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English

Music aesthetics, what is that?

Three New Essays

Michael Rebhahn

→ 4

In New Music reigns the need for aesthetic safety barriers. Three authors come to the rescue: Gunnar Hindrichs, Ernst Helmuth Flammer and Wolfgang-Andreas Schultz. A reading of their recently published books opens to very diverse techniques, methods and motivations aimed at the aesthetic or philosophical grasp of musical phenomena.

When thinking about Luc Ferrari I think about...

Notes on Aesthetics and Music History

Ricardo Eizirik

→ 8

In these notes (written and collected between 2011 and 2014), one shall find thoughts and observations related to Ferrari's nonconformist musical aesthetics, his interaction with the machine as well as other arts (especially photography), his scepticism towards post-war 'material-oriented' compositional models as well as Western musical institutions. These notes, finally, can also serve as introductory steps into his less studied later works.

"Form is a complex feeling"

An Interview of Franck Bedrossian

Philippe Albèra

→ 12

Philippe Albèra asks Franck Bedrossian about the roots of his musical language: his sources of inspiration, the questions he encounters in composing, especially at the level of form and timbre, as well as his working methods. One perceives not only the figure of an artist anchored in a tradition and a technique, but as

well – most of all! – of a mind obsessed with innovation, the unknown in music, and firmly resolved to bring back the question of beauty, and its intrinsic pleasure, in the centre of today's musical questionings.

The Sound and the Body

An Essay on the *Œuvre* of Jagoda Szmytka

Monika Pasiecznik

→ 18

In this overview of Jagoda Szmytka's work, Monika Pasiecznik gives the first developed account of the young Polish-born, Germany-based composer: going through various individual pieces, including her opera *for hands and voices*, she exposes the various aesthetic and philosophic threads at work in the composer's trajectory, emphasizing her engagement with sound as such as well as the body in performance.

Contrabass Clarinet Unlimited A Sensory-dynamic Contrabass Clarinet

Ernesto Molinari, Jochen Seggelke, Daniel Debrunner, Daniel Heiniger, Simon Schnider

→ 22

The renewal and development of deep wind instruments are in vogue, and in the various families of wind instruments new instruments recently appeared, such as the lupophon, the contraforte, and the tubax. The contrabass clarinet, too, is constantly improved. At present a research team of the Music University of Bern developed a functional model of a fundamentally new contrabass clarinet that should be transformed into a prototype ready for serialization in a daughter project supported by the Commission for Technology and Innovation (KTI). The research team presents the functional

model and explains the reasons that led to this new design.

«Mein lieber Erich!»

A Friendship in Letters

Jenny Berg

→ 30

Erich Schmid (1907-2000) and Erich Itor Kahn (1905-1956) are two artistic personalities from the last century that were bound by a close friendship (the former having grown up in a priest family, the latter being the son of a Jewish cantor in the neighbourhood of Frankfurt am Main). Countless letters show their intense intellectual exchange, among other things about their encounters with Arnold Schönberg.

Man and ear

Composer Felix Baumann

Lisa D. Nolte

→ 33

Composer Felix Baumann, born in 1961 in Speicher, has been shaping the new music profile of the Zürich University of the Arts for a long while. Whether as a director of studies, or as an artist: it is the man behind the music that interests him. His own, most of the time chamber music oriented production comes into existence in close relationship with performers, and exhibits multiple links to the musical tradition – not in the sense of a conservative outlook, but much rather in this openness which is the prerequisite to a communicative artistic practice.

For abstracts in German, French and Italian: www.dissonance.ch