

Since this work dominates Rihm's output over the period some general observations are necessary here in order to avoid repetition.

Rihm's *Tutuguri* exists in two forms. Firstly, as four separate 10 to 12 minute works for orchestral forces of various sizes, labelled I to IV but actually composed in the order I, III, II, IV, and a rather longer work for 6 solo percussionists *Tutuguri* VI which was

written between I and III.<sup>13</sup> *Tutuguri V* was projected and some brief vocal sketches exist but it was never completed. The extant sketches reveal that the evolution of the current set of works under the title *Tutuguri* was not exactly straightforward, in that Rihm originally planned to write a series of 9 works, some orchestral, some choral, including a number for voices and orchestra:

*Tutuguri* (original plan)

- 1: small orchestra
- 2: choir
- 3: clarinet, viola and small orchestra
- 4: small orchestra
- 5: piano and large orchestra
- 6: 6 percussionists
- 7: choir and large orchestra
- 8: piano and small orchestra
- 9: viola and orchestra

Of these only the first and sixth exist as initially planned, although all the original *Tutuguri* works, except VI, were for small or medium-sized orchestra. Rihm did write a choral work, *Umhergetrieben, aufgewirbelt* directly after *Tutuguri I* but with words by Nietzsche, some of which, as Williams points out, had previously been used in his third symphony and in the Second *Abgesangsszene* (Williams 2013, p. 128): *Umhergetrieben, aufgewirbelt* will be discussed later and his programme note for the work is rather suggestive. The point is that Rihm did not use Artaud's words although he must have known at least one of the two *Tutuguri* poems when he wrote *Umhergetrieben*.<sup>14</sup> Since there are no indications in any dateable sketches of Rihm working with words by Artaud before 1981, his comment to Lombardi, cited earlier, cannot be readily explained.

There seems little doubt that Rihm's initial conception evolved over the ten months between the start of work on *Tutuguri I* and the completion of *Tutuguri VI*. Notwithstanding the difficulty of precisely dating the draft plans for the series of works, it seems that his first idea of nine related works soon changed, since a small notebook in the Rihm Collection which includes the instrumentation for *Tutuguri VI* (and therefore must be from the first half of 1981), also contains a notation for a 'Tutuguri Tanz Symphonie (movement has been scored out) nach Artaud' with 7 works.<sup>15</sup> In this version *Tutuguri I* was to be spread out in three parts, and the sixth part, following Artaud's text was the 'Abschaffung' – the abolition – of the cross. That possible subtitle was soon changed to 'Kreuze' [crosses] clearly reflecting his encounter with the painted-over crosses and Christ heads by Rainer.

The next iteration of the plan conceived *Tutuguri VI* as the middle work in a triptych bounded by *Tutuguri I* as the first part and II and II as the third. In this plan *Tutuguri II* has the notation 'mit Sprecher' but the speaker was only finally included at the end of *Tutuguri IV* in February '82. Since the part for speaker was aborted, this plan must coincide with Rihm's beginning work on *Tutuguri III*. It appears that at this point he was not envisaging a fourth *Tutuguri* as part of the group of works and it is likely that the order of composition reflected commissions that Rihm had for various upcoming performances. It was only in early 1982 that the final plan for the extended ballet version of *Tutuguri* was laid out. After completing *Tutuguri IV* Rihm took the five completed compositions and reworked them to make a continuous work for dancers and orchestra lasting some 2 hours. This involved a process of linking the existing works together with new material, expanding the orchestral forces used at certain points (but rarely adding

new material into the already-existing music, except for percussion parts which were uniformly increased to the symbolic six players), repeating whole sections from the original works, both immediately, and at later points in the work, and overlaying the existing musical text at certain points with both spoken and choral parts, using mostly the gestural words from the opening of *Tutuguri A*, but also from the text of 'The Theatre of Cruelty'.

The final ballet version of the work was based on both Artaud's *Tutuguri* poems. Although Martin Zenck suggests that it 'must remain open' (Zenck 2008, pp. 183-4) as to what the exact stimulus for Rihm's *Tutuguri* was, it seems most likely to have been, at least initially, the German translation of the poem intended for the radio broadcast [*Tutuguri A*] which was published in German for the first time only in 1980. Rihm possibly became aware of *Tutuguri B* as he was writing the percussion work *Tutuguri VI*, since the programme note for the first performance in September 1981 makes reference to it. The example of Artaud's gestural language which prefaces *Tutuguri A* may have been in Rihm's mind to use as a text when starting *Tutuguri III*, and hence the scored-out speaker line on the first four pages of the score.<sup>16</sup>

## **Tutuguri I**

Rihm's comment in late 1981 when interviewed by Matejka shows that he had been searching for a particular sound world in his music, but the context of his statement is revealing, not just for possible links with the gestural language of Rainer and Artaud that it suggests, but also because it helps to explain some of the compositional ideas found throughout Rihm's music:

Reconstruction situation, it originated the first large department stores that now disfigure the cities. Because one needed a sure foundation, these iron girders were rammed into the ground, by means of these apparatuses, the steam pile drivers, which drove the iron deeper into the ground with dreadful detonation. This is even today a musical obsession for me. As a child I went with my mother through the city, and if I perceived from afar a thunder-mechanism, I felt at the same time a prolific fear and an almost erotic attraction to that acoustic and physical phenomenon. The blast arrived at the body, and it became more and more clear to me that I had been looking for something similar in the music (and occasionally then have found, as in *Tutuguri*). (Rihm 1997a, p. 63)

There is a notable difference in the nature of the sketches between those for *Tutuguri I* and the rest of the works in the cycle. The sketch for *Tutuguri I* is an outline of the main ideas for the first 90 bars (approximately one third of the complete work), with some notation of details in the rest of the work, such as the striking octave passage for woodwind and brass at bars 175-7 (out of 277).<sup>17</sup> Since the composition was started in November 1980 the sketch almost certainly pre-dated the 'Rom Dec 80' annotation at the beginning of the 1980-1 sketchbook and Rihm actually completed the score on December 4<sup>th</sup>. There are some very brief sketches for the other works in the *Tutuguri* cycle apparently labelled in Rihm's hand, but unlike those for *Tutuguri I* these do not map so readily onto the various works to which they have been assigned. The fourth string quartet completed 2 months later also has extensive sketch material dating from Rihm's time in Rome in 1979-80 onwards, but later works of the 1980s have much less in the way of sketches. Only *Nature Morte – Still Alive* (1979-80) and the *Viola Concerto* (1979-83) seem to have anything like the same amount of pre-compositional or sketch working. Since Rihm's normal compositional method is to write straight into the final version of a score, the existence of small pockets of uncertainty in Rihm's developing

compositional thinking seems significant. Some elements of Rihm's response to the criticism he received and the search for a truly personal voice might well explain the increased amount of sketching at this time, allied to his engagement with *art informel* and Artaud. That this was a time of upheaval for him is suggested in several places in his writings and most notably in his re-use of texts by Nietzsche for *Umhergetrieben, aufgewirbelt* which will be discussed shortly.

There are indicators in *Tutuguri I* which suggest a tension between the residue of 'structural' thinking, that is, particularly in the use of structural markers, also apparent in the fourth string quartet, but which are absent from the rest of the *Tutuguri* cycle. In *Tutuguri I* structural pitches are clearly delineated throughout the course of the 12 minutes of the work: thus the initial 41 bars of repeated D in flute latterly joined by other instruments on other pitches is balanced by a orchestral repeated *ffff* octave Bb (marked 'crudo') in a repeated motto rhythm [iiq q iiq] at what might be thought of as the structural climax of the work from bar 205 (out of 277).<sup>18</sup> A prominent octave F sharp marks three points of transition between them. Similarly, the distinctive unison passage (Figure 1) occurs a few bars after the Golden Section – the structural feature likewise found in the fourth string quartet as detailed in Fig 5.<sup>19</sup>

All the musical ideas so far mentioned have direct links back to the *Abgesangsszene* cycle. Repeated single pitches are found in all Rihm's works but the distinctive octave Bb repeats in *Tutuguri I* occur at almost the same point in the score as in *Abgesangsszene 3* (although there in crotchets with interjections), suggesting a deeper connection, reinforced by the fact that both works have exactly the same number of bars [277].

The rising unison passage at bar 175 in *Tutuguri I* (Figure 1) is congruent with the rising melodic idea that commences at bar 7 of *Abgesangsszene 1* (Figure 2).

Figure 1: Bars 175 - 178 *Tutuguri I*

Figure 2: Bars 7 - 12 *Abgesangsszene 1*

Rihm's comment that in the *Abgesangsszene* (1979/80) he was working with 'shades of grey' where formerly he created 'bright frescoes' might not seem immediately obvious when examining the scores for the five works that make up that cycle, although there are certainly some significant passages which point towards stylistic developments of the following years. The treatment of percussion in *Tutuguri VI*, discussion of which follows, is foreshadowed in an extended, timbrally limited, ensemble at the end of the original *Abgesangsszene 5* (although in fact it was the second to be written) (Figure 3).

Figure 3: Percussion ensemble section from original version of *Abgesangsszene 5*, bb. 132-6

In a symbolic gesture, a percussion ensemble of 3 hanging cymbals, 3 tam tams and timpani replace the strings in the first section of *Abgesangsszene 5*, and in the final section they come to dominate the gradually reducing first violins. Building on this, in *Tutuguri I* other instruments are dispensed with altogether for 45 bars in a trio for 2 bass drums and timpani which is finally brought to a halt with the return of the F# structural marker. It is also possible that Rihm thought of the full orchestra repeated B flats at the climax as the antithesis of the percussive section.

#### **String Quartet no 4.**

The fourth quartet was completed in February 1981 and received its first performance at the Römerbad Musiktage in 1983. Rihm's programme note for the performance indicates that in those two years he had moved away from its medium of expression, calling the quartet a 'Nachzuegler und Verbote zugleich' [a late-comer and at the same time a precursor] and continuing 'whose poetry ... interests me today no more'. (Rihm 1997m, p. 322) Joachim Brügge devotes a considerable portion of his book on the string quartets to the fourth quartet, but this is, in part, a result of his reproducing all the sketches currently known for the work. As mentioned earlier, the plethora of sketches is rather unusual for Rihm's music of this period, and only the viola concerto (1979-83) has more. However, whereas Rihm at one stage might have been considering the inclusion of the viola concerto as the last of the *Tutuguri* works in one of his earliest conceptions of the work, and this could explain the existence of at least some of the sketches, the quartet sketches were not associated with any other composition.

It is certainly tempting to view Rihm's struggle to 'find' the quartet, and his subsequent 'dismissal' of it, as stemming from the effects of the criticism leveled at the third quartet. The primary focus of Rihm's struggle seems to have been to define the nature of the opening motif, which appears in various forms in the rejected sketches - two of the rejected versions are shown in Figure 4 along with the final version.

Figure 4: Three versions of String Quartet 4 opening (bb. 1-3)

Gerhard E. Winkler has suggested that the opening of the quartet demonstrates 'the paradox between freedom in setting and the intrinsic material dynamics' though this comment seems to have been prompted less by the musical argument of the opening bars which in spirit is not so far from the opening of Beethoven's op.95 than by a knowledge of where Rihm's subsequent development would take him. (Winkler 2003, p. 136)

Rihm had begun the composition of what became the fourth quartet while he was in Rome in late 1979, and at this point, according to the sketches the quartet had a title *Der Winter Quartette* – but that was dropped pre-publication while the 3<sup>rd</sup> and 5<sup>th</sup> quartets retain theirs.<sup>20</sup> He has said very little about the quartet and any compositional difficulties he was encountering at the time, although there are hints in the programme note for *Umhergetrieben aufgewirbelt*. Peter Osswald, recognising the transitional nature of the works written in 1981 refers to this period in the composer's output as a 'border crossing point' (Osswald 1985, p. 147), a metaphor which had much more resonance for Germans when it was written than it does today.<sup>21</sup> Rihm's own comment about the quartet demonstrates his recognition of the distance travelled in his musical thinking in a very short time. Although it might be conjectured that his references to the work being a 'late-comer' refer to the obvious homages to Janáček, Mahler, and possibly Beethoven in the work, this is unlikely to be what he had in mind since he would subsequently go on to evoke Schumann in his three piano trios entitled *Fremde Szenen* (1982-84).<sup>22</sup> Linking to earlier traditions and styles of music was not a problem for a composer who declared 'tradition can always only be "my tradition"'. (Rihm 1997d, p. 23) What he undoubtedly means is that the quartet harks back to works written in the 1970s rather than to the compositional thinking which he was evolving as the quartet was being written. Two specific elements which recall earlier work are the heavy emphasis on the initial motif and the developmental processes it undergoes, as well as the form of structuring of the movements as a whole. The first two movements at least, and possibly the third, are strongly aligned to the Golden section in a way that cannot be accidental (Table 1).

Table 1: Form in String Quartet no. 4 movements 1 and 2. Fibonacci numbers in bold

| Bar No.          | Movement 1                                 | Bar No. | Movement 2   |
|------------------|--|---------|--|
| <b>1</b>         | <i>Agitato Allegro</i> MM=132              | 1       | <i>Con moto Allegro</i>  |
| <b>2</b>         | Second statement of motif                  |         | Static chords 1 and 2 in bars 1→2  |
| <b>3</b>         | End of second statement                    |         | Third unique chord   |
| <b>5</b>         | End of third statement                     |         | Fifth unique chord   |
| <b>8</b>         | Top of motif and full bar rest             |         | Seventh unique chord (eighth in sequence and followed by repeat of third chord as ninth chord in sequence) |
| <b>13</b>        | First, and only transposition of motif     |         | First upward rising pitch sequence generated from C/F# tritone   |
| 17               | <i>poco meno mosso</i>                     | 13-15   | <i>Accel.</i>  |
| 18               | <i>accel. – a tempo</i>                    | 16      | <i>a tempo</i>   |
| <b>21</b>        | <i>meno mosso, un poco rubato</i>          | 23      | <i>subito meno mosso</i>   |
| 24               | <i>meno mosso</i>                          | 25      | <i>Accel.</i>  |
| 28               | <i>a tempo</i>                             | 26      | <i>a tempo</i>   |
| [33/34]          | Longest moment of stasis in whole movement |         | Combined chord 3 and 6: chord 3 being verticalisation of 3,2,9 interval sequence F,Ab,Bb,G                 |
| 53               | <i>Rit.</i>                                |         |  |
| 54 <b>[55]</b>   | <i>a tempo</i>                             | 54      | <i>Andante (Aria)</i>  |
| 57               | <i>poco rit. - a tempo</i>                 |         |  |
| 66               | <i>poco rit.</i>                           | 69-71   | <i>poco a poco accel.</i>  |
| 67               | <i>meno mosso</i>                          |         |  |
| 74               |  | 74      | <i>Feroce (Allegro molto)</i>  |
| 75               | <i>Alla Marcia Allegro ma non troppo</i>   |         |  |
| 92-3 <b>[89]</b> | <i>Accel.</i>                              | 84      | <i>furioso (quasi presto)</i>  |
|                  |  | [87-98] | [Repeat of 74ff.]  |
| 94               | <i>molto allegro</i>                       | 93      | <i>Großzügig</i>   |
| 99               | <i>meno mosso</i>                          | 100     | <i>meno mosso</i>  |
| 100              | <i>poco rit.</i>                           | 107-111 | <i>rit. molto</i>  |
| 101              | <i>Alla Marcia</i>                         |         |  |
| 113              | <i>meno mosso</i>                          | 112-5   | MM=40 <i>accel. molto</i> [=tempo of movement III]   |
| 115              | <i>Allegro</i>                             | 116     | <i>Allegro</i>   |
| 128              | <i>meno mosso</i>                          | 118     | <i>Meno mosso</i>  |
|                  |  | 120     | <i>ancora meno mosso</i>   |
|                  |  | 123     | <i>quasi andante</i>   |
|                  |  | 129     | <i>Accel.</i>  |
| 132              | <i>piu lento</i> MM=80                     | 131     | <i>A tempo</i>   |
|                  |  | 135     | <i>Allegro molto</i>   |
| 143              | <i>poco ritard.</i>                        | 142/3   | Climax [dyad C/Ab] followed by repeat of bars 130-2  |
| 145 <b>[144]</b> |  | 150     | [=161 bars total with the repeat at 87-98]   |

The first two movements of the quartet are both heavily motif-based, and structurally, as this chart suggests, contain strong inter-movement parallels related to the divisions of the Golden Section. Unlike *Tutuguri* VI onwards this quartet relies on a clear structural underpinning to carry the musical argument forward. It is only in the 3<sup>rd</sup> movement that

a degree of musical freedom emerges – though still circumscribed later in its course by elements of recapitulation. When the controlling generative gesture – whether that is the motif, as in the first movement, or the opening series of chords in the second – disappears, in favour of what Rihm terms *Einzelereignisse* - singular events in sound - it is then that one senses the voice of the later Rihm emerging. The beginning of the third movement (Figure 5) marks a point of transition since the musical gestures become discontinuous, that is, they no longer rely on what goes before, or on what comes after, to provide a defining context.

Figure 5: Opening of the third movement Quartet no. 4 bb. 1-5

### ***Wölfli Liederbuch***

Following the composition of the fourth quartet Rihm returned to the *Wölfli Liederbuch* for bass baritone and piano which he had begun in late 1980, completing it in early March. In his interview with Lombardi Rihm refers to his habit of setting words by schizophrenics, and the artist Adolf Wölfli was no exception.<sup>23</sup> While the songs are rather uncomplicated and often tonal this serves to emphasise their rather strange nature, as, for example, the opening of the first song:

Figure 6: *Wölfli Liederbuch* first song bb. 1 - 6

Although the later songs have a measured amount of increased complexity up to the sixth song, it is the seventh song which is of specific interest since it is not a song at all but a duet for two bass drums lasting 35 bars, with much use of silence. The following example (Figure 7) from bars 16 to 21 points up some relevant features which link both backwards and forwards in Rihm's work.

Figure 7: *Wölfli Liederbuch* VII bb. 16 - 21

Although Rihm has never discussed the reason for his choice here it might well be an oblique reference to the music that Wölfli himself created, but it is striking how this gesture recalls, on the one hand, the passage for percussion alone in *Abgesangsszene 2* but more markedly the extended passage for two bass drums and timpani which Rihm included in *Tutuguri I*: the specific choice of bass drums and the reference to sextuplets in the example above must surely refer back to *Tutuguri I*. The percussion writing in both *Tutuguri I* and the *Wölfli Liederbuch* anticipate the percussion writing in *Tutuguri VI* and especially the extended passage for side drums in that work (Figure 8):

Fig 8: beginning of side drum passage in *Tutuguri VI*, bb. 158-162

In his brief commentary on the *Wölfli Liederbuch* Williams suggests that Rihm uses the bass drums 'for their somatic energy'. (Williams 2013, pp. 142-3) While that is possible, it is also not unlikely that their use is linked to Rihm's childhood memory of the explosions created by the iron girders being rammed into the ground. (Rihm 1997a, p. 63). Williams refers to the bass drum section as 'suggestive of a collapse into psychosis' backing up his assertion with reference to the score instruction 'Wölfli works as if crazy, writes and draws as if insane, paints all over everything as if mad, and builds as if out of his mind'. (Williams 2013, pp. 142-3) This interpretation however excludes the probable link into Rihm's evolving conception of the *Tutuguri* cycle and the connections with

Artaud.<sup>24</sup> Also the reference to 'paints all over everything' suggests that Rihm was already linking this to the ideas of Arnulf Rainer.

### *Umhergetrieben, aufgewirbelt*

One of Rihm's original plans for the overarching structure of the *Tutuguri* cycle included *Tutuguri II* as a work for chorus alone. From the sketchbook annotations it is clear that both Nietzsche and Artaud were in his mind at this time, but instead of a choral *Tutuguri* Rihm chose to set extracts from the Nietzsche Fragments [28 (9)] in a work for mezzo soprano, baritone, mixed chorus and flutes. He was clearly aware that some of these texts were also found, in part, in the poem *Der Einsamste* which he had previously used in the second movement of the third symphony and the first song of the Second *Abgesangsszene* - his programme note indicates as much. (Rihm 1997g, pp. 323-4) The composer's manuscript score for *Umhergetrieben, aufgewirbelt* has a label stuck over the original title which indicates that his first intention was to set *Das eherne Schweigen* (as in the 1980-1 sketchbook). Alastair Williams points out Rihm had already set that poem in his third symphony [4th movement] although he does not identify the correct source of text for *Umhergetrieben, aufgewirbelt* as the Nietzsche Fragments, no doubt as a result of the fact that some of the words of the Fragment appear also in *Der Einsamste*. (Williams 2013, p. 128)

Williams suggests that Rihm's 'willingness to respond to a previous score in subsequent music' explains why the composer returns to previously set texts in order to 'reflect on and develop the atmosphere'.<sup>25</sup> (Williams 2013, p. 128) Rihm, on the other hand, in conversation with Lombardi explained that he is attracted to Nietzsche's texts because 'I find that in these texts there is something anarchic attached and something that allows the application to music, something that evokes music', (Rihm, 1997h, p. 61) and that through 'multiple handling of these texts, I realized what texts I can deal with at all'. (Rihm 1997a, p. 67) There is however a more oblique interpretation possible here which treats the instrumental 'voice' as *also* a setting of the text. In his programme note Rihm says 'I set these texts over and over again, in other contexts they unveil new meanings ... they deny anew. Now as vocal piece, even the flutes - played by one performer - are here singing voices'. (Rihm 1997g, p. 324)

Although he initially began work on setting *Das eherne Schweigen* for soprano and baritone and *Ich sehe hinauf* for choir,<sup>26</sup> *Umhergetrieben, aufgewirbelt* combines both these forces with the flute.<sup>27</sup> The flute is treated as another voice which interacts with the actual vocal parts. In the sketches there is a single undated manuscript sheet for alto flute which does not have any identifying context: analysis reveals that the music of the sketch can be directly related to *Umhergetrieben* and that it no doubt functioned as an extended melodic sketch for the work. While the pitches are mostly constant between the sketch and the work, the rhythmic articulation has been altered in *Umhergetrieben*, and significantly, some of the pitch material has been transferred to the vocal parts, generally the solo soprano as the following example demonstrates:

Figure 9(a): Unlabelled flute sketch

Fig 9(b): *Umhergetrieben, aufgewirbelt* – bb. 238-41, soprano/alto flute lines derived from sketch (Fig 9a)

Rihm has not set the text as a continuity – indeed not all the text from this Fragment is included. Instead, words and short phrases are juxtaposed against each other in a non-

structured way creating a mosaic of text with repetitions of vowels, consonants, single words and phrases, non-linearly, and reflecting the title of the work. It is possible that Rihm was at this point still thinking about Artaud and the poet's ideas on language, so one interpretation of the musical gestures in the work is that the composer is experimenting with musical gesture derived from a linguistic source. Thus, even though there is no direct reference to Artaud's words, his ideas are present by implication: in his programme note Rihm says 'the song idea here is one of deciphering' and 'the voice is only alienated when the body which supports the reading voice becomes independent by continuously rigidly trembling'. (Rihm 1997g, p. 324)

The 'trembling' is characterised in the vocal parts by passages where the text breaks down into stuttering/pulsating pitch articulations initially based on words - the first of these on 'Sehnsucht' [yearning] (Figure 11a) - and latterly based simply on single vowels or consonants, divorced from language and meaning (Figure 11b).

Figure 10(a): *Umhergetrieben, aufgewirbelt* bar 33-8

Figure 10(b): *Umhergetrieben, aufgewirbelt* bar 216-9

The removal of words at this point symbolises the breakdown of language into gesture. Reflecting the conceptual idea of placing text fragments into a defined context Rihm returns to the same phrases at various times during the work, and he draws attention to these in his programme note, pointing out that they are all questions:

|                            |                              |
|----------------------------|------------------------------|
| was ruhst du nicht?        | why do you not rest?         |
| was stachelt dich?         | what arouses you?            |
| weß harrest du?            | what are you waiting for?    |
| wohin meine Flucht?        | whither my flight?           |
| wo bist du, Schöpferisches | where are you, my creativity |

All these suggest a potential association with Rihm's own situation. In choosing to set words which question the nature of creativity, and in moving away from traditional word setting through the use of unrelated fragments and phonemes, Rihm could be expressing his own subjectivity. Discussing Rihm's approach to Nietzsche's text in the article *Umhergetrieben, aufgewirbelt* Nike Wagner maintains that it is 'always Rihm's truest subjectivity that speaks, Nietzsche lends him only the words and metaphors', and that 'with the help of Nietzsche's lines of verse it is just possible to decipher what Rihm's always expressive music is trying to say: it is the creative moment that the composer uses as a theme – the state of searching, the wrenching open of this tense, open emotionality'. (Wagner, 1998, p. 19)

Finally, there is one further hint in the programme note as to why Rihm chose to use these particular fragments despite their connections with other texts by Nietzsche which he had set before. The work's title *Umhergetrieben, aufgewirbelt* is rendered as 'wandering, swirled up' by Alastair Williams, but might also be translated as 'tossed about, awirl' 'as were however also the external circumstances of the composition work in [a state of] highest anxiety/trepidation'. (Rihm 1997g, p. 324) Rihm completed the score of *Umhergetrieben, aufgewirbelt* on July 3rd 1981 and just 4 days later married his partner the painter Johanna Feldhausen who was pregnant with their son Sebastian. It is likely that this is at least part of the programme note's implication.

## ***Tutuguri VI***

Rihm laid out his original ideas for the instrumentation and player disposition of *Tutuguri VI* in a sketch dated January 6th 1981. Despite this initial planning the actual composition was only undertaken some 6 to 8 months later following the completion of the fourth quartet, the *Wölfler Liederbuch*, *Umhergetrieben, aufgewirbelt*, and *Musik für Einweihung*.<sup>28</sup>

*Tutuguri VI* was written for six percussionists, the subtitle *Kreuze* referring to the crux of Artaud's poem which declares that *Tutuguri* is 'The Rite of the Black Sun' and that 'the essence of the Rite is precisely, The Abolition of the Cross'. Although Rihm had previously used six percussionists in the 3rd Symphony, here the number 6 is symbolic, deriving from the idea of the six suns in Artaud's poem, embodied in Rihm's instructions on the score as to the disposition of the players. In making explicit reference in his very brief programme note for the first performance to both of Artaud's *Tutuguri* poems, and to the fact that while writing the work he has been exploring the work of Arnulf Rainer Rihm is drawing attention to the two specific connections which need to be considered in any analysis of the work. Blackening imagery, as well as 'shades of grey' are important stimuli for this work, the former certainly derived from his study of Arnulf Rainer's work.

Although commentators usually treat *Tutuguri VI* as part of the final form of the ballet, no-one has yet considered its importance within the composer's output at the point at which it was actually written, that is, as a quite separate work. This is surprising because in many ways this composition marks a decisive moment in Rihm's compositional thinking, and something of a turning point in his ideas about the shape of the cycle of works under the *Tutuguri* title. Unlike the works around it, *Tutuguri VI* is an exploration of pure sound. Rihm's first idea, from the January 6th sketch, was to utilise various non-pitched instruments, while a later sketch shows that he was then considering using pitched instruments. He finally settled on a scoring of non-pitched instruments that favoured discrete sound sources - the six players each have side drums, bass drums, deep congas, 3 tom toms and 2 cymbals with in addition 2 large Tam Tams, 2 slit drums, 1 deep wood block and 2 *großer Hämmer* shared between them. The *großer Hämmer*, also known as the 'Mahler Hammer', had previously been used by Rihm at the opening of *Dis-Kontur* (1974), which Williams points out is a gestural remembrance of the opening of the last movement of Mahler's Sixth Symphony, and it is one of the more obvious Mahlerian influences detected by various writers on the composer.<sup>29</sup> (Williams, 2013, p. 126) The inclusion of bass drums continues the apparent obsession with the instrument which has been discussed earlier in relation to Rihm's childhood memories. The emphasis on deep explosive sounds is typical of Rihm even in his earliest scores and Williams believes that in the context of the composer's scores they embody a 'visceral directness that threatens to overwhelm historical reflection'. (Williams 2013, p. 128) The wood block may have been a late addition to the ensemble since the first page of the score, which was written in pencil, (presumably a first sketch which was subsequently developed as the opening of the work), shows the wood block part as having been added in ink later. The wood block plays the opening septuplet semiquaver rhythm and almost certainly must be associated with the line of the *Tutuguri B* poem 'because the drummed rhythm was seven'.<sup>30</sup> It is only heard again at the very end of the work and is therefore the sonic frame within which the whole work is placed.

In treating *Tutuguri* in its complete form Williams draws on Rihm's programme note to assert that the work seeks to 'convey the raw, naked condition of music itself'. (Williams 2013, pp. 168-9) Apart from the very opening for bass drums which is almost so quiet as to be inaudible, the predominant dynamic through the whole of *Tutuguri VI*

is *fff* with most of the work marked at *f* or louder. Aside from the occasional *sfz* there are very few accents in the work, and where they do occur they are not used to cut across a steady pulsation, as in the well-known examples from Stravinsky's *Rite* but simply to emphasise the first beat, as in the example below (Figure 12) where all 6 percussionists play the same rhythm for 5 bars (bb. 697-701):

Figure 11: *Tutuguri VI* bars 687-691

Rihm's rite is much more visceral and atavistic than Stravinsky's and the sound complexes remain unchanged for much longer periods. In a work that lasts somewhere between 35 and 40 minutes single sound-types dominate long sections: the bass drums bar 1 to 55, side drums 82 to 263 (with only minor contributions from bass drums at 2 points), tom toms from 356 to 437, bass drums from 438 to 483, congas from 484 to 575, cymbals from 737 to 757. Not only does Rihm's music draw out the ritualistic gestures into longer timeframes but the continual use of extreme dynamics suggests not just the ritual but the essence of Artaud's *Théâtre de la Cruauté*. On the other hand, the focus on single sound sources reflects Rihm's interest in Rainer, whose blackened images of crosses and Christ's heads are directly referenced by the work's subtitle, in addition to the connection with Artaud's *Tutuguri* poems. It was not long after this that Rihm spoke of experimenting with shades of grey both in percussion and instrumental parts in the *Tutuguri* cycle, and how the resulting sounds were 'sharpened' 'til it hurts'. (Rihm 1997a, p. 66) When *Tutuguri VI* became Part II of the *Tutuguri* ballet Rihm overlaid seven [again symbolic] choral vocalised inserts into the score using Artaud's gestural language: these inserts effectively 'paint over' the existing percussion parts. There are no indications in the score that this was his intention when first conceived.

None of the ideas discussed above could be considered entirely new in Rihm's work. The concentration on single sound sources can readily be related to examples from earlier works where the focus on one group of instruments articulating constrained pitch content is not only evident but is the very expressive *raison d'être* of the music – in works such as *Nature Morte - Still Alive*, and the first movement of the fourth string quartet. Both these works create tension and aggressive statement through repetition and loud dynamics, but what makes *Tutuguri VI* different is that in this work Rihm is utilising unitary sound structures over an extensive canvas. Nor is this a work about rhythm - for the most part one looks in vain for ideas such as cross-rhythm and syncopation in the music.<sup>31</sup>

## **Beyond *Tutuguri VI***

*Tutuguri III* was written immediately after *Tutuguri VI*, followed subsequently by *Tutuguri II* and *IV* with no other works intervening. Completed on October 26, it was given its first performance at Karlsruhe by Ensemble 13 under Manfred Reichert, with the Kolberg Percussion Ensemble on December 3rd 1981.

The manuscript score shows some uncharacteristic alterations in the first three pages, and analysis of these suggests that the work initially had the same orchestration as *Tutuguri I*, with the same disposition of players.<sup>32</sup> The most significant addition, which undoubtedly reflected Rihm's continuity of thought from *Tutuguri VI*, was the replacement of one percussionist with six. Other links with *Tutuguri VI* are evident in the choice of percussion instruments, and, in particular, the ubiquitous deployment of six bass drums, with three side drums, two tam toms and three hanging cymbals. To these Rihm has added various pitched percussion (which he had deliberately omitted from

*Tutuguri* VI), and the *Großer Hämmer* are replaced by two large thunder sheets. The first three pages of the score seem therefore to have been written as a first sketch and subsequently incorporated when Rihm began concentrated work on *Tutuguri* III. In addition, the sketchbook for 1980-1 contains a sketch for what became bars 12 to 18 of the work on page 20R (side 39) and the orchestration for the work is noted on this page and the following one (page 20v - side 40).

Pages four to ten of the final full score contain a line for speaker which has been scored out. The sketchbook pages 20v (side 40) and 21R (side 41) have the annotations noted by Gartmann, as previously discussed, Almost certainly these annotations refer to *Tutuguri* III and not to *Wölflü Lieder*. In Rihm's handwriting the words 'cris-souffles (-- > Deleuze) (S158)' are followed by 'Nietzsche Fragmente mit Artaud-Worten' on page 20v (side 40) and 'Nietzsche splitter, Artaud fetzen' on page 21R (side 41). This latter suggests that Rihm first had in mind to overlay the orchestral/percussion texture with words from Nietzsche, inflected or broken up in some way with Artaudian vocal gestures.<sup>33</sup> In terms of Rihm's developing ideas on this cycle of works, the sketch page 20R is headed by the annotation 'Tutuguri Triptychon' (see Appendix 2 plan D).<sup>34</sup> In this sketchbook plan *Tutuguri* II included a speaker and *Tutuguri* III was to be without percussion. The seven pages with the unused speaker part were almost certainly therefore originally intended for *Tutuguri* II, but Rihm finally decided to use Artaud's words only at the end of *Tutuguri* IV and then into the reworked ballet version.

The differences in approach to *Tutuguri* following the completion of *Tutuguri* VI can best expressed through brief comparison of selected processes in *Tutuguri* I and *Tutuguri* III. As mentioned earlier, in *Tutuguri* I the pitches D, Bb and F# act as 'structural' or focus pitches clearly articulated through the course of the work, whereas no such structural markers appear so explicitly in *Tutuguri* III or in later compositions of the cycle. A generally increasing density of chordal aggregation is effected across the length of *Tutuguri* I culminating in a 12-note chord just after the repeated B flats while chordal density in *Tutuguri* III and other works shows no such progression. In *Tutuguri* I there are single definable gestures repeated at points through the course of the work: a violin harmonic E is repeated on four occasions and similar intentionality is found in some of the octave melodic gestures – for example the pitch sequence at bar 269 (Db-F-Eb-E,G-A-E-G#-B-C which is 1,1,2,1,1,2,1,1,2 in normal order). In *Tutuguri* III the melodic lines are rather shorter, use faster rhythmic values and although intervallic patterns can be found, they are more localized, and generally confined to single bars.

Rihm's remark to Matejka that he can now 'sharpen not just the percussion parts but also the instrumental parts so that it hurts'. (Rihm 1997a, p. 66) can perhaps be heard in *Tutuguri* III at the point where the tremolo multi-octave pitch A initially heard *ffff* in a texture dominated by pitched percussion at bar 76 (and present in the texture until 'resolving' upwards to Bb, B at bar 91), is marked 'grell und scharf' [blinding and sharp].<sup>35</sup> On the release of tension which follows the climax at bar 91 the percussion are temporarily dispensed with and every semiquaver is given a strong accent at *fff* dynamic. Through the build-up of tension from 75 to 91 Rihm makes use of what might be traditionally thought of as *ostinati*, which Knockaert would interpret as 'repetition to create a state or "Zustand"'. (Knockaert 2013, p. 2).<sup>36</sup>

In an earlier article on the *Chiffre* series I explored the notion of 'repoling' in Rihm's work as the composer's means of effecting repetition without the implied notion of development since 'a repoled idea essentially transforms a preceding idea while retaining the essence of that idea in some form'. (McGregor 2007, p. 29) Knockaert has elaborated this idea to show that Rihm's approach to repetition can be characterised into six different states or types, and most of these can be readily identified in *Tutuguri* III.

(Knockaert 2013, 13) This work contains no repetition in the traditional sense and in *Tutuguri III* Rihm refers back to *Tutuguri VI* not by repeating material from it but by repolishing single ideas from the previous work such as the six bass drums' semiquaver triplet found at 438-448 in *Tutuguri VI* which is reconfigured as a contrapuntal gesture at bar 36 in *Tutuguri III*.

Taken together, these factors suggest that the Artaudian influence was at work after *Tutuguri VI* to allow greater spontaneity of gesture not constrained by exigencies of responding to a formal structuring with the concomitant need of repetition and internal thematic coherence. However, when he came to put the discrete works together into a whole Rihm effectively reinstated structure as a controlling component, particularly through the use of repetition. Then, Rainer's influence becomes more apparent in the embodying of already existing material into a new formal shape, and in the subsequent overlaying of ideas, particularly those associated with Artaud's texts over previously-composed material. Rihm's encounter with the Christus/Cross images (Rainer 1980) that Rainer produced in 1979-80 and the direct connection he was able to make with Artaud's gestural language allowed him to confront the paradox in his music between the embodying the spontaneous as a generating principle and the tyranny of its polar opposite – the need to express oneself through symbolic notation.

It was Rihm himself who drew attention to the conflict between embodiment and symbol. In his 1982 programme note for the ballet version of *Tutuguri* he writes using bodily images on the one hand – 'the music ... must come to us in a raw state, as itself naked', 'the music to *Tutuguri* too grows ever more naked', 'search for reflex-like music , for a body of sound, whose twitching and remodeling will be melos, rhythm and colour ...' – while on the other hand contrasting this with 'the desire for total freedom' which 'grows ever keener, tauter, more impatient and explosive because music follows painstakingly precise notation' and 'it is all the more difficult to crash out of the contextual web ... to reach that which compels without context'. (Rihm 1997e, p. 326)(McGregor 2012)

Rihm's reflections on how he resolved these contradictions are contained in a second programme note for *Tutuguri* written two years later and added to the original text: 'often I proceeded as if on the surface of a picture [this a clear reference to Rainer]: knots of density, overpainted areas, signs, competing colours, assaults on the materials, sonic blows, free setting, grids, the plastic, the haptic...'. He then turns from the canvas analogy to call the music a 'music sculpture before us' (Rihm 1997e, p. 327).<sup>37</sup>

To these can be added the three aspects which Rihm identified as having been influenced at this time by Kocherscheidt.<sup>38</sup> It is therefore worth seeking to understand in what ways, or in what compositional contexts, these ideas from art can be read into the textures which Rihm created in *Tutuguri III* perhaps more obviously than in most of the other works which predate it (Table 2):

Table 2: Art-related words used by Rihm and possible interpretations in *Tutuguri III*

| Rihm's description                              | Probable meaning in this context | Suggested <i>Tutuguri III</i> score location examples | Key elements   |
|---|----------------------------------|---|--|
| einer schwankenden Gravitation (zu unterliegen) | fluctuating gravitational pull   | bar 97ff  | two focus pitches A in upper register, Eb in lower. The work ends by pulling to mid-point C from bar 121 to the end (142), brief pull to G in violins at bar 100 |

|   |  |                                    |   |
|---|--|------------------------------------|---|
|   |  | bar 76ff                           | similar effect to above - upper pedal A and ostinato dropping 5th in bass (Bb - Eb)   |
| Drift der Objekte auf der Bildfläche                                | drift of the object on the image surface                                   | bars 72; 74                        | bar 72 upper strings <i>glissandi</i> upwards to barline with no terminus pitches<br>Bar 74, upper string triplets for the length of a bar and stop at barline  |
|   |  | bars 11-12;<br>94; 106-7;<br>110-1 | similar effects to 72/74  |
| Einzelereignisse  | individual (sound) events  | bar 4                              | isolated timpani quintuplet   |
|   |  | bar 12 first two beats only        | 8 semiquavers <i>fff</i> brass, upper wind + <i>timpani</i> at q =144, accented <i>staccato</i>   |
|   |  | bars 32-3                          | descending <i>sffz</i> bass   |
|   |  | bars 51-5/6                        | single held B <sup>b</sup> pitch  |
| das Setzen von Einzelereignissen, von Ereignisgruppen, parataktisch | the setting of individual (sound) events, of event groups in juxtaposition | bars 36-7                          | 3 beats dense string chord (see next) against percussion  |
|   |  | bars 70-72                         | lowest wind (Basset, B.Cl., C.Bas.) triplet dominated, juxtaposed with upper wind and 6 percussion  |
|   |  | bars 116-20                        | 6 percussion against wind and strings   |
| Dichtebündel  | Knots of density   | bars 1; 34; 36-37                  | dense string chords <i>molto divisi</i>   |
| Übermaltes  | overpainted areas  |                                    | In the programme note this almost certainly refers to choral parts laid over original in the complete version   |
| Zeichen <sup>39</sup> [Zeichen Setzen]                              | signs (either 'putting signs on paper' or 'signals')                       |                                    | I interpret this (with Knockaert) as a collective term for the effects noted in the other sections of this grid   |
| Farbkampf   | competing colours  | bars 23-5                          | heavy accented low bass against repeated <i>tremolandi</i> A in 6 pitched percussion  |
|   |  | bars 70-2                          | as above  |
| Angriffe auf die Materiale  | assaults on the materials  | bars 19; 97 etc.                   | this might refer to the actual compositional process but could also refer to the use of musical signs such as <i>sffz</i> or accents applied to the musical material e.g. wind and lower string accents in bar 19 or the staccato high A in semiquaver triplets on piano from bar 97f |
| Klangheibe  | sonic blows  | bar 25                             | Db octaves across all instruments <i>sffz</i> and <i>ffff</i> etc   |
|   |  | bars 29-30                         | 6 bass drums <i>fff</i> > <i>pp</i>   |
|   |  | bar 34                             | unison Bs and 6 bass drums <i>sffz</i> and <i>fff</i>   |
|   |  | bar 69                             | brass quartet triplet semiquavers (9) <i>fff</i>  |
|   |  | bar 96                             | pitched percussion on beat 4 <i>fff</i>   |

|                      |                     |                           |  |
|----------------------|---------------------|---------------------------|--|
|                      |                     | bar 104                   | pitched percussion cluster <i>f</i> and <i>sfff</i>  |
| freie Setzung        | free setting        | bars 114-20/121-end [142] | refers, for example, to juxtaposing unrelated gestures such as hectic percussion with held pitches in the other instruments 114-20, followed by sustained woodwind |
| Linienzwang          | linear compulsion   | bars 36-7                 | trumpet melodic fragment   |
|                      |                     | bars 70-2                 | as above - bass instruments melodic triplet semiquaver patterns  |
|                      |                     | bars 92-4                 | melodic sequence in mainly e and x fl/ob/trp/ vln/vla/vc   |
|                      |                     | bars 100-4                | rising triplet x sequence vln/vla vc   |
| Gitter <sup>40</sup> | grids/lattice       | use of six percussion     | may also apply where percussion interact with each other such as at bars 31 to 37  |
| Plastik              | plastic [sculpture] | Bars 39-42; 59-62?; 121   | although these terms might be applied to particular instances, they are more specifically related to how Rihm views his compositional processes                    |
| Haptik <sup>41</sup> | haptic              | 35-7?                     |  |

In the case of the continuous version of *Tutuguri* it could be said that the new material which has been added exercises a ‘gravitational pull’ on the original material to bring it into the new context: a context largely defined by the need to make it a work which could be danced. Thus, the repetition, and extension, of previous material is necessary because the context demands it. In the ballet version of the work Rihm has labeled each section of the music following the chronological sequence of the *Tutuguri* poem, but this creates a problem of interpretation since, as we have seen, the component parts of *Tutuguri* were not written consecutively. Rihm’s labels and therefore the connection to the poem as a whole post-dates the composition of the individual works. Thus, it appears that the structure stated on the score of the *Tutuguri* ballet has effectively been ‘overpainted’ onto the pre-existing original works. The component parts have therefore been embodied within a structure that was not part of the original conception and now exist in a new relationship to each other. Table 3 demonstrates how this ‘taking over’ of one work into a larger canvas was effected in *Tutuguri* IV.

Table 3: showing how *Tutuguri* IV was taken into the complete *Tutuguri* ballet

| <i>Tutuguri</i> IV | <i>Tutuguri</i> ballet | Comments   |
|--------------------|------------------------|--|
| bars               | bars                   |  |
| 1-67               | 1050-1117              | repeated original                                |
|                    | 1118-1133              | <i>Einschub</i> [insert] new material            |
| 68-117             | 1134-1243              | repeated original                                |
|                    | 1244-1298              | <i>Einschub</i> - new material                   |
| 118-126            | 1299-1307              | 1299-1307 and repeat of these bars               |
| 127-137            | 1308-18                | repeat of these bars<br>added horns in first bar |
| 138-9              | 1319-20                | repeated original                                |
|                    | 1321-1342              | <i>Einschub</i> - new material                   |

|   |                        |  |
|---|------------------------|--|
| 140-190   | 1343-1394<br>(pause)   | inserted choir passage on tape at 1389/90 using Artaud's text                          |
| 191-213 (speaker is 'silent, inconspicuous' from 191) | 1395-1418              | repeated original  |
| Artaud gestural words from bar 205 <sup>42</sup>      | 1419-23                | new material   |
|   | 1424-26                | bars 78-80 of <i>Tutuguri</i> I adding harp, piano and wind                            |
|   | 1427-30                | new material   |
|   | 1431-36                | bars 81-5 of <i>Tutuguri</i> I with repeat (81-84), adding lower brass and violins 1/2 |
|   |                        |  |
|   | 1437-80                | new  |
|   | 1481-94                | repeat of bars 170-83 <i>Tutuguri</i> IV   |
|   | 1495-1553 (end Part 1) | new  |

Since there is no repetition of material in Artaud's poems and the fact that Rihm's new version of the work does not use the previously-composed material in chronological order of composition but, for the most part in numerical order of the works suggests that his statement in the ballet score that 'Artaud is in ... every note' (Rihm 1982) might be overstating the case.

Rihm overlaid choral interjections of Artaudian gesture words at two places in the first part of the ballet – at points equivalent to latter part of what was *Tutuguri* II and *Tutuguri* IV, and also, as mentioned previously, at seven places in the second part (the former *Tutuguri* VI.<sup>43</sup> However, he did not build these into the music, rather, he overlaid them onto the existing orchestral or percussion parts: as discrete entities not composed in but composed apart from, and over, the musical text, thus 'overpainting' the original. Rihm has grafted these words, which are not part of the *Tutuguri* poem *per se* onto a framework supposedly created by the poem.<sup>44</sup> Since Rihm wrote these vocal sections as completely separate objects and then inserted them into the score at diverse points where they overlay the original material, they are therefore embodied into the work but not integrated. The paradox is that while the choral parts are embodied into the work they are also dis-embodied, since the material is not performed live but from a recording. (McGregor 2012, p. 210)

The elements which have been discussed were not the only adaptations Rihm made when bringing all the *Tutuguri* works together to make a continuous work out of the five separate components. There were some specifically musical considerations to be addressed and in particular the orchestration of both *Tutuguri* I and III. Thus, while the original musical material was not changed, except for a few specific places, Rihm had to rework the chamber orchestra scoring and the role of the percussion players in those works of the cycle written first. Clearly there were some practical performance reasons for doing this but the revision also needed to be consistent with Artaudian ideas insofar as the pre-existing material could be thought of preserving, if not the content, then at least the spirit of Artaud's conception, when subjected to expansion in scale, orchestration and ambition. The alterations to the size of the orchestral forces used when repeating sections and the newly-added linking material only 'add to' the original material which continues to exist within the ballet as previously composed 'image'.<sup>45</sup> Perhaps Rainer's comment on his 'Face Farces' best summarises Rihm's development of the *Tutuguri* cycle when he says: 'When I began to draw over the photos of my

mimicked farces, I discovered something surprising: All sorts of new, unknown people lurked within me'.<sup>46</sup>

The importance of factors which contributed to Rihm's compositional development in 1981 has been explored in this overview of his output. In it there have been signs of struggle, of questioning, and then of mounting assurance in the voice that he believed he had found for himself. The idea that the 'spontaneous' in relation to Rihm's evolution as a composer is applicable across his creative life has been shown to be not true of the works conceived at this time. In addition, the perception that somehow Rihm's creativity followed a straight line, whilst accruing different associations and influences, as if randomly, misrepresents the struggle that took place to effect that evolution. Despite these apparent difficulties continuity has been evident in terms of structural aspects of individual works, even if that structure is hidden, such as when works have the same number of bars, or where there is more than a suggestion of underpinning by Fibonacci numbers, or, where continuity between works is evident through the use of the same orchestration, or a similar thematic gesture.

1981 was the year when Rihm made more explicit the 'analogies' between his music and other art forms and when he allowed these art forms to influence the direction, thrust and detail of the individual work. In the music of that year Rihm progressed the expression of his creativity as a sculptor in sound, responding to music just written placing musical gestures in opposition according to the moment, and not allowing them to be dominated by a sense of the need for logical development or be controlled by the tyranny of notation, form and expectation. All this is encapsulated in *Tutuguri*: not only was this a monumental work but it was, primarily, the work which brought together compositional ideas which were before then in the process of formulation. Above all, the percussion work *Tutuguri* VI which represented the turning point. It is that work which holds the key to understanding Rihm's future development as a composer.

### **Disclosure statement**

No potential conflict of interest was reported by the author.

### Appendix 1

#### Rihm chronology late 1980 – early 1982

1980

*Tutuguri* I begun November 1980

4 Dec *Tutuguri* I finished

18 Dec composition of *Wölflü Liederbuch*, broken off and completed in March 1981

24 Dec in Paris - visits Louvre

During 1981 writes:

- 'Tasten: Zu verschiedenen Klavierwerken' *ausgesprochen*, Vol. 2, 419-22, 442
- 'L'art pour art' for *Musica* vol. 6, *ausgesprochen* Vol. 1, 370-6 and Vol. 2, 429

Meets Wolf Wondratscheck sometime in 1981

1981

1 Jan visits Momottan Museum - Monet

2 Jan visits Realism exhibition

3 Jan visits Museum of Modern Art

- 4 Jan visits Delacroix - Atelier
- 4 Jan sketch for the fourth Quartet (abandoned)
- 5/6 Jan writes 'Musik - Malerei: ungereimt, zur Kunst gedacht', *ausgesprochen* Vol. 1, 130-6, and Vol. 2, 424
- 6 Jan plan for *Tutuguri* VI instrumentation
- 12 Jan *Fünfte Abgesangsszene* - first version - first performed in Kiel
- 7 Feb - 21 Feb work on String Quartet 4 sketched virtually complete
- 2? Mar sketch for *Wölfler Liederbuch* (originally begun in late 1980) – completed 3 Mar
- 14 Mar *Tutuguri* I first performed in Paris
- 22 Mar performance of *Nature Morte - Still Alive*, in Cologne – programme note, *ausgesprochen*, Vol. 2, 319-20
- April 1981 - group of small M.S. IV 81
- Apr 11 writes 'Vom Ausgraben' for the programme booklet of the Hamburg State opera production of Alexander Zemlinsky's 'Eine florentinische Tragödie' und 'Der Geburtstag der Infantin' Hamburg 1981, *ausgesprochen*, Vol.2, 443
- April[22] programme note for performance of *Sinfonia* 1, Messe für Orgel (1971) in Kassel, *ausgesprochen*, Vol. 2, 282 and 433
- 13-21 May writes 'Ferruccio Busoni' *ausgesprochen*. Vol. 1, 252-66, and Vol. 2, 426
- 18 May *Dritte Abgesangsszene* first performed in Freiburg
- 9 Jun finishes *Für Einweilung*
- 29 Jun delivers the lecture 'Anschauung. Zur Psychologie des kompositorischen Arbeitens', *ausgesprochen*, Vol. 1, 81-9 and Vol. 2, 424
- Abandoned beginning: 'Silence to be Beaten'
- June - August writes *Tutuguri* VI
- July 'Auch das mußte einmal gesagt sein: Aufblaskünstler' published in HifiStereophonie, Musik – Musikwiedergabe (Karlsruhe), 21, (1981), vol. 7, 790, reprinted in *ausgesprochen* vol. 1 as 'Aufblaskünstler', 363-5 and Vol. 2, 429 where it is dated 1980 and volume number given as 20 [1980 is volume 19]
- 3 Jul completes *Umhergetrieben, aufgewirbelt*
- 7 Jul marries (1st wife) Johanna Irmgard Feldhausen
- 20-23 July writes 'Notiz über Bau', *ausgesprochen*, Vol. 1 137-41, and Vol. 2, 424
- August writes 'Musikalische Strukturen als Umbruch' for seminar at Alpbach, *ausgesprochen* Vol. 1, 142-3, and Vol. 2, 424
- 1 Aug finishes Walzer I (*Sehnsuchtswalzer*)
- 27 Aug finishes *Tutuguri* VI
- 13 Sep *Umhergetrieben, aufgewirbelt* first performed at Frankfurt - programme note, *ausgesprochen*, Vol. 2, 323-4, 416
- 20 Sep *Tutuguri* VI first performed in Cologne - programme note, *ausgesprochen* Vol. 2, 324-5 and 436
- 28 Sep delivers 'Zur Aktualität Pfitzners' at Berlin, *ausgesprochen* , Vol 1, 267-72, and

427

- 23 Oct Walzer 1 'Sehnsuchtswalzer' first performed at Stuttgart  
26 Oct completes *Tutuguri III*  
4 Nov birth of son Sebastian
- 7 Nov *Wölfli-Liederbuch* first performed at Graz  
*Wölfli-Liederbuch* für Baßbariton und Klavier (Zwei große Trommeln ad libitum) (1980-81), 1. Fassung in Karlheinz Roschitz and Hans-Jochen Irmer "Ein 'Unglücksfall' als Stoff für das Musiktheater", *Osterreichische Musikzeitschrift*, 36 (1981), Vol. 10/11, 555-62, Rihm's text is at 560-1, and reprinted *ausgesprochen*, Vol. 2, 323 and 436
- writes 'Brief an Christian Pöppelreiter zum Wölfi-Liederbuch', *ausgesprochen*, Vol. 2, 323 and 436
- 18 (19) Nov writes 'Zeichen, gesetzt - Geburtsblatt für Alfred Schlee' *ausgesprochen* Vol. 2, 444  
24 November writes "Notiz über Pettersson' *ausgesprochen*, Vol. 2, 443
- December: interview with William Majetka 'Varese, Malerei in Schaffensprozeß' *ausgesprochen*, Vol. 2, 63-8, and 431  
3 Dec *Tutuguri III* first performed at Karlsruhe  
5 Dec German premiere of *Tutuguri I* and premiere of *Tutuguri III* at *Wintermusik* 81, Karlsruhe  
31 Dec sketches for *Tutuguri II*  
*Valse Demisatin* sketch ?31 xii 81
- 1982  
6 Jan *Tutuguri II* completed  
[20] February *Tutuguri IV* completed  
24 Feb possible first sketch for Trio [*Fremde Szenen I*]  
3 March *Tutuguri II* first performed Chicago  
20 May *Tutuguri IV* first performed in Saarbrücken  
12 Nov *Tutuguri* ballet performed complete in Berlin

## Appendix 2

Different plans for the development of *Tutuguri* in a suggested date order:

### [Plan A]

Probable original plan [in folder 234a in the Rihm Sammlung at Basle]

- 1: small orchestra
- 2: choir
- 3: clarinet, viola and small orchestra
- 4: small orchestra
- 5: piano and large orchestra
- 6: 6 percussionists
- 7: choir and large orchestra
- 8: piano and small orchestra
- 9: viola and orchestra

The ninth work undoubtedly became the Viola Concerto whose score dates are 1979/83. Like the fourth String Quartet there are an uncharacteristically large number of sketches for this work, one of which suggests it might have originally been intended as another *Abgesangsszene*.

[Plan B]

In small ring bound notebook in Paul Sacher Stifting [Skizzenbuch (1980) Ringheft 29s Mappe 8]

[Note: this may date from December 1980 or early January 1981 before the decision to create *Tutuguri VI* for 6 percussionists, the plan for which is dated 6.1.81]

Tutuguri Tanz Symphonie [an earlier word has been scored out but is unclear] nach Artaud

(Sieben Schlagzeug Stücke a 2 minuten)

|   |              |
|---|--------------|
| Einleitung gr. orchester                                | 1/2'         |
| Tutuguri I <del>mit 7 Stimmen</del> [sic] 1. Teil       | 14' [sic] 5' |
| I O   | 2'           |
| Tutuguri I 2. Teil                                      | 5'           |
| II O (Schlagzeugs[??] am Tutuguri I)                    | 2'           |
| Tutuguri I 3. Teil                                      | 5'           |
| III O   | 2'           |
| geiler[?] Walzer Gr. Orch.                              | 5'           |
| losbruch[?], obszön                                     |              |
| IV O  | 2'           |
| nur 6 Stimmen   solo sopran + orchester   nur 6 Stimmen | 5'           |
| V O   |              |
| Marsch wildest, brachial Gr. Orch.                      | 5'           |
| martialisch   |              |
| VI O Marsch geht weiter?                                | 2'           |
| Das 'Dur' ('ABSCHAFFUNG') 1 sopran solo alle 6 Tamtams  | 5'           |
| VII O kleine Trommel, schlüssel gleich                  | 2'           |
| Schluß mit 6 Stimmen                                    | 1/2'         |

[Note: the waltz may have become *Walzer 1* "Sehnsuchtswalzer" first performed in Stuttgart on 23 October 1981

'Abschaffung' (abolition) is a reference to 'Die Abschaffung des Kreuzes' from Artaud's 1947 version of the *Tutuguri* poem]

[Plan C]

Sketch [post dated? Rom 79] in the middle of the page *Tutuguri V* chor + kl. orch + ~~instrumente~~ [sic] [unnumbered sketch folder]

I

II

III

IV [above] ----> mit 3 Männerstimmen

V

\_\_\_ Pause? [sic]

VI [above] Schlagz. (=Schlagzeug) [below] Eingriff

VII [above] gr. Orchester (=groses Orchester) [below] TB.: Chor. 3

## Männerstimmen Schlagzeug (Metall) im ganzen Raum

[Plan D]

In sketchbook Paul Sacher Stiftung Rihm Sammlung Skizzenbuch (1980-81) Mappe9  
p 20v

[probably dates to Autumn 1981 before the actual composition of *Tutuguri III*]

### Tutuguri Triptychon

- 1 Teil Tutuguri I
- 2 Teil Tutuguri II nur Schlagzeug. (Kreuz)
- 3 Teil Tutuguri II mit Sprecher  
Tutuguri III nur Schlagzeug

[Final version]

Final form of complete work *Tutuguri* ballet

### Erster Teil

- I Bild Anrufung ---  
das schwarze Loch ---
- II Bild Schwarze und rote Tänze ---  
das Pferd ---
- III Bild des Petotl-Tanz ---  
die letzte Sonne ---  
der Schreiende Mann ---

### Zweiter Teil

- IV Bild Kreuz---  
das Hufeisen  
[die sechs Männer --- (added on final score)  
der Siebte---]

- Note Bild 1 = *Tutuguri I* --> *Tutuguri II* [voice inserts towards end]
- Bild II = *Tutuguri II* --> *Tutuguri III*
- Bild III = *Tutuguri IV* --> [vocal inserts] *Tutuguri I*
- Bild 1V = *Tutuguri VI* [added vocal inserts towards end]

### Appendix 3

Rihm's Nietzsche settings from 1976

- Symphony 3: 2nd movement - *Der Einsamste* [1884] opening [noted in book  
17]  
[also used in *Sechs Gedichte* in 2001]
- 4th movement - *Das eherne Schweigen* [1888]

- Abgesangsszene 2:* *Der Einsamste*  
*Nun da der tag* [... wes harrest du]  
*Aus hohen Bergen* [1886] stanzas 4 and 5  
*Jenseits ds Nordens* (Dionysis Dithraymben) [Jenseits ...Glück]  
*Die Wüste wächst* 1888 Unter Tochttem der Wüste [...kaun]

*Das eherne Schweigen* complete

*Abgesangsszene* 4: *Die Sonne Sinkt* (1888 1st 3 stanzas and first 2 lines of second)  
*Das Feuerzeichen* [1888] 1st 2 lines of stanza 3  
*Zwischen Raubvögeln* [1888] 2nd last stanza  
*Der Wanderer und sein Schatten* [1880]

Sketches include beginnings for 'Klang der Ariadne' (possibly with *Abgesangsszene* 3)

*Abgesangsszene* 5 2nd (1983) version:

*Ruhm und Ewigkeit* 3rd poem, stanza 2  
[setting of *Ich sehe hinauf*]

*Umhergetrieben, aufgewirbelt*:

The back of the score has a setting of *Ich sehe hinauf* 4 part + orchestra scored out  
Text is from 1888 fragments

but includes same text in places as *Das eherne Schweigen* which was the original title for the work.

4-part setting of *Ich sehe hinauf* in 1980/81 sketch book (10 bars) also the text in a group of small MS sheets dated IV 81

Sketch for baritone and soprano/ + choir of "du Liefst zu rasch" 2nd stanza of *Das Eherne Schweigen*, then 3rd stanza then 10th then 16th

Appendix 4

Sketchbook 1980/1 - contents

Page

1r String Quartet 4 [scored out sketch]  
1v blank  
2r String Quartet 4 [scored out sketch]  
2v *Tutuguri* [1] dated Rom Dec 80  
3r same  
3v same  
4r same - texts 'Tam Tam mit Eisenhammer'; 'Wölfli Szene'; 'Kaspar Hauser Tänze'; 'Artaud Chöre' '4 Bild' 'chor stürzt auf die Bühne, schreiend[?] + Bewegungschor auch schreiend daen[?] chor vom Band'; [various other short texts]  
4v rising scale [unidentified]  
5r single bar + "schauspieler"  
5v 15 Kurze Sätze (serenata notturno?) [sic]  
6r same - also labelled Bratschkonzert  
6v String Quartet 4  
7r SQ4  
7v SQ4  
8r SQ4  
8v SQ4  
9r SQ4 includes a note dated 14.2.81; partial instrumentation – possibly for *Tutuguri* VI



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## Figure Captions

- Figure 1. Bb. 175-8 *Tutuguri* I [UE17278]  
Figure 2. Bb. 7 - 12 *Abgesangsszene* 1 [UE17086]  
Figure 3. Percussion ensemble section from original version *Abgesangsszene* 5 bb.132-6 [UE17150]  
Figure 4.(a-c) Versions of the Fourth String Quartet opening with final version bars 1-3 [UE17433] (two from Sketches in the Sacher Stiftung)  
Figure 5. Opening of the third movement fourth String Quartet bb.1-5 [UE17433]  
Figure 6. *Wölflli Liederbuch* first song bb. 1 – 6 [UE17435]  
Figure 7. *Wölflli Liederbuch* VII bb. 16 – 21 [UE17435]  
Figure 8. Beginning of side drum passage in *Tutuguri* VI (bb. 158-162) [UE17491]  
Figure 9(a). Unlabelled flute sketch in Sacher Stiftung – pre *Umhergetrieben aufgewirbelt*  
Figure 9(b). *Umhergetrieben aufgewirbelt* – soprano/alto flute lines derived from sketch bb. 238-41 [Figure 9a] [UE17541]  
Figure 10(a). *Umhergetrieben aufgewirbelt* bb. 33-8 [UE17541]  
Figure 10(b). *Umhergetrieben aufgewirbelt* bb. 216-9 [UE17541]  
Figure 11. *Tutuguri* VI bars 687-691 [UE17491]

## Table Captions

**Table 1.** Form in String Quartet no. 4 movements 1 and 2. Fibonacci numbers in bold.

**Table 2.** Art-related words used by Rihm and possible interpretations in *Tutuguri* III

**Table 3.** To show how *Tutuguri* IV was taken into the complete *Tutuguri* ballet

## Endnotes:

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<sup>1</sup> Rihm refers to the criticism in an interview with Wilhelm Matejka: "There is a critic, who has felt something [is] right when he has written, this is "fecal music".

<sup>2</sup> The composer James MacMillan to the author (personal communication).

<sup>3</sup> This article builds on an earlier one exploring the connection between Rihm and Artaud at the time the former was writing *Tutuguri* (McGregor 2012). It was clear that there was much more to the compositional context than that article could suggest.

<sup>4</sup> There are just 9 bars of *Die Blutstrahl* (the German version of Artaud's *Jet du Sang*), started, as is typical for Rihm's abandoned works, as a 'final' score. The work was to be scored for 19 instruments and pre-recorded tape playing extracts of *Tutuguri* VI for 6 percussionists – finished in late August 1981 – and this gives a tentative dating for the unfinished work. Clearly, however, Rihm did not give up on this idea since the full ballet version of *Tutuguri*, completed in August 1982, includes choral parts on tape superimposed onto the existing texture. The creation of taped material similarly formed part of the composition-generating processes deriving from *Étude pour Séraphin* in 1991/2. (McGregor 2012, 356) Artaud published the playlet *Jet du Sang* in 1925 as the last section of *The Umbilicus of Limbo*. Two translations into German would have been available to Rihm, one by Maurice Blanchot in a collection of Artaud's work *Die Nervenwaage* (the title *The Nerve Meter* taken from another group of Artaud's writings also published in 1925) published in 1961, and *Die Nervenwaage und andere Texten*

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translated by Hülsmanns and Reske in 1964. The German translations of Artaud's *Tutuguri* will be mentioned later.

<sup>5</sup> A recent Ph.D. by Yves Knockaert has shown that it is possible to define analytical tools which are appropriate for discussing Rihm's music.

<sup>6</sup> Sketches for *Tutuguri* VI, folder 249 in the Rihm Sammlung at the Paul Sacher Stiftung in Basle.

<sup>7</sup> The timeline for the year will be found in Appendix 1.

<sup>8</sup> *Zeitgegenstände - Wolfgang Rihm, Musik Baut Europa*, the exhibition at the Städtische Galerie Karlsruhe included works by Georg Baselitz, Per Kirkeby, Kurt Kocherscheidt, Jonathan Meese, Markus Lüpertz, Arnulf Rainer, Rosalie, Artur Stoll and Adolf Wölfl.

<sup>9</sup> Rihm writes: 'ob man Rainer selbst einladen soll: in einer scene ein kreuz zu meiner Musik zu bemalen' ['whether to invite Rainer himself: in a scene to paint a cross to my music'] (Rihm Sammlung Skizzenbuch 1980-1 *Mappe* 9, Sacher Stiftung, Basle). This idea, if ever seriously entertained, was never realised.

<sup>10</sup> The *Kruzifikationen 1951-80* exhibition was at the Hauptkirche St. Jacobi from 27 February to 12 April 1981, and the previous year it was also in Göttingen and Heidelberg.

<sup>11</sup> Rihm's first printed acknowledgement of the direct influence of Rainer's techniques in his own words occurs in the interview with Wilhelm Matejka. (Rihm 1997a, p. 64)

<sup>12</sup> Rihm became acquainted with Kocherscheidt in 1973 and had many discussions with him about art, but 'not as a mentor'.

<sup>13</sup> According to the scores the completion dates were I: 4 Dec. 1980; VI: 27 Aug. 1981; III: 26 Oct. 1981.

<sup>14</sup> The origins of the two *Tutuguri* poems and the background to their composition is both interesting and somewhat convoluted. I have explored this in more detail in '... Because the drummed rhythm was seven' (McGregor 2010 and McGregor 2011) Briefly, since it relates directly to Rihm's first encounter with Artaud, the original poem [hereafter *Tutuguri* A] was probably sketched in 1936 when Artaud visited the Tarahumaras Indians in Mexico and took part in their rituals using the drug Peyotl. In 1947 the poem was incorporated into a radio play *Pour en Finir avec le Jugement de Dieu* [To have done with the Judgement of God] but the broadcast was pulled one day before it was scheduled to go out. Artaud wrote a second version [hereafter *Tutuguri* B and dated 16 February 1948] just over a month before he died. This version was published in 1955 in France, with other writings concerning the visit to Mexico, as *Les Tarahumaras*, subsequently translated into German as *Die Tarahumaras* in 1975. This was followed in 1980 by the Matthes & Seitz edition of *Pour en Finir avec le Jugement de Dieu* translated as *Schluß mit dem Gottesgericht*. This German edition also contained Artaud's texts 'The Theatre of Cruelty' and various other late writings on theatre.

<sup>15</sup> Since some of the later discussion concerning the evolution of the final complete ballet will show that the conception developed gradually, the various putative plans are given in Appendix 2.

<sup>16</sup> This is the text quoted at the opening of this article. Alastair Williams has suggested that the 'screaming man' in *Die Eroberung von Mexico*, which he links in a note to *Tutuguri*, could be a representation of Artaud himself. (Williams 2004, p. 263)

<sup>17</sup> Paul Sacher Stiftung Rihm Collection: Skizzenbuch (1980) [Ringheft; 29 S.] *Mappe* 8; Skizzenbuch (1980-1) *Mappe* 9.

<sup>18</sup> Rihm numbers the last bar [278], but it is in fact 277.

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<sup>19</sup> This use of unison or octave doubling may be an influence from Varese's music - *Arcana* is referred to on several occasions, as for example when Rihm tells Wilhelm Matejka that about the age of seventeen or eighteen he heard a performance in Paris and it made a strong impression on him. (Rihm1997a, p. 66) In 1981 Rihm began a work entitled *Silence to be Beaten* which at that point did not extend beyond a few bars before being abandoned (Rihm sketches at the Paul Sacher Stiftung, Basle). 'Silence to be Beaten' is an instruction on general pauses in Varese's scores. (Rihm 1997c, p. 344) The instruction is used in *Arcana* seven bars from the end of the work. *Chiffre II* written 2 years later bears the subtitle 'Silence to be Beaten'.

<sup>20</sup> *Am Innersten* and *Ohne Titel* respectively. Dating of the earliest sketches is helped by the fact that Rihm used the rather rough green manuscript which is associated with other works of that year [1979]. For discussion of Rihm's titles for the fifth quartet onwards see Knockaert 2016.

<sup>21</sup> The title is an oblique reference to Rihm's own essay 'Musikalische Freiheit'. (Rihm 1997d, pp. 23-9)

<sup>22</sup> Brügge in *Wolfgang Rihms Streichquartette* refers to 'Janáček-zitat' [Janáček quote] which is not strictly speaking correct since Rihm does not directly quote from a composer, rather, he 'reflects' the composer's style.

<sup>23</sup> Adolf Wölfi (1864 - 1930) was primarily an artist but he also wrote poetry and music. He was institutionalised from the age of 31 until his death and his first extant works date only from his 50th year. The parallel with Antonin Artaud who was likewise institutionalised for the last ten years of his life could not have escaped Rihm.

<sup>24</sup> Discussing the *Wölflī Lieder*, Thomas Gartmann refers to annotations in Rihm's sketchbook 1980-1 suggesting that the note 'Nietzsche Fragmente mit Artaud-Worten' could be related ['beziehen'] to one of the Wölflī songs. This is not correct as Gartmann's example 7 - the relevant page from the sketch book - is labelled S[eite] 30 when it is in fact from rather later in the sketchbook viz. Side 40 [page 20 verso]. See Appendix 4 for a page by page listing of the 1980-81 sketchbook. Rihm's engagement with Artaud's ideas and words is difficult to date since most of the sketches in the sketchbook are not dated but relate to works in the order of composition. The two annotations – the second reads 'Nietzsche splitter, Artaud fetzen' [Nietzsche splinters, Artaud smithereens] – follow settings from *Das eherne Schweigen* which were abandoned and not used (see the discussion on *Umhergetrieben, aufgewirbelt* which follows) and directly after a short sketch which became part of *Tutuguri III* (datable to August/September 1981). These annotations therefore almost certainly refer to Rihm's initial thoughts for *Tutuguri III*. In addition to these references there is also a single undated non-manuscript sheet, which is not part of the 1980-1 sketchbook. It has 2 groups of text annotations, the first of which is for 'Wölflī-Szene', and the second 'Artaud Requiem' to which Rihm has added 'Umgang mit der Requiem-Text also wäre er von Artaud (freund[?] gewordener Text) - tek quinq ~~qter~~ [sic] a-ét terr etc [sic]' which suggests that he was familiar at this point with Artaud's gestural language, at least in the French edition, although according to Ulrich Mosch Rihm "does not speak good French" (discussion with the author). Another, again undated, non-manuscript sheet projects an 'Artaud Portrait (Missa Artaud) Texte von Nietzsche (Sternbild, gegen mich...), Rimbaud (Depart), Artaud Selbst'. The Nietzsche text is from *Ruhm und Ewigkeit* and begins 'Ich sehe hinauf' - it was therefore the text that Rihm used about this time for the vocal ending to the second version of *Abgesangszene 5* which complete the cycle. Rihm had already set the Rimbaud in the second movement of the third symphony [1975-76] in its German translation 'Aufbruch'. As mentioned earlier

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[see endnote 4] an aborted setting of Artaud's *Jet du Sang* may date from the same time.

<sup>25</sup> Williams is here discussing the relationship between the Third Symphony and the five *Abgesangsszenen*, but the point is applicable for other works using the same texts.

<sup>26</sup> Several sketches for this are in the Rihm Sammlung at the Paul Sacher Stiftung dating to 1981, but Rihm revised 5 *Abgesangsszene* in 1983 with a setting of this text, still for soprano and baritone, and he set the text once more in *Umsungen*, written in 1984.

<sup>27</sup> These texts and others already mentioned were revisited in several later works: *Umsungen* (1984), *Sechs Gedichte von Friedrich Nietzsche* (2001) and most recently in the opera *Dionysos* (2010) (based on texts from Nietzsche's *Dithyrambs of Dionysus*) which Alastair Williams explores in an article in this issue. For a list of Nietzsche's texts used during this period see Appendix 3.

<sup>28</sup> See Appendix 1 for the chronology. *Musik für Einweihung* is a small occasional work for 4 trumpets and 4 trombones and will not be discussed. It does not currently appear in the Rihm catalogue of works. The first performance of *Tutuguri VI* took place on September 20th 1981 just 24 days after the completion of the score.

<sup>29</sup> For Mahlerian influences see also Knockaert 2004 and Brüggel 2004.

<sup>30</sup> In the original French the phrase is 'car le battement du rythme était 7', [the beat of the rhythm was 7], whereas in the German translation this became 'denn der getrommelte Rhythmus war 7', [the drummed rhythm was 7], and therefore more focused on a particular sound source - this may explain why there is so much use of side drum and bass drum in the work.

<sup>31</sup> Without giving any detail Rudolf Frisius interviewing Rihm in 1985 offers an interesting observation: 'This is recently most clearly visible in your vocal and instrumental works, while your discussion with Xenakis has had its fallout in the rhythmic structures of *Tutuguri VI*'. (Rihm 1997i, 144)

<sup>32</sup> For example, there were five first violins and four second violins, as in *Tutuguri I*: these are scored out in the new work and relabelled as nine (undifferentiated) violins. Another, and quite likely reason for the alteration is suggested by the end of *Tutuguri I*. The last bar of the manuscript suggests that Rihm at first intended to continue but then decided to stop the work with a two beat rest, having already drawn out more staves for the work to continue.

<sup>33</sup> Deleuze makes passing reference in *The Logic of Sense* to Artaud's 'cries-breaths' (*cris-souffles*), 'breath words' (*mots-souffles*) and 'cry words' (*mots-cris*), which Ronald Bogue in his commentary marks out as where 'all literal, syllabic and phonetic values are replaced by values that are exclusively tonic and non written'. (Borgue 2003, p. 101) Rihm has also added on the same line as 'cris-souffles' the words 'Schrei-Senfzer', which I take to be a German version of the French, although the meaning is slightly different.

<sup>34</sup> In 1981 Kocherscheidt painted a Triptychon entitled *Schwarzmacht* - Rihm may well have seen this work which would explain his use of the word in this context.

<sup>35</sup> This section is related to Knockaert's idea of 'repetition as enlargement'. (Knockaert 2013, p. 6)

<sup>36</sup> The placing of the climax at this point mirrors other works in being close to the Golden section, suggesting that Rihm might have been using this as structural underpinning principle at this time.

<sup>37</sup> Rihm's response to the problem of the ubiquitous symbol is paradoxical: rather than increase performer freedom Rihm instead attaches very precise articulation and

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dynamic to many sonic events. In doing this he is himself effectively imposing on the music the 'painstakingly precise notation' of which he speaks.

<sup>38</sup> Namely: the 'setting/placing of single sound events and group-events' in 'direct juxtaposition [with each other]'; 'juxtaposing localised singular events' (*Einzelereignisse*); 'the wonderful drift of the object out of the image area'; and 'fluctuating gravitation pull'.

<sup>39</sup> A work *Zeichen I; Teil: Doubles* was begun in 1982 and completed in 1985.

<sup>40</sup> In a short text 'Auf meinem Schreibtische' accompanying the DVD *Wolfgang Rihm moment-aufnahme* Rihm writes: 'In my scores, there are always only a few pre-shaped pre-constructed passages: moments created "outside" - in the sense of a chord on the piano, for example, or in a pre-defined rhythmic lattice'. Here 'Gitterung' (lattice or grid) refers to a possible type of pre-compositional sketch for percussion but in *Tutuguri III* 'Gitter' might be applied to the use of the 'lattice' of six percussion. Rihm uses 'Gitter' in his short programme note for *Chiffre VI*. (Rihm 1997c, p. 344).

<sup>41</sup> Rihm began to use these terms to describe his music from the time he met and married his first wife. In the 1985 programme notes for the *Chiffre* cycle Rihm uses 'Plastik' and 'Haptik' in conjunction with 'Klang'. Thus *Bild* - 'Zuerst als Klangplastik; *Chiffre IV* - 'Plastik der Klang(Stahl)fäden' (Rihm 1997c, pp. 344-5) and in his essay 'Musikalische Freiheit' - 'Ich spreche gerne von Klang-Haptik, von Klang-Skulptur'. (Rihm 1997d, p. 24)

<sup>42</sup> The Artaud text from the opening of this article.

<sup>43</sup> As well as these, Rihm introduces the textless 'the screaming man' at the end of Part I. See endnote 16. It could also be a reference to Edvard Munch's painting.

<sup>44</sup> As mentioned earlier, one Artaud gestural text is taken from *The Theatre of Cruelty*, written in 1947/8.

<sup>45</sup> This procedure then exactly parallels the way in which Rainer increases density of texture when overpainting ['Zumalungen'].

<sup>46</sup> [http://galeriegaillard.com/cspdocs/contact/biography\\_en.php?id=55](http://galeriegaillard.com/cspdocs/contact/biography_en.php?id=55) (retrieved April 2017).