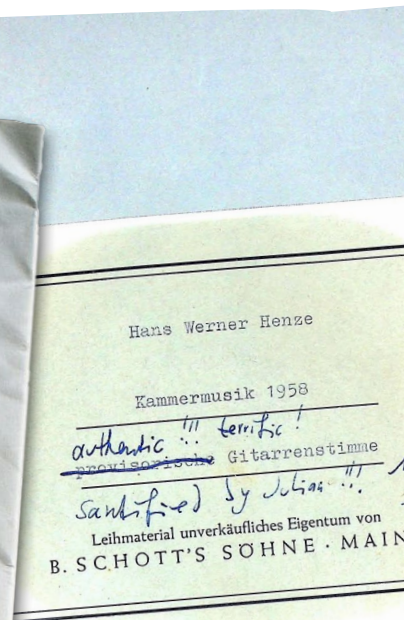
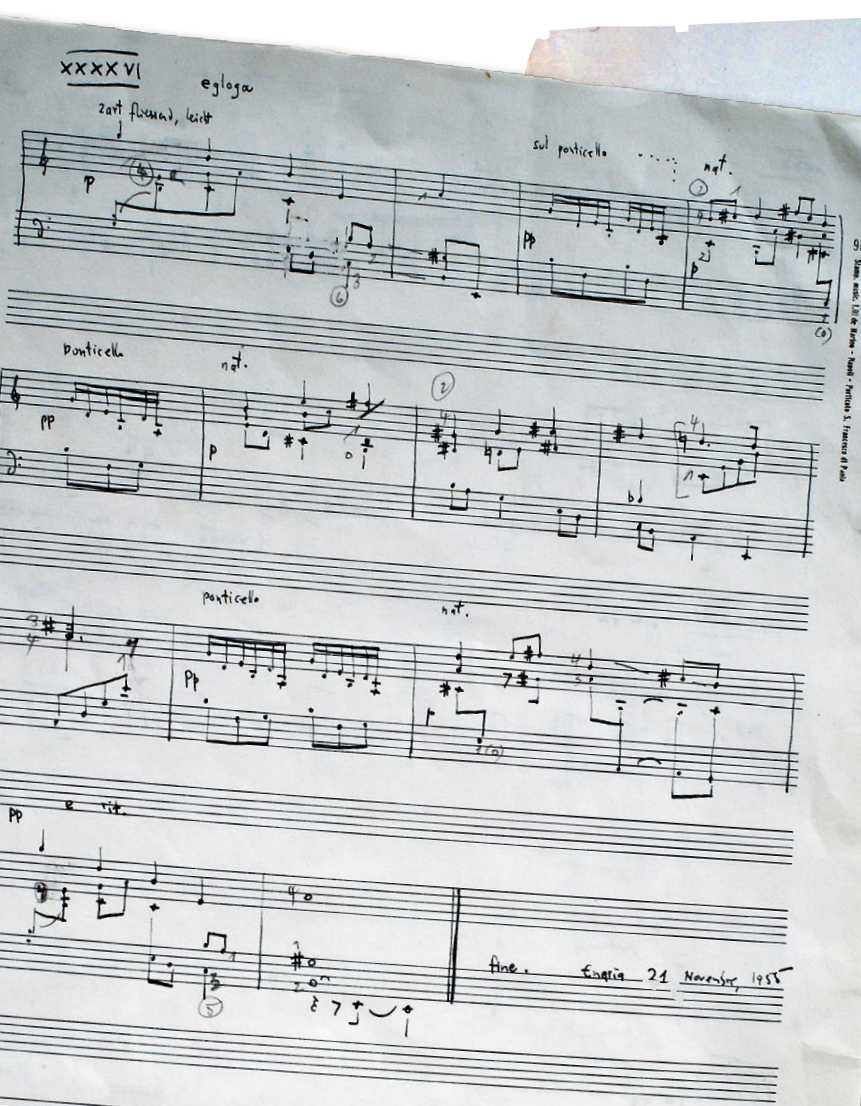


ALEXANDER LOTZOW

# The Networks of Hans Werner Henze's *Drei Tentos*





ALEXANDER LOTZOW

The Networks of  
Hans Werner Henze's  
*Drei Tentos*

## PD Dr. Alexander Lotzow

Alexander Lotzow is a research associate and lecturer at the Institute of Musicology at CAU Kiel. Studies in musicology, music pedagogics and German linguistics and literature in Kiel, Lübeck and Hamburg. Following the first state examination doctorate in Kiel with a thesis on *Das Sinfonische Chorstück im 19. Jahrhundert* (Bärenreiter, 2017). Latest research focus on the music of Early Modern England, resulting in a habilitation thesis (*Untersuchungen zu Relationen von ›light‹ und ›learned music‹ der englischen Spätrenaissance*) in 2024. Next to this lecturer in musicology at Lübeck University of Music. Further research interests encompass history of musicology and music for guitar from the 19<sup>th</sup> to the 21<sup>st</sup> century, including editorial projects.

---

### Bibliographic information published by the Deutsche Nationalbibliothek

The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie; detailed bibliographic data are available on the internet at <http://dnb.d-nb.de>.

### Open Access



This book is published under the Creative Commons Attribution-ShareAlike 4.0 International license (<https://creativecommons.org/licenses/by-sa/4.0/>). Please note that individual, appropriately marked parts of the book may be excluded from the license mentioned or may be subject to other copyright conditions. For further information on image rights, see in particular the list of illustrations and examples. If such third party material is not under the Creative Commons license, any copying, editing or public reproduction is only permitted with the prior consent of the respective copyright owner or on the basis of relevant legal authorization regulations. The electronic open access version of this book is permanently available on MACAU: Open Access Repository of Kiel University (<https://macau.uni-kiel.de>): <https://doi.org/10.38072/978-3-910591-39-4>.

### 2025 Universitätsverlag Kiel | Kiel University Publishing

Universitätsbibliothek Kiel

Leibnizstr. 9

24118 Kiel

Germany

[verlag@ub.uni-kiel.de](mailto:verlag@ub.uni-kiel.de), [www.universitaetsverlag.uni-kiel.de](http://www.universitaetsverlag.uni-kiel.de)

**Cover:** Left: Hans Werner Henze, *musiche per chitarra, accompagnando il SESTO CANTO di Ernesto Schnabel*, 1955, autograph fair copy score, private property of Anton Stingl jr., Merzhausen, p. 17. Right: Hans Werner Henze, *Kammermusik 1958*, ›provisorische Gitarrenstimme‹ [summer 1958], Jerwood Library of the Performing Arts at Trinity Laban Conservatoire of Music and Dance, London, Julian Bream collection, box 24.13, title page.

**Cover and typesetting:** Wiebke Buckow

**Print:** CPI books GmbH, Ferdinand-Jühlke-Straße 7, 99095 Erfurt, Germany

eISBN (PDF): 978-3-910591-39-4

ISBN (Print): 978-3-910591-38-7

## Contents

Illustrations and musical examples .....	6
<b>Preface</b> .....	9
<b>I Introduction: Henze's <i>Drei Tentos</i> and their generic contexts</b> .....	11
1. Who's afraid of... writing for the guitar? .....	11
2. ...not Henze! .....	19
3. Enter: the <i>Tentos</i> .....	22
<b>II Henze's <i>Drei Tentos</i> and the networks of <i>Kammermusik 1958</i></b> .....	25
1. A slow selling score and its canonical extracts .....	25
2. Modular needs and virtues .....	27
3. The downturn of Henze's vocal <i>Kammermusik 1958</i> .....	57
<b>III Semantic networks and pitfalls</b> .....	69
1. To Greece and back .....	69
2. ›Spanish‹ <i>Tentos</i> ? .....	71
3. A ›lovely poem‹: setting Hölderlin .....	74
<b>IV Compositional networks</b> .....	79
1. The <i>Tentos</i> and <i>Der sechste Gesang</i> .....	79
2. Settling the <i>Tentos</i> .....	82
3. The <i>Tentos</i> ' wider networks in the vocal movements .....	99
<b>V Understanding the <i>Tentos</i>?</b> .....	105
1. Bewildering headlines .....	105
2. Lachenmann's discomfort .....	106
3. The futile tagging of the <i>Tentos</i> ' utopia .....	111
4. Potential lines of defence .....	112
<b>VI Postscript, with some concluding remarks</b> .....	121
<b>Appendix</b> .....	125
Appendix I: Complete transcriptions of unpublished correspondence .....	127
Appendix II: References .....	131

## Illustrations and musical examples

### Illustrations

- 1: Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes oeuvre 10e*, Paris: Schoenenberger, 1844, p. 86 (detail). Bibliothèque nationale de France, Richelieu - Musique - magasin (VM8-52).
- 2: Photograph of Julian Bream in 1964. Public domain via [Wikimedia Commons](#), accessed 10 February 2025.
- 3: Undated photograph of Andrés Segovia. Archive copy from Svenskt Pressfoto, Stockholm, property of the author.
- 4: Cover and liner notes of Julian Bream's album *20th Century Guitar* (RCA, 1966).
- 5: Hans Werner Henze on 7 June 1960 in Cologne, Schloss Brühl, at the opening of the international master classes of the State University of Music. Presse- und Informationsamt der Bundesregierung, Bildbestand (B 145 Bild-F008277-0008), photograph by Rolf Unterberg, published under the license [CC BY-SA 3.0 DE](#) via [Wikimedia Commons](#), accessed 10 February 2025.
- 6: Hans Werner Henze, *Kammermusik 1958*, scoring indications, in an earlier (post 1963) run of the study score (left) and in the recent study score edition (right), Mainz: Schott; for details of the scores see Appendix II.
- 7: Henze, music for *Der sechste Gesang*, sketches [p. 7]. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 8: *Kammermusik 1958*, end of the composer's fair copy autograph. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 9: Anton Stingl in 1959. Photograph provided by Anton Stingl jr.
- 10: *Kammermusik 1958*, mvt. V, *Tento II*, bb. 43–44, study score (as in Ill. 6, left).
- 11: *Kammermusik 1958*, mvt. V, *Tento I*, bb. 41–46, in the fair copy autograph. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 12: *Kammermusik 1958*, mvt. V, *Tento II*, bb. 43–44. Reproduced from *Kammermusik 1958*, »provisorische Gitarrenstimme [summer 1958], = Julian Bream's personal copy of the guitar part, Jerwood Library of the Performing Arts at Trinity Laban Conservatoire of Music and Dance, London, Julian Bream collection, box 24.13, p. 10, detail.
- 13: Bream's personal copy of the guitar part (as Ill. 12), title and p. 8, mvt. IV, bb. 25–42.
- 14: Beginning of *Kammermusik 1958*, mvt. V, *Tento II* in Bream's personal guitar part, with Bream's fingerings (as Ill. 12).
- 15: Bream's copy of the guitar part (as Ill. 12), p. 12, detail, mvt. VI, bb. 50–53.
- 16: Bream's copy of the guitar part (as Ill. 12), p. 21, detail, mvt. X, bb. 1–4.
- 17: Bream's copy of the guitar part (as Ill. 12), mvt. VIII, Möcht ich ein Komet sein, b. 16.
- 18: *Kammermusik 1958*, mvt. II, *Tento I*, in anonymous fair copy score [1960], *Drei Fragmente nach Hölderlin. Drei Tentos*, handwritten fair copy score (anon.) with editorial inscriptions, 22 pp. / autograph front matter (Henze), with correction instructions and editorial inscriptions, 2 pp., [1960], Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 19: Front matter of the [1960] anonymous fair copy score, handwritten by Henze. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 20: Henze meeting Britten in 1956. © Deutsche Fotothek at SLUB Dresden ([df\\_e\\_0057994](#)), Photograph by Fritz Eschen.
- 21: Peter Pears's letter to Henze, [22 to 25] August 1958. Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts).
- 22: Photograph of Julian Bream, Peter Pears, Colin Davis and the Melos Ensemble recording Henze's *Kammermusik 1958* on 4 February 1960, by Erich Auerbach, Getty Images 150764313, Hulton Archive.
- 23: Photograph of Julian Bream, Peter Pears, Colin Davis and the Melos Ensemble recording Henze's *Kammermusik 1958* on 4 February 1960, by Erich Auerbach, Getty Images 150666568, Hulton Archive.
- 24: Henze's album leaf for Britten's 50th birthday. Tribute to Benjamin Britten on his Fiftieth Birthday, ed. Anthony Gishford, London: Faber, 1963, after p. 74.
- 25: *Kammermusik 1958*, miniature score, signed by the composer with a dedication to Benjamin Britten. Britten Pears Arts, Aldeburgh (11Aa7).
- 26: *Kammermusik 1958*, booklet for the Hamburg first performance.
- 27: Hölderlin's *In lieblicher Bläue* in the first edition of Waiblinger's *Phaëton*, Bayerische Staatsbibliothek, Munich ([D-Mbs P.o.germ. 1553 m-1/2](#)), no copyright - non-commercial use only.
- 28: Ernst Schnabel, *Der sechste Gesang*. Roman, Frankfurt/M.: S. Fischer 1956. Cover artwork by Gerhard C. Schulz.
- 29: Fausto Cigliano performs at the Teatro Nuovo in Salsomaggiore Terme. Photograph from the 1960s. Collection Biblioteca Comunale G.D. Romagnosi, Salsomaggiore Terme ([#F53656](#)), no copyright - non-commercial use only.
- 30: Henze, music for *Der sechste Gesang*, title of the autograph fair copy score. Private property of Anton Stingl jr., Merzhausen.
- 31: *Der sechste Gesang*, sketches [p. 7], detail. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

- 32: *Der sechste Gesang*, no. XXXI, detail. Private property of Anton Stingl jr., Merzhausen
- 33: *Kammermusik 1958*, Full score, first imprint (Schott 39899, [1958], 71 pp.), including handwritten corrections and performance inscriptions, p. 31, detail. Collection Hans Werner Henze, Paul Sacher Foundation, Basle.
- 34: Cover of the 1960-edition of *Drei Fragmente nach Hölderlin and Drei Tentos*, Mainz: Schott.

## Musical examples

- 1: *Der sechste Gesang*, no. XXX; *Tento I*, bb. 1–6.
- 2: *Five Neapolitan Songs*, no. 4, bb. 36–38.
- 3: *Der sechste Gesang*, no. XXXII; *Tento I*, bb. 30–38.
- 4: *Five Neapolitan Songs*, no. 4, bb. 79–83.
- 5: *Der sechste Gesang*, no. XXXI; *Tento I*, bb. 23/24, 26 (upbeat), 43/44.
- 6: *Kammermusik 1958*, mvt. VI, Tenor, bb. 98–99.
- 7: *Tento I* and its passages (marked) immediately dependent on *Der sechste Gesang*.
- 8: ›cadential motive‹ of *Tento I*.
- 9: Intervallic recurrences in *Tento I*.
- 10: Final music of *Der sechste Gesang*.
- 11: *Maratona*, ›Der letzte Abend/L'ultima serata‹, bb. 129–135.
- 12: *Der sechste Gesang*, no. XXII; *Tento II*, bb. 1–3.
- 13: *Tento III*, b. 3; *Tento III*, b. 11; *Tento II*, bb. 10–11; *Tento II*, b. 30.
- 14: *Der sechste Gesang*, no. XXXIV; b) *Tento II*, bb. 17–19.
- 15: *Der sechste Gesang*, no. III; *Tento II*, bb. 21–22.
- 16: *Kammermusik 1958*, mvt. III, *Tento I*, bb. 13–14; mvt. I, *Prefazione*, clarinet, bb. 16–17.
- 17: *Kammermusik 1958*, mvt. IX, *Cadenza*, bb. 43–44.
- 18: *Kammermusik 1958*, mvt. [XIII], *Adagio*, clarinet, bb. 31–32.
- 19: *Kammermusik 1958*, mvt. XII, b. 604–621.
- 20: *Kammermusik 1958*, mvt. VI, bb. 88–97; *Tento I*, bb. 1–7; *Kammermusik 1958*, mvt. VI, bb. 98–109; *Tento I*, bb. 23–24; *Tento I*, bb. 28–37.
- 21: Henze, *Canzone* from *König Hirsch* (beginning).
- 22: Henze, *Royal Winter Music*, *First Sonata*, I. Gloucester, b. 1.



## Preface

— This publication centred around Hans Werner Henze's *Drei Tentos* for solo guitar has, at least in the shape of a stand-alone book, come to me somewhat unexpectedly and I feel that its emergence calls for a bit of explanation. Basically, the text is a largely extended translation of a paper I presented in German at the symposium ›Musik, Netzwerke, Selbstzeugnisse: Aktuelle Forschung zu Hans Werner Henze‹ at the Musicological Department of Paderborn University in Detmold on 19 November 2022.<sup>1</sup> That paper itself rested very much on my 2008 monograph ›Hans Werner Henze: *Kammermusik* 1958 – Analytische und ästhetische Untersuchungen‹, which at the end of my studies at Lübeck University of Music I submitted there as a thesis. For it, I had undertaken some studies at the Paul Sacher Foundation in Basle, mainly with regard to the prehistory of Henze's *Kammermusik* and particularly concerning the sketches of Henze's music for Ernst Schnabel's radio broadcast novel *Der sechste Gesang* hosted there – music that formed the starting point for the *Tentos* which in turn form the basis of the whole *Kammermusik* on various levels. Although my thesis has only recently been published online,<sup>2</sup> it had already been available in print since 2008, albeit not well disseminated; it was held at just a few libraries, among them, however, the research library of the Paul Sacher Foundation.<sup>3</sup>

Moving on to research primarily focussed on 19<sup>th</sup> century, later on Renaissance music, I postponed the possibility of further revising my Henze study for wider publication, though not discarding the scheme altogether.<sup>4</sup> However, I was soon discouraged in any such plan by being faced with German guitarist and composer Andreas Grün's published research on Henze's music for *Der sechste Gesang*, put forth in 2013/14.<sup>5</sup> Grün had made a marvellous find by managing to track down Henze's fair copy score of his guitar music for Schnabel's broadcast novel, still preserved in the estate of its original performer, German guitarist Anton Stingl.<sup>6</sup> Subsequently, Grün also gave a live performance of the whole score, combined with a semi-scenic presentation of Schnabel's entire text, at Trossingen State University of Music in 2016 – a truly

1 It was from the symposium's title that my own heading concerning the *Tentos*' ›networks‹ derived, a category I am dealing with in a plain and broad sense, more or less in equivalence to ›contexts‹ (although counting intra-medial networks, compositional networks, as relevant ›contexts‹ too), rather not according to the stricter concepts of sociological network theory which has of course been successfully applied to musicology as well. With regard to Henze research in Detmold, the ›network‹-idea is foremost connected to personal networks of Henze's, viewed primarily in connection to the edition of his correspondence.

2 See <https://nbn-resolving.org/urn:nbn:de:gbv:8:3-2022-00819-0>. I am grateful to Peter Petersen for kindly suggesting to digitally re-publish the thesis as a whole, regardless of its reworking in the text at hand.

3 CH-Bps PSS H 3131.

4 This happened in spite of the fact that the supervisor of my thesis, the late Volker Scherliess, had encouraged me to pursue the matter sooner. I should have been happy for him to have witnessed this little book to finally see the light of day now.

5 Andreas Grün, ›Ein Gedankenstrich, der zitternd Wellen schlägt‹. Hans Werner Henzes Annäherung an die Gitarre in seiner Musik zum Rundfunkroman ›Der sechste Gesang‹ (1955), in: *Concertino. Das Magazin für Gitarre, Mandoline und Laute* 65 (2013), v. 3, pp. 140–145, v. 4, pp. 190–197, and 66 (2014), v. 1, pp. 34–41 (cf. also the slightly modified online version at [http://www.andreas-gruen.de/texte/agruen\\_henze6gesang.pdf](http://www.andreas-gruen.de/texte/agruen_henze6gesang.pdf), accessed 26 February 2024).

6 It can be stressed, however, that the fair copy, as Grün points out himself, does not, in comparison to the sketches hosted at Basle, offer as yet unknown music on a larger scale. The score is mainly cleaner and better organised.

remarkable event.<sup>7</sup> Unfortunately, despite his own studies at the Paul Sacher Foundation and its immediate availability there, Grün had in the course of his research not consulted my thesis of 2008 with its very similar focus compared to his own; he was thus forced to reinvent several wheels of mine, to unconsciously re-find a number of my earlier findings and arrive anew at conclusions that had already been drawn before.<sup>8</sup>

More recently, on studying Grün's publications more thoroughly, I came to realise that not all had yet been said on the matter by either of us and that there was still room for further thought. Not least because Grün's valuable texts are in themselves not easily found and probably outright unreachable particularly for the larger part of an international readership (like so much of research focused on guitar music, they, too, are regrettably restricted to a guitar-specific periodical), I felt it both appealing and worthwhile on the occasion of the upcoming Detmold symposium to return to my earlier research, to confront it with Grün's results as well as to take into account sources newly surfaced in the meantime, to restrict the main focus to the solo guitar pieces of Henze's *Kammermusik* and to eventually try and lift the whole issue to the state of knowledge in recent Henze scholarship altogether. I am grateful to Antje Tumat and her team in Detmold to have provided me with the opportunity to do so. As in the aftermath of the symposium my text seemed to expand beyond the acceptable length of a proceedings paper, it was mutually agreed that it should rather be published as a monograph. Again, I must give thanks to Antje Tumat for her support in reaching this conclusion. It is to her and to Elena Minetti that I also have to give thanks for their very helpful remarks on an earlier draft of the text.

Many more words of gratitude are in order towards various owners and copyright holders of sources I was kindly allowed to quote or reproduce in this volume as well as to people who supported my work in a number of ways: First and foremost, I am very grateful to the Hans Werner Henze Foundation and particularly to Michael Kerstan for his interest and support. Furthermore, I would like to thank the Paul Sacher Foundation Basle, especially its former member Ulrich Mosch who supervised my research back in 2008, and, for lots of fresh help, Simon Obert who generously accompanied my recent stay and helped me with subsequent demands. Also, I am very grateful to Anton Stingl jr., Merzhausen, to Nicholas Clarke of Britten Pears Arts, Aldeburgh, to Claire Kidwell and the staff at Jerwood Library of the Performing Arts at Trinity Laban Conservatoire of Music and Dance, London, to Janet Burnett of the Julian Bream Trust, to Susanne Gilles-Kircher of the archives at Schott Music, Mainz, to Erich Singer, Lucerne, to SWR Media Services Baden-Baden, to the Deutsche Fotothek at SLUB Dresden, and to Andreas Schmidt of the NDR Hamburg's archives.

For their help in turning this paper into a little book I am very grateful to the staff at Kiel University Publishing, Wiebke Buckow and Kai Lohsträter, cooperation with whom has been most productive and extraordinarily smooth, in short, as refreshingly uncomplicated as it gets.

---

7 Regrettably, no recording of this six-hour performance is publicly available.

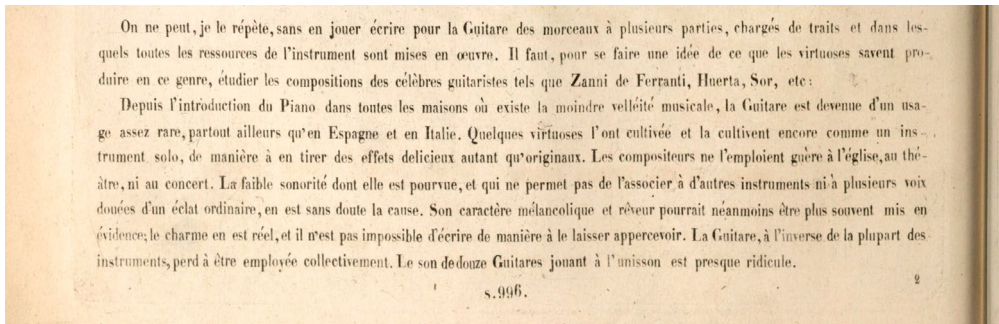
8 For that matter, Grün had not consulted Virginia Palmer-Füchsel's dissertation (*The Solo Vocal Chamber Music of Hans Werner Henze*, Diss. TU Berlin 1993) either, which also deals with the Basle sketches, although in less detail.

## I Introduction: Henze's *Drei Tentos* and their generic contexts

### 1. Who's afraid of... writing for the guitar?

Often enough it can seem like what we call the ›classical‹ guitar, this arguably ›most personal of instruments‹,<sup>9</sup> is unescapably doomed to a rather lonely existence: excluded, as it largely was and is, from the business of ›classical‹ music's first league and devoid of links to the wider networks of music history. In contrast to this, Hans Werner Henze's *Drei Tentos* of 1958, the pieces this book is devoted to, seem to be a remarkable instance representing a successful attempt to prove this assumption occasionally invalid. To be able to grasp more profoundly the scope of achievement Henze reached with this first cycle for solo guitar of his, I am taking the opportunity of addressing here a little more thoroughly some aspects of the aesthetics and the compositional history of the instrument before and up to the mid-20<sup>th</sup> century.

Why would an instrument carrying such a grand reputation in its general form of appearance today – including its popular and, importantly, amplified variants since the last half century – have to be viewed as rather precarious in its ›classical‹ manifestation? Hector Berlioz, one of the very few more prominent earlier composers with a guitarist background to himself,<sup>10</sup> as early as 1844 named two main traits of the instrument that might be made responsible for this – valid up to this very day. In his *Grand Traité* Berlioz wrote:



III. 1: Hector Berlioz, *Grand traité d'instrumentation et d'orchestration modernes*, Paris: Schoenenberger 1844, p. 86 (detail).

<sup>9</sup> Robert Craft, *Stravinsky. Chronicle of a Friendship. Revised and Expanded Edition*, Nashville and London: Vanderbilt University Press 1994, p. 120.

<sup>10</sup> Unfortunately, not many compositions for or with guitar by Berlioz exist: *Nocturne à deux voix* for voice and guitar and the 25 pieces of the *Recueil de romances avec accompagnement de guitare* are the only instances. His solo guitar variations on *La ci darem la mano* from Mozart's *Don Giovanni* are lost.

In Hugh Macdonald's translation:

›I must emphasise again that one cannot write guitar pieces in several parts, full of passage-work and using all the instrument's capabilities without playing it oneself. To get a good idea of what the great players can do in this sphere one must study the compositions of famous guitarists such as Zani de Ferranti, Huerta, Sor and others. Since the piano's appearance in all households with the slightest musical pretensions the guitar has become relatively rare everywhere except Spain and Italy. Some great players have cultivated it as a solo instrument (and still do), drawing both fascinating and original sounds from it. Composers scarcely call for it at all, neither in church music nor in the theatre nor in the concert hall. The reason for this is doubtless its weak sonority, which prevents it combining with other instruments or groups of voices of normal strength. Yet its dreamy, melancholy character could be heard more often; its charm is real, and it is not impossible to write for it in such a way as to make that evident. Unlike most instruments the guitar loses by being used in a group; the sound of a dozen guitars in unison is really absurd.‹<sup>11</sup>

First, Berlioz blames the lack of greater ›sonorité‹ – in terms of volume –, an issue that to this day always makes it a challenge to employ the guitar in a larger concert context at all, and especially in ensembles.<sup>12</sup> Second, he cites the instrument's rather complex demands when it comes to writing for it idiomatically. This argument still seems to be valid as well, as one can learn, for instance, from someone like the 1967-born Finish composer Olli Mustonen who does not hesitate to admit to his initial reluctance to get involved with guitar composition:

›Guitar, of course, is quite a special instrument. I think many composers are a little bit concerned and afraid to write something for guitar, because... What can you play? What is with the tuning system? What is possible, what is not?‹<sup>13</sup>

One could argue that the classical guitar is therefore an instrument with a constant double handicap, from which two consequences for its compositional history derived: First, a strong focus on solo works (because only then, presumably, can the guitar be properly heard),<sup>14</sup> second, an emphasis on production by guitarist-composers (because only they, allegedly, know how to properly write for it).

11 Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*, Cambridge: CUP 2002, p. 86.

12 In fact, preferably ever greater volume is a subject that 21<sup>st</sup> century guitar lutherie is still concerned with as one of its crucial tasks.

13 Transcribed from the YouTube video *Olli Mustonen speaks about Jehkin livana*: <https://www.youtube.com/watch?v=4S99-ySi4o4>, accessed 26 February 2024. The sonata *Jehkin livana* (2004), dedicated to Ismo Eskelinen, was Mustonen's first work for solo guitar, followed by a second sonata commissioned by the Julian Bream Trust in 2017.

14 The important role of the recording industry's advent for the development of guitar composition will be considered shortly.



III. 2: Julian Bream in 1964.

For these men and women, of course, composition in a more emphatic understanding of the term more often than not was a subordinate business, pursued with subordinate qualification, sometimes with subordinate talent as well, so that many pieces of this particular vein – solo pieces by guitarist-composers – came out in inferior quality, at least by comparison to what else was written and appreciated contemporarily in music. Guitar composition kept representing a stream that ran in a considerable distance from the main river of music history and the more common narratives thereof.

To an essential extent, it is to the English guitarist Julian Bream's (1933–2020) credit to have made the guitar – perhaps only temporarily, but really for the first time ever – step into the centre of musical attention during the 20<sup>th</sup> century's second half.<sup>15</sup> This became chiefly possible

---

15 On Bream in general see Tony Palmer, *Julian Bream. A Life on the Road*, London: Macdonald 1982, Stuart W. Button, *Julian Bream. The*



Ill. 3: Undated photograph of Andrés Segovia.

through Bream's lifelong endeavours to convince, to teach even, full-time and non-guitarist composers of high talent, skill and reputation to write for his instrument – and in many cases very successfully so.<sup>16</sup>

---

*Foundations of a Musical Career*, Aldershot: Scolar Press 1997, Graham Wade, *The Art of Julian Bream*, Blaydon on Tyne: Ashley Mark 2008, and Alexander Lotzow, *Julian Bream. Künstler mit Gitarre*, Munich: etk (forthcoming).

16 Cf., for instance, the comprehensive list on <https://www.julianbreamguitar.com/works-written-for-julian-bream.html> (accessed 26 February 2024) that cites 61 individual works written for Bream. Whereas Bream's efforts throughout several decades had temporarily led to a heightened mutual attention of general concert audiences, the larger music scene, and the guitar community – even giving rise to the hope that eventually musicology too would follow this convergence –, recent times seem to have reinstalled a tendency towards a kind of pre-Breamian isolation of these groups. Marcelo Kayath in his essay 'Reflections On The Guitar' (published online in 2011 on <https://www.guitarsalon.com/blog/marcelo-kayath-reflections-on-the-guitar>, accessed 26 February 2024) offered some thought-provoking theses on this matter. In this regard, it is symptomatic that Grün's commendable texts of 2013/14 also only appeared in gazettes exclusively specialised in plucked music and, consequently, will mostly have been read by guitar players only – provided they, not at all self-evident, have any interest in Henze in the first place. This by no means heartening situation reveals ever more pressingly the desideratum of an historiography of guitar composition especially of the 20<sup>th</sup> century on a larger scale and in the centre of musicology, a project which has not yet been approached thoroughly, if at all.

It remains a point of ongoing debate if it was in fact Bream who in a lot of ways managed pitching in to tackle some of the tasks largely left unresolved by his looming predecessor, Spanish guitarist Andrés Segovia (1893–1987). Without any doubt, Segovia must be recognised for his great achievements of turning the classical guitar per se into a publicly estimated and widely accepted concert instrument in the earlier 20<sup>th</sup> century, for how he, as it has been put, ›carved out a place for the guitar in the mainstream concert world‹.<sup>17</sup> In addition to the actual ›concert world‹ it also was, with growing importance, the world of gramophone records that paved Segovia's way to, if one listens to the still existent congregation of his avid admirers, almost godlike fame. It is no wonder that Segovia iconography sometimes alludes to exactly this imagery, as Ill. 3 shows.

Obviously, Segovia by way of his pristine musicality, extraordinary technique, and a larger-than-life personality was able to positively bewitch his audiences with guitar sounds never heard before. Bream, too, vividly recounted his listening in awe to a recording of Segovia playing Francisco Tárrega's *Recuerdos de la Alhambra* as a London child during the Second World War, and that it was precisely this experience that made clear to him his from then unremovable ambition to become a professional classical guitarist.<sup>18</sup> While this may be in part retrospect fabrication, it nonetheless shows the utmost importance of the recording medium for Segovia's success. In the particular case of the guitar, it was music recording (and broadcast too) through which the inequality of the instrument's rather small voice, in comparison to its much more sonorous siblings – piano, cello, organ, violin or the orchestra altogether, let alone the popular music styles per se resting on amplification –, could be counterbalanced by virtue of the gramophone's volume control.

Next to concerts, recordings also helped immensely to publicise new compositions. And it is true that in matters of helping to create a contemporary repertoire for the guitar, Segovia was not at all idle either. In 1923, while staying in Paris, much admired by the first-class musical world of the inter-war years, he told the Mexican composer Manuel María Ponce (1882–1948) about his ›happiness at seeing that the most interesting composers of this old world are collaborating with my eagerness to revendicate the guitar‹, specifying, among others, Albert Roussel, Maurice Ravel, Egon Wellesz, and Arnold Schoenberg.<sup>19</sup> None of these men – with a slim but notable exception by Roussel –,<sup>20</sup> did in fact come to write for Segovia.

17 Allan Kozinn, ›Julian Bream, Maestro of Guitar and Lute, Dies at 87‹, in: *The New York Times*, 14 August 2020, <https://www.nytimes.com/2020/08/14/arts/music/julian-bream-dead.html>, accessed 26 February 2024. There has been a lot of debate on how true it is that these were Segovia's achievements alone. He was not the only internationally successful guitarist of his generation indeed, but he certainly was the by far most recognised and influential one.

18 In the DVD documentary *Julian Bream. My Life in Music*, directed by Paul Balmer, Avie Records 2006.

19 *The Segovia-Ponce Letters*, ed. Miguel Alcázar, transl. by Peter Segal, Columbus: Editions Orphée 1989, p. 1/3: ›Tengo ya una obra preciosa de Albert Roussel, promesa en vías de cumplirse de Ravel, y páginas felicisimas de Volmar Andreas, Suter, Schoenberg, Weles, Grovlez, Turina, Torroba, Falla, etc., etc.‹; ›I already have a small, beautiful work of Albert Roussel, the promise of others on the way by Ravel, and ›cheerful pages‹ from Volmar Andreas, Suter, Schoenberg, Weles, Grovlez, Turina, Torroba, Falla, etc., etc.‹

20 Roussel's *Segovia* Op. 29 was written in 1925 and indeed performed by its eponym. Darius Milhaud's *Segoviana* Op. 366, however, belongs to the pieces that were not.

And he, this is the main point, would not encourage them, either. With a little sigh one may agree with Segovia's biographer Angelo Gilardino:

›Certainly, if Ravel's promise had been fulfilled, if Albert Roussel had not stopped after the waltz titled *Segovia*, the destiny of the guitar's repertoire might have developed into a different direction.‹<sup>21</sup>

In his habitus and taste Segovia was a man of the 19<sup>th</sup> century through and through. He wished for tonally and formally clear, for emphatically conservative music in the best sense, like it was offered to him, e.g., by artists like Federico Moreno-Torroba (1891–1982). Furthermore, he did not look for composers to transfer *their* individual style, idiom or ›language‹ to his instrument, channelling, as it were, *their* artistic personalities through the guitar and, subsequently, through the player Segovia. He rather preferred those who would write how *he* demanded it from them and who would let him afterwards make changes and alterations at his will. It was this prerequisite that impeded the chance for a late encounter of Segovia and Schoenberg, in the course of two planned performances of the twelve-tone *Serenade* Op. 24 in Los Angeles and New York under Robert Craft's direction in 1951.<sup>22</sup> Craft noted:

›A letter from Andrés Segovia at 248 Central Park West saying that Egon Wellesz showed him the guitar part of Schoenberg's *Serenade* in Vienna in, he thinks, 1925 and that he, Segovia, said certain things would have to be modified. He adds that he »will be glad to work on it and play the part in my performance« if Schoenberg will accept »suggestions.« He won't.‹

As Craft correctly assumed, permission of this kind, if at all thinkable in a dodecaphonic context and from a composer personality like Schoenberg, was not granted before the composer's death, soon to follow in July.<sup>23</sup> The episode sheds a symptomatic light on Segovia's understanding of compositional integrity in relation to his own demands and needs. His remarkable self-esteem vis-a-vis music history can be assessed in a nutshell by regarding his famous transcription of J.S. Bach's *Chaconne* from BWV 1004, in which he seemingly had no scruples to add to Bach's original voice leading parallel fifths and octaves in bar 3, but he would flare up rigorously when the young guitarist Christopher Parkening in one of Segovia's classes dared to use a different fingering from the one given in the Maestro's edition.<sup>24</sup>

21 Angelo Gilardino, *Andrés Segovia. L'uomo, l'artista*, Milano: Curci 2012, p. 109: ›Certo, se la promessa di Ravel si fosse compiuta, se Albert Roussel non si fosse fermato dopo il valzer intitolato *Segovia*, le sorti del repertorio chitarristico avrebbero potuto incamminarsi in un'altra direzione.‹ Translation A.L.; unless stated otherwise, all following translations are mine.

22 Craft, *Stravinsky*, p. 51.

23 The guitar performance task eventually seems to have been taken over by Theodore Norman instead, who also played the part in Craft's recording of the *Serenade*; cf. Ulrich Krämer (ed.), Arnold Schönberg, *Kammermusik II. Teil 1: Serenade op. 24. Kritischer Bericht [...]* (Sämtliche Werke, VI, B, 23,1), Mainz: Schott and Vienna: UE 2014, p. 385. (Norman, incidentally, was the initiator of another very important solo guitar piece of the 20<sup>th</sup> century, Ernst Křenek's *Suite* Op. 164, written in 1957.)

24 See Johann Sebastian Bach, *Chaconne from Partita No. 2 for Violin solo, BWV 1004. Arranged for guitar by Andrés Segovia* (GA,

One composer he largely got to fulfil his requirements was Mario Castelnuovo-Tedesco,<sup>25</sup> another, with immense success, was Ponce, with whom Segovia positively set out to make the guitar catch up on missed out parts of music history in a very concrete fashion, having him write, one after the other, a *Sonata clásica* (1928), a *Sonata romántica* (1929), a large cycle of variations, the *Diferencias sobre la folia de España y fuga* (1930), and also a Baroque-ish *Suite in A* (1930) which the public for a long time was made to believe to be an original work by the 17<sup>th</sup> century lutenist and composer Silvius Leopold Weiss.

In spite of the dedicatee's ever becoming more obviously reluctant towards dealings with more recent, emphatically ›modern‹ developments in compositional history, ›contemporary composers were‹ – still – ›literally queueing up to write works for Segovia.‹<sup>26</sup> Many of the manuscripts offered to him, however, were left unperformed. The most famous and arguably most important among these is Frank Martin's *Quatre pièces brèves* of 1933, edited and published at Universal Edition by the Viennese guitarist Karl Scheit no earlier than 1959, but only made famous by Bream's recording of 1966;<sup>27</sup> the most tragic one is perhaps Polish/German émigré Ignace Strassfogel's *Prélude, Elegie und Rondo*.<sup>28</sup>

It was not least due to such shortfalls on Segovia's part that Bream made an intense and lifelong commissioning practise notably with emphatically ›modern‹ composers a crucial part of his own mission for the sake of his instrument:

---

141), Mainz: Schott 1934/1963, and Parkening's account of the event in the 2013 interview with Benjamin Verdery, published online as *Christopher Parkening on Andrés Segovia: Guitar Talks with Benjamin Verdery*, <https://youtu.be/pvqitrUbVNk?si=PKgk3Rna6Slo-evc1>, accessed 26 February 2024.

25 The understanding between Segovia and Castelnuovo-Tedesco is certainly an interesting one, as there are bound to have been several areas of potential conflict that both must have carefully circumnavigated in order to keep up their cooperation. Castelnuovo-Tedesco had been forced to leave Italy due to the Fascist ›Leggi Razziali‹ in 1939, emigrating to the USA. Segovia in turn, unlike other musicians as Pablo Casals, for instance, chose to live in Franco-led Spain after 1952. Ronald C. Powell's ›Segovia Remembered‹ (in: *Soundboard* 14 [1987], pp. 167–169, here p. 168), showcases a photograph of an ›audience‹ of Segovia with Franco from around 1960. In his correspondence with Ponce, Segovia reveals strong anti-Semitic tendencies at times, and told the Mexican, e.g., that his colleague Castelnuovo-Tedesco was in fact ›judío de raza aunque no tan perverso como los americanos‹ (›of the Jewish race though not as perverse as the Americans‹); Segovia's letter to Ponce, 8 July 1941, *The Segovia-Ponce Letters*, pp. 252 and 254.

26 Bream quoted in Palmer, *Julian Bream*, p. 50.

27 Cf. Jan J. de Kloe, ›Frank Martin y la guitarra (v2.0)‹, published at <https://www.digitalguitararchive.com/2022/03/frank-martin-y-la-guitarra-v2-0>, accessed 26 February 2024. There are various accounts of Segovia, who just like Martin was living in Geneva at the time, changing the side of the road when he saw the composer coming his way. Bream relates Martin himself having told him about it in his interview with Tom McKinney for the Radio Feature *Come Heavy Sleep*, July 2013, BBC Radio 3 (on the occasion of Bream's 80<sup>th</sup> birthday). In 1934, Martin prepared a piano as well as an orchestra version of his cycle, both entitled ›Guitare‹, the latter being first performed on 21 November 1934 in Geneva under Ernest Ansermet. Segovia could not be made more interested by this.

28 Strassfogel (1909–1994) had been a very successful pupil of Franz Schreker's in Berlin. Similar to Castelnuovo-Tedesco's fate, he left Germany in 1933 due to Nazi persecution of Jews. He found work with the New York Philharmonic Orchestra but ceased to compose until when he wrote his guitar triptych for Segovia around 1940, hoping to gain a foothold as a composer once again. Though the composer still in his late years spoke of a ›beautiful friendship‹ with Segovia, the Spaniard would not care enough for the composer's work. It was premiered no earlier than 1991 by the German guitarist Volker Höh. Cf. Kolja Lessing, *Ignace Strassfogel. Leben und Werk* (Verdrängte Musik, 24), Neumünster: von Bockel 2023, pp. 146–155, and the book by Strassfogel's son Ian Strassfogel, *Ignace Strassfogel. The Rediscovery of a Musical Wunderkind* (Jewish Miniatures, 257A), Leipzig: Hentrich & Hentrich 2020. A new critical edition of Strassfogel's triptych is much to be hoped for and as I was informed by Kolja Lessing it is currently underway.

›Some people, including I must confess myself, have been critical of Segovia for encouraging what are best rather conservative composers of the twentieth century to write for the guitar, with the result that for a long time the guitar repertoire has seemed a bit undistinguished. After all, all the pieces written for Segovia were composed way after Stravinsky's *The Rite of Spring* and the early atonal piano pieces by Schoenberg.<sup>29</sup>

However, Bream did not refute Segovia's essential accomplishments that he arrived at despite, or perhaps even because of his arguably limited musical taste:

›If the composers who wrote for Segovia had written very avant-garde music, the audience could have been disenchanted by the originality of the music and may have blamed the musical insufficiencies of the guitar or Segovia for that matter! In which case, the maestro's crusade for the guitar could have suffered a setback. So while Segovia may not have given to the younger generation of players a repertoire of great music, he's certainly given us a repertoire of *effective* music.<sup>30</sup>

Bream chose a different path though. (And it could well be said, this was only possible *because* of Segovia having laid a solid groundwork for the guitar before.) Having been made more aware of the capabilities of ›new music‹ via playing, for instance, the guitar part in the first London performance of Alban Berg's *Wozzeck* at the Royal Opera House in 1952 (with the 19-year-old marvelling at Erich Kleiber's conducting without the score),<sup>31</sup> he very much widened his gaze as a young man already and from quite early on in his career ceaselessly aimed for a ›significant renovation of the repertory‹.<sup>32</sup>

Having already been presented with what in the long run were to be less prominent solo works by Reginald Smith Brindle, Denis ApIvor, and Malcolm Arnold, the year before Hans Werner Henze's *Drei Tentos*, 1957, brought forth for Bream two pieces of particular importance, Roberto Gerhard's *Fantasia*,<sup>33</sup> and Lennox Berkeley's *Sonatina*, the latter still being a cornerstone of the repertoire.<sup>34</sup> But this was only the beginning: Bream kept commissioning and encouraging composers to write new guitar works for all his life, sometimes

29 Bream quoted in Palmer, *Julian Bream*, p. 52.

30 Bream quoted *ibid.*, p. 53; original italics.

31 So told by Bream in the BBC 3 radio feature *Come Heavy Sleep*.

32 Kozinn, ›Julian Bream‹.

33 On the emergence of the piece cf. Marco Ramelli, ›The Influence of the Spanish Civil War in Gerhard's Guitar Music‹, in: *Roberto Gerhard. Re-Appraising a Musical Visionary in Exile*, ed. Monty Adkins and Rachel E. Mann, Oxford: OUP 2022, pp. 203–215, here pp. 205–209.

34 See the interview with Bream on the *Sonatina* in *Lennox Berkeley and Friends. Writings, Letters and Interviews*, ed. Peter Dickinson, Woodbridge: Boydell Press 2012, pp. 225–229. Berkeley too, incidentally, had been one of the composers disregarded by Segovia: while studying with Nadia Boulanger in Paris from 1927 to 1932, Berkeley had composed *Quatre pièces pour la guitare* for the guitarist, deeply impressed by his stage performances that dazzled the French capital. Although he kept the score in his archives, Segovia never seems to have played this music which was published no earlier than 2002 by Angelo Gilardino and Luigi Biscaldi.

failing, for instance with György Ligeti, Paul Hindemith or Stravinsky,<sup>35</sup> but succeeding a great many times as well, with composers like Peter Racine Fricker, William Walton, Richard Rodney Bennett, Michael Tippett, Humphrey Searle, Peter Maxwell Davies or Tōru Takemitsu, and, most notably perhaps, with the completion of Benjamin Britten's *Nocturnal* Op. 70 in 1963. Only on rare occasions was Bream frightened off by particular works offered to him.<sup>36</sup> Also, after retiring from the podium himself, Bream held on to this line of his work by founding the Julian Bream Trust,<sup>37</sup> still managing through it, for instance, to have Harrison Birtwistle write his *Beyond the White Hand* in 2013,<sup>38</sup> or bringing forth *Catalan Peasant with Guitar* by Julian Anderson in 2015.<sup>39</sup> On both pieces there are vivid accounts of how they came along supported by the emeritus artist.<sup>40</sup> The last piece that was written in this way in Bream's lifetime was Edward Cowie's *Stream and Variations* of 2018/19.<sup>41</sup> Since then, the Trust have kept on commissioning new works, so far by Roxanna Panufnik, David Matthews and Leo Brouwer.<sup>42</sup>

## 2. ...not Henze!

While Hans Werner Henze did in fact think of the guitar as ›very complicated an instrument‹<sup>43</sup>, he was, unlike ›many composers‹ of past and present – the likes Mustonen may have thought of – not in the least afraid of writing for it, quite the contrary. Between 1950 and

35 There is a famous scene in Roman Kroitor and Wolf Koenig's 1966 documentary of Stravinsky where the composer, aged 84, before recording his *Symphony of Psalms* with the CBC Symphony Orchestra in Toronto is approached by Bream and offered a performance of John Dowland's *Lachrimae* pavan on the lute, trying unavailingly to get him interested. The film is currently available online: <https://www.nfb.ca/film/stravinsky>, accessed 26 February 2024. By that time, Bream had for some years been trying to catch Stravinsky's ear, as can be seen from a note of his, added to J. W. Wilson's (of Chester) letter to Stravinsky, 11 December 1958 (Collection Igor Stravinsky, Paul Sacher Foundation, Basle). Here, only two and a half weeks after the first performance of Henze's *Kammermusik 1958*, Bream wrote almost pleadingly: 'It is only because I am so anxious to meet you that I behave so presumptuously. I will return to your Hotel at 3 pm in the hope that you will be able to spare me just Five minutes.'

36 One of these was the second sonata of Henze's *Royal Winter Music* (see next paragraph), another Luciano Berio's *Sequenza XI*: As letters by Bream in the Collection Luciano Berio at Paul Sacher Foundation show, the guitarist had asked him on 24 April 1988 if he ›might consider writing a solo piece for the guitar‹, offering £ 2,500 as a commissioning fee while Berio had already begun work on his large solo composition. Bream was sent the piece after completion, but only replied on 30 July the following year, suggesting another player take over – who eventually was to be Eliot Fisk.

37 See <https://www.julianbreamtrust.org>, accessed 26 February 2024.

38 As Palmer (*Julian Bream*, p. 79) recounts, there had already been a Bream commission for a Birtwistle guitar solo piece in the early 1980s, not fulfilled then. The piece was premiered in December 2014 by Andrey Lebedev at St John's, Smith Square, London.

39 Premiered by Laura Snowden in November 2015 at Wigmore Hall, London.

40 See the video *Catalan Peasant With Guitar. Julian Anderson Interview*, on <https://youtu.be/lc4uyYNrbCY?si=wnHPzuWum9GnorRd>, accessed 26 February 2024, and Jonathan Leathwood, ›Bream, Birtwistle, and Beyond: The Genesis of a New Work‹, in: *Revista Vórtex* 8 (2020), v. 3, <https://doi.org/10.33871/23179937.2020.8.3.1.53>, as well as the remarks in Harrison Birtwistle, *Wild Tracks. A conversation diary with Fiona Maddocks*, London 2014, especially pp. 167–175.

41 It was premiered by Saki Kato at Wigmore Hall in November 2019, nine months before Bream's death.

42 See <https://www.julianbreamtrust.org/commissions>, accessed 26 February 2024.

43 So stated by Henze in the TV documentary *The Lively Arts – Julian Bream: A Life in the Country*, produced by Herbert Chappell, BBC, 1976, contained on DVD in *Julian Bream. The Complete RCA Album Collection*, Sony Music Entertainment 2013; the particular clip from the documentary with Henze and Bream working on *Royal Winter Music* in Bream's home *Broad Oak* in Semley, Wiltshire, in May 1976 is presently also available on YouTube: [https://youtu.be/4G-aWqfQu8Y?si=CZ20QnG\\_fk40zjK](https://youtu.be/4G-aWqfQu8Y?si=CZ20QnG_fk40zjK), accessed 26 February 2024.

1997, Henze had the guitar appear in no less than 57 of his compositions.<sup>44</sup> While many of them are ensemble works in which the guitar does not necessarily appear as crucial,<sup>45</sup> there are also compositions which highlight it very much, like *El Cimarrón* (1969/70) or *Carillon, Récitatif, Masque* (1974), and also larger-scored works like, for instance, his opera after W. H. Auden's and Chester Kallman's libretto *Elegy for young lovers* of 1961 or his ballet *Orpheus* of 1978, with considerable guitar parts. One of the most prominent specific guitar works surely is the concerto *Ode an eine Äolsharfe*, written for David Tanenbaum in 1985/86.<sup>46</sup>

In the light of his heightened interest in the instrument, it is no wonder that Henze should before too long become a protagonist of the evolving network of compositions today sometimes referred to as the ›Bream repertoire‹,<sup>47</sup> meaning the corpus of guitar compositions initiated by the Englishman. Obviously, the respective interests of the two men were, for some time at least, auspiciously aligned and Bream's demanding Henze to write for him must have come close to preaching to someone long before converted. Their cooperation starting in the late 1950s (which will be dealt with in more detail below) points towards a definitive telos: the monumental solo cycle formed by the two sonatas of the *Royal Winter Music* (printed in 1976 and 1983), altogether consisting of nine movements, each inspired by one or several Shakespearean characters, connected by a recurring ritornello, thus adding up to a performance length of a whole hour. Hardly ever before in the history of the instrument had there been a single composition capable of filling a whole evening,<sup>48</sup> let alone one of such expressive force and complexity.

It can hardly be denied that hereby Henze really offered Bream exactly what he had asked for initially: a sonata cycle which would be able to represent a 20<sup>th</sup> century guitar equivalent of what Ludwig van Beethoven's *Hammerklaviersonate* Op. 106 had meant for pianists in the 19<sup>th</sup> century.<sup>49</sup> Accordingly, Bream too, one might say, was just like Segovia aiming for filling in gaps in the history of guitar music. But whereas Segovia and ›his‹ composers tried to actually revive the musical soundscapes of the past, Bream and Henze were rather asking themselves: What would the *Hammerklaviersonate* mean, what would its guitarist correspondent have to sound like today?

The outcome was a cycle that in many respects matched Beethoven's longest and most ambitious sonata project well: in terms of length, of intricacy, of challenging the audience's

44 According to the database of contemporary guitar music *sheerpluck*, Henze's first work with guitar was *Le Tombeau d'Orphée*, which he withdrew, the last *Aristaeus* (see <https://www.sheerpluck.de/composer-1125-hans-werner-henze>, accessed 26 February 2024).

45 Cf. Lutz Glasenapp, *Die Gitarre als Ensemble- und Orchesterinstrument in der Neuen Musik – unter besonderer Berücksichtigung der Werke Hans Werner Henzes*, Regensburg: Bosse 1991.

46 Concerning this work cf. Peter Petersen, *Hans Werner Henze. Werke der Jahre 1984–93* (Kölner Schriften zur Neuen Musik, 4), Mainz: Schott 1995, pp. 233–266.

47 Thus happened e.g. by Tom Mckinney in *Come Heavy Sleep*.

48 An at least quantitatively comparable instance might perhaps be Castelnuovo-Tedesco's *24 Caprichos de Goya* Op. 195 of 1961.

49 This was mentioned on several occasions; cf., for instance, Hans Werner Henze, *Reiselieder mit böhmischen Quinten. Autobiographische Mitteilungen 1926–1995*, Frankfurt/M.: S. Fischer 1996, p. 422, and Bream's recollections, reported by Palmer (*Julian Bream*, p. 83): ›I remember saying that I wanted an important piece, something of the profound quality of Beethoven's *Hammer-Klavier Sonata*. It was half a joke really; I didn't expect him [Henze] to take it seriously.‹

span of attention to an utmost, and also, on the performing artist's side, with regard to greatest requirements in technical and musical interpretation. (It should not be forgotten that no more than a handful of 19<sup>th</sup> century pianists, among them Franz Liszt, Hans von Bülow and Clara Schumann, had dared to tackle Beethoven's Op. 106 in its entirety in public performance at all.) That this high benchmark, though, should at the same time result in a situation from where Henze and Bream parted ways is one of the most lamentable details in the history of guitar music in the 20<sup>th</sup> century. For Bream could not be made to complete the cycle. In particular, he seems to have been troubled by the final movement *Mad Lady Macbeth*,<sup>50</sup> he would never play *Royal Winter Music* as a whole and would also considerably delay the production of the first sonata's score.<sup>51</sup> The first performance of the second sonata as well as its edition was taken over by Reinbert Evers instead.<sup>52</sup>

That Henze, regardless of this change in personnel, still dedicated the second sonata to Bream, clearly speaks of the admiration he must have felt for »his« guitarist. There actually are hints that Henze found working with Bream a little tedious at times.<sup>53</sup> But it had nonetheless been their acquaintance that had Henze write some of the century's most important works for the instrument. It also made him phrase some of the most insightful (one might even dare say: beautiful) words ever written about the guitar, for the *Royal Winter Music I's* score's edition:

›Then began a collaboration with the instrumentalist [Bream] that went through various phases, from which I gained a more profound knowledge of the technicalities and of the sound-world of the guitar. I would even go so far as to say that this collaboration gave me a new concept of how to write for an instrument with a rich tradition. The guitar is a »knowing« or »knowledgeable« instrument, with many limitations but also many unexplored spaces and depths within these limits. It possesses a richness of sound capable of embracing everything one might find in a gigantic contemporary orchestra; but one has to start from silence in order to notice this: one has to pause, and completely exclude noise.‹<sup>54</sup>

50 Cf., for instance, Bream's remarks quoted in Palmer, *Julian Bream*, p. 83.

51 The emergence of *Royal Winter Music* has recently been researched thoroughly for the first time by Marco Minà for his new edition of the first sonata: ›Preface‹, in: Hans Werner Henze, *Royal Winter Music. First Sonata on Shakespearean Characters for guitar solo*, ed. from the manuscript by Marco Minà (Guitar Archive, 580), Mainz: Schott 2023, p. 3–5; unfortunately, in the narrow space of the sheet music edition, Minà apparently could not elaborate fully on the sources he considered. It remains to be hoped that this will happen someplace else.

52 It was issued by Schott in 1983; a renewed edition was prepared by Otto Tolonen, published *ibid.* in 2021.

53 There are interesting complementary assessments of the working phase at Bream's home in 1976, parts of which are shown in the documentary *A Life in the country*. Bream recalls (in Palmer, *Julian Bream*, p. 84): ›After I'd received the *Royal Winter Music*, for instance, I suggested that Hans come to stay for the weekend. We played table-tennis and badminton and croquet and God knows what, and I lent him my studio to work in. Not only had he re-written everything I needed for my piece, but in between the badminton, table-tennis and so on he knocked off a complete movement for a string quartet. That's absolutely incredible.‹ Henze wrote about the same meeting (in *Reiselieder*, pp. 434–435): ›There followed a week-end at Julian Bream's in Dorset [recte: Wiltshire]. There was work done on *Royal Winter Music*, slow, cumbersome, exhausting, and notes were made for the third movement of the 4<sup>th</sup> quartet.‹ (›Es folgte ein Wochenende bei Julian Bream in Dorset, es wurde an der *Royal Winter Music* gearbeitet, langsam umständlich, mühselig, und es wurden Notizen zum dritten Satz des 4. Quartetts gemacht.‹).

54 Hans Werner Henze, *Royal Winter Music. First Sonata on Shakespearean Characters for Guitar*, ed. Julian Bream (Guitar Archive, 467), Mainz: Schott 1976 (original translation).

### 3. Enter: the *Tentos*

As stated above, Henze, before even getting to know his temporary muse Bream, had already written for guitar on several occasions.<sup>55</sup> It may be concluded that his meeting the young English virtuoso in the 1950s was nothing less than a *kairos*, resulting in a fruitful coalition upheld for a considerable period of time, with most valuable consequences for the instrument's history. It is rather striking, though, that Henze had already written for guitar as a solo instrument ante Bream, namely in his music for Ernst Schnabel's (1913–1986) radio broadcast novel *Der sechste Gesang* in 1955.<sup>56</sup> When he actually started to write for Bream specifically, it was, as will be shown in more detail, this music still sitting in his drawer that he resorted to.

What became the first result of this new liaison in terms of solo guitar music was, despite moderate dimensions, certainly not of little importance in Henze's guitar output: the three solo movements of 1958, the *Drei Tentos* (›Three Tentos‹), stemming from the larger *Kammermusik* 1958, which involves the guitar in very large quantities. At the latest from its seminal recording on Bream's LP *20<sup>th</sup> Century Guitar* of 1966 onwards, the little solo cycle was viewed as positively ground-breaking and soon became canonical.<sup>57</sup> There, on the album, it was presented next to Smith Brindle's *El Polifemo de Oro*, Heitor Villa-Lobos' *Etudes* nos. 5 and 7, the first recording of Martin's *Quatre pièces brèves* and, foremost, the recording premiere of Britten's *Nocturnal*. It was this LP's tremendous success that would grant Bream, as he phrased it, future ›carte blanche‹<sup>58</sup> regarding his choice of repertoire with his record company RCA and it can still be viewed as one of the most influential recordings of classical guitar music ever.

Henze's *Drei Tentos* only play six and half of the LP's 45 minutes; one commentator of the 1962 Zurich live performance of the whole *Kammermusik* 1958 described them merely as ›drei polyphone[...] Sätzchen‹, ›three tiny polyphonic movements‹.<sup>59</sup> According to the music's dedicatee, Benjamin Britten, however, a four minutes piece may well get across as what feels like 20 minutes of music – not out of boredom but for density of its substance.<sup>60</sup> The substance of the *Tentos* too is decidedly dense, multi-layered as they are, mingled in a wide web of structures, semantics and ideas. As the liner notes of Bream's album made clear from the start, the pieces are extracted ›from ›Kammermusik 1958‹, they consequently carry with

55 After *Le Tombeau d'Orphée* he had also done so in the ensembles of *Das Ende einer Welt* (1953) and *Undine* (1957), as well as in *König Hirsch* (1956), which will be referred to below.

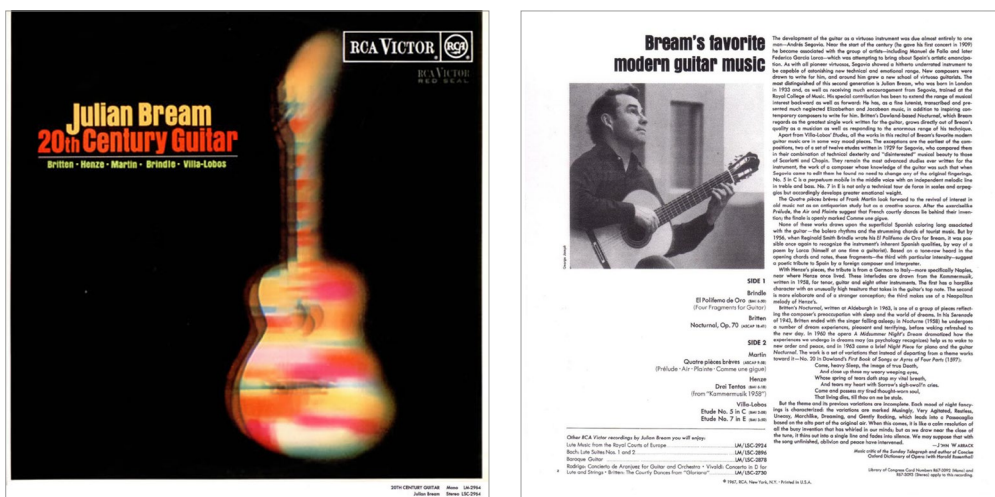
56 It has never been a secret that this music existed (cf., for instance, Hans Werner Henze, *Ein Werkverzeichnis 1946–1996*, Mainz: Schott 1996, p. 402.), even if Grün commences his paper in an attitude that makes them appear as a surprise (›Ein Gedankenstrich‹, part 1, pp. 140 and 143).

57 Cf. Taylor Jonathon Greene, *Julian Bream's 20th Century Guitar. An Album's Influence on the Modern Guitar Repertoire*, M.A. Thesis University of California Riverside 2011.

58 As Bream related in the DVD documentary *Julian Bream. My Life in Music*, directed by Paul Balmer, Avie Records 2006, RCA had initially been ›nervous‹ about the programming of *20<sup>th</sup> Century Guitar*, but ›when it was published, it sold like hot cakes‹, and Bream was granted ›thereafter carte blanche with my recording company‹.

59 uh, ›Hans Werner Henze-Konzert des ›Collegium Musicum Zürich‹, in: *Neue Zürcher Zeitung*, No. 5065, 17 December 1962, edition 3, pp. 1–2, here p. 1.

60 Britten allegedly said this to Bream after an Aldeburgh performance by the latter of Manuel de Falla's *Homenaje pour le tombeau de Debussy*, arguably the first emphatic 20<sup>th</sup> century composition for solo guitar. The anecdote is recounted by Bream in *My Life in Music*.



III. 4a and b: Cover and liner notes of Julian Bream's album *20<sup>th</sup> Century Guitar* (1966).

them a complex network, all the more complex as the *Kammermusik*, in which the *Tentos* are embedded (chapter II), in itself refers to a multitude of different strata in compositional construction (chapter IV) and diverging possible meanings (chapter III) as well as with a number of personal relations that directly or implicitly formed the shape of the work. Based on a comprehensive attempt to disentangle these multi-layered networks, this book will eventually ask (chapter V) how knowledge gained from this might influence an ›understanding‹ of Henze's music, whether it is indispensable to it, or even desirable at all.



## II Henze's *Drei Tentos* and the networks of *Kammermusik* 1958

### 1. A slow selling score and its canonical extracts

The first case of a guitar-involving work by Henze written for and with Bream in mind was a ›kammermusik ueber hoelderlin‹, a ›chamber music on Hölderlin‹, as Henze temporarily pondered to rename it,<sup>1</sup> meaning a large piece of vocal chamber music on a text by Friedrich Hölderlin, the late apocryphal hymn *In lieblicher Bläue*. The work contains not much less than 30 minutes of music for or with guitar which accounts for a good two thirds of its total length. Despite being the initial work of Bream's and Henze's artistic partnership, the *Kammermusik*, of which the *Drei Tentos* are a crucial component, must already be judged as a point of culmination in the history of 20<sup>th</sup> century guitar music.

In terms of public recognition, though, this has until quite recently mainly been registered with regard to the *Tentos*. In toto, the *Kammermusik* was not met with a lot of attention in the decades after its premiere. While Henze already in May 1958 expressed the wish ›that its [the *Kammermusik*'s] relevance will not only be perceived after several years,<sup>2</sup> his friend Franco Serpa, on the occasion of Henze's 80<sup>th</sup> birthday, still had to name it ›an inexplicably overlooked masterpiece‹ in 2006.<sup>3</sup> Only for about the past one and a half decades a growing interest in the whole composition can be witnessed, documented, for instance, by an increasing number of performances and no fewer than three complete recordings published since 2012, the year of the composer's death.<sup>4</sup> Musicological research too takes more notice of the work of late, judging it as one of the composer's ›key works from the late 1950s‹, which may show ›how Henze's engagement with traditions rejected by the contemporary avant-garde was sustained, enriched, counterpointed and inflected‹<sup>5</sup>, or, similarly, as a composition that can be regarded as ›a crucial work in Henze's development towards a completely personal style, averted from

1 See below, chapter VI.

2 Henze's letter to Heinz Schneider-Schott, 28 May 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle. The full German text of the letter is given in Appendix I.

3 Franco Serpa, ›Adonis' Bolero‹, in: *Hans Werner Henze. Komponist der Gegenwart*, ed. Michael Kerstan and Clemens Wolken, Leipzig: Henschel 2006, pp. 73–77, here p. 75: ›[...] unerklärlicherweise übersehene[s] Meisterwerk‹.

4 Schott Music (see <https://www.schott-music.com/de/kammermusik-1958-no152579.html>, accessed 26 February 2024) lists 16 performances of the work in the 47 years until 2005, but 43 already for the 18 years since. In more than a few of these events, it has been the Würzburg guitarist Jürgen Ruck promoting the *Kammermusik* in toto. Henze himself enthusiastically recalled a performance in June 2001 at the first performance's location (the NDR Hamburg, see below), with Markus Schäfer, tenor, and Ruck, guitar, as soloists (Hans Werner Henze, *L'Upupa. Nachtstücke aus dem Morgenland. Autobiographische Mitteilungen*, Munich: Propyläen 2003, pp. 70–71). Both also performed the *Kammermusik* on 23 March 2008, under Marcus Creed's direction, at the Salzburger Osterfestspiele. It was Ruck as well who recorded the piece most recently in 2017, alongside tenor Andrew Staples, the Sharoun Ensemble and Daniel Harding conducting, for the label Tudor. This CD was preceded by two WERGO recordings, one of 2012 with Jörg-Peter Mittmann conducting the Ensemble Horizonte, Ruck's former student Maximilian Mangold on guitar, and tenor Demens C. Löschmann, the other, not with solo strings but full string orchestra, has Peter Ruzicka conducting the NDR Symphony Orchestra with Peter Gijbbertsen, tenor, and, again, Jürgen Ruck in 2016.

5 Stephen Downes, *After Mahler: Britten, Weill, Henze and Romantic Redemption*, Cambridge: CUP 2013, p. 204.



III. 5: Hans Werner Henze on 7 June 1960 in Cologne, Schloss Brühl, at the opening of the international master classes of the State University of Music.

the avant-garde's mainstream.<sup>6</sup> These characterisations perhaps already hint at the reasons for the work's somewhat belated reception, which might be summarised under the arrival of a kind of »post-modern« relaxation that has reached large portions of the »new music« scene, in the meantime having embraced music like Arvo Pärt's, being at peace after all with the work of Wolfgang Rihm, having even witnessed an older Pierre Boulez recording Gustav Mahler's 8<sup>th</sup> *Symphony* for *Deutsche Grammophon*, not asking first and foremost – any more – whether a certain piece had ever been or still was part of an »avant-garde« in an emphatic sense. The early 21<sup>st</sup> century is obviously a better time to rediscover earlier pieces by Henze, too, which in their time may have been »averted from the avant-garde's mainstream« in one way or the other.

As mentioned, the three movements for solo guitar woven into in the *Kammermusik*, the *Drei Tentos*, were, by comparison to this delayed consideration on a larger scale, decades ahead of their compositional network. Officially unhinged from the whole as a separate cycle – granted, even intended by Henze – they were, at the latest from their formative recording on Bream's *20<sup>th</sup> Century Guitar* of 1967 onwards, viewed as ground-breaking works. Sceptical impulse may be quick to let one ask whether this might have been mainly due to the fact that guitarist beggars could never be choosers, or that guitarists always had a taste of their own anyway – or one might be prepared to think that the *Tentos* are simply compelling and convincing as good compositions: In any case, on their own they have been fixed in the canon of contemporary guitar music ever since, only slightly overshadowed by the *Royal Winter Music* from the late 1970s on. David Tanenbaum, always a champion of the more austere repertoire as a player, in his survey of 20<sup>th</sup> century guitar composition had no reservations to call the *Tentos* some of the »most effervescent music ever written for the instrument«.<sup>7</sup> In a similar vein, Henze himself stated, with a pinch of salt surely, but not without an ounce of truth, the *Tentos* to be part of the »repertoire of every guitarist who deems himself worthy of that professional designation«.<sup>8</sup>

## 2. Modular needs and virtues

### Music for a publisher

Though viable as a separate cycle, the *Tentos* are also an important pillar in the architecture of *Kammermusik* 1958 – and it will be a question pondered later in this book, as to what extent this fact constitutes their identity. They are one of the four three-movement modules that generate the entire structural network of the piece (see Fig. 1), the exact half of which consists of instrumental, the other of vocal movements following Hölderlin's poetry, sung by a solo tenor.<sup>9</sup> Concerning vocal accompaniment, there are three instances of the duo pairing of voice

6 Peter Petersen, *Hans Werner Henze. Ein Handbuch*, Munich: etk 2022, p. 67: »[...] ein Schlüsselwerk in Henzes Entwicklung hin zu einem ganz persönlichen, dem Mainstream der Avantgarde abgewandten Stil«.

7 David Tanenbaum, »Perspectives on the Classical Guitar in the Twentieth Century«, in: *The Cambridge Companion to the Guitar*, ed. Victor Anand Coelho, Cambridge: CUP 2003, pp. 182–206, here p. 194.

8 Henze, *Reiselieder*, p. 194: »[...] im Repertoire fast jedes Gitarristen, der sich dieser Berufsbezeichnung für wert hält«.

9 To my knowledge, there has not yet been an attempt of a separate, though interwoven performance of all the non-vocal movements, meaning the *Fantasie* (see below) and the *Tentos* only.

and guitar – a »Lieder« constellation, if you will – but also a triad of movements in which the singer faces the whole ensemble of instruments (apart from the guitar those are clarinet, horn, bassoon, string quartet and double bass). The fourth triplet are instrumental octet movements excluding the guitar.

octet	tenor and guitar	guitar solo	complete ensemble
I. <i>Prefazione</i>			
	II. <i>In lieblicher Bläue</i>		
		III. <i>Tento I</i>	
			IV. <i>Innen aus Verschiedenem entsteht</i>
		V. <i>Tento II</i>	
			VI. <i>Gibt es auf Erden</i>
VII. <i>Sonata</i>			
	VIII. <i>Möcht ich ein Komet sein?</i>		
IX. <i>Cadenza</i>			
	X. <i>Wenn einer in den Spiegel siehet</i>		
		XI. <i>Tento III</i>	
			XII. <i>Wie Bäche reißt das Ende von Etwas mich dahin</i>

Fig. 1: Henze, *Kammermusik 1958*, overall structure.

On 28 May 1958 Henze characterised this resourceful modular layout in a letter to his publisher, here to Heinz Schneider-Schott, already implying the possibility of taking singular modules out of it and putting them on the market one by one:

›The work can be played in its entirety under the title »kammermusik 1958« [...] but it contains 4 independent worklets [›werkchen‹] that can be played separately and which also come under a different title.«<sup>10</sup>

<sup>10</sup> Henze to Schneider-Schott, 28 May 1958: ›das werk kann in der gesamtheit unter dem titel »kammermusik 1958« gespielt werden [...] aber es enthaelt 4 selbststaendige werkchen, die sich getrennt spielen lassen und die auch unter einem anderen titel kommen.‹

Henze then specified the envisaged extractions as follows:

- ›a.) Drei Tentos fuer Gitarre (oder Harfe)
- b.) Drei Fragmente Hoelderlin [sic] fuer hohe Stimme und Git. (oder Harfe)
- c.) Musik fuer clar. horn fagott und streichquintett
- d.) Drei Hoelderlin-Gesaenge fuer Tenor und 9 Instrumente<sup>11</sup>

As is well known, options ›a)‹ and ›b)‹ were issued as a pair by Schott in a striking landscape format edition in 1960 under the title *Drei Fragmente nach Hölderlin für Singstimme und Gitarre/ Drei Tentos für Gitarre allein/ aus »Kammermusik 1958«/ Eingerichtet von Julian Bream* [Three Hölderlin Fragments for voice and guitar/ Three Tentos for solo guitar/ from »Kammermusik 1958«/ arranged by Julian Bream]. Option ›c)‹, encompassing the three octet movements *Prefazione*, *Sonata*, and *Cadenza* without guitar was complemented by an *Adagio* written in 1963 for Josef Rufer's 60<sup>th</sup> birthday and when issued in a separate score in 1969 called *Quattro Fantasie*. (The *Adagio* was also added as a XIII<sup>th</sup> movement to the whole *Kammermusik* subsequently, thus of course obscuring the original symmetry of the modular layout.)

Surely, Henze was trying to make this idea of a composition in the shape of a modular composite not least economically palatable to Schott. But the partitioning must be and can probably be best understood as an attempt of Henze's to kill a whole flock of birds with one stone – birds of various commitments encircling him at the time of which satisfying his publisher was just one among many. The octet movements, for instance, refer to a demand for a composition by Henze from the Berlin Philharmonic's octet (later called Scharoun Ensemble). They, of course, would have had no use for a guitar part, so this otherwise central instrument is not included in those three original movements. Everywhere else it is. From the viewpoint of a whole performance of course, the temporal exclusion of the guitar makes sense in several ways apart from the Berlin commission: On the one hand, it gives the guitarist the occasion to revive in some rare places (just as the tenor can during the six instrumental movements), on the other hand it offers the remaining instrumentalists a few rare chances to strike up due to not having to care for their – recalling Berlioz – rather low-voiced plucking colleague. So again, by giving the guitar a *tacet* here, several goals are achieved. Otherwise, however, Henze emphatically pulled up the guitar scoring of his project for means of self-advertisement when he assured Schneider-Schott: ›with the guitar music, I am also complying with a long-held wish of Willy Strecker's',<sup>12</sup> that is of Henze's great early patron, the brother of Schneider-Schott's father-in-law Ludwig, the three of them having formed the senior management of Schott at the time up to Willy Strecker's very recent death on 1 March 1958. Henze's piece, so he would have it seem, in some ways fulfils a legacy of the deceased.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid.: ›mit der gitarrenmusik realisiere ich auch einen langgehegten wunsch von willy strecker.‹

Although the guitar (in terms of, as will be shown, personal relations and of its innate aesthetics too) sits at the centre of the whole project, the cited list from the letter also shows Henze as a pragmatist from the very start: It is remarkable that as early as May 1958 Henze intended, and without being in any way advised by Schott accordingly, to authorise the guitar in any movement of the *Kammermusik* to be supplanted by a harp (see Ill. 6a).

<p>Besetzung</p> <p>Tenor</p> <p><b>Gitarre oder Harfe</b> Gitarren-Soli eingerichtet von Julian Bream</p> <p><b>Klarinette in B</b></p> <p><b>Horn in F</b></p> <p><b>Fagott</b></p> <p><b>Streicher</b> ad lib. auch chorisch</p> <p>Aufführungsdauer ca. 40 Min.</p>	<p><b>Besetzung</b></p> <p>Tenor</p> <p>Gitarre (eingrichtet von Julian Bream)</p> <p>Klarinette in B</p> <p>Horn in F</p> <p>Fagott</p> <p>Streicher (ad lib. auch chorisch)</p> <p>Aufführungsdauer: ca. 40 Min.</p>
---	--

Ill. 6a and b: Henze, *Kammermusik* 1958, scoring indications, in an earlier (post 1963) run of the study score (left) and in the recent study score edition (right).

It is undeniable that the total number of guitar players around 1960 who could have been considered as candidates for performing Henze's *Kammermusik* was not very large.<sup>13</sup> Erich Ferstl, the guitarist of Henze's own 1965 LP recording, confessed for himself: 'The part is very difficult. It took me weeks to find fingerings and more weeks to get the music to sound.' It is down to this, surely, and with the intention to heighten the potential number of future performances, that Henze explicitly permitted a harp filling in for the guitar. He did not have this option printed in the separate edition of the *Tentos* and *Hölderlin Fragmente* though, which accordingly transfers the two-staff harp-friendly notation of the full score<sup>14</sup> to a guitar-typical single staff. As is suggested by the sketches (see Ill. 7) and the fair copy (see below) of his music for *Der sechste Gesang*, Henze, it seems, either used to develop his guitar music at the piano, or at least thought of it piano-wise initially, and accordingly set it down in two-staff notation with the usual loco g3- and f4-clefs.<sup>15</sup>

13 Erich Ferstl, 'Der Gitarrenpart in Henze's »Kammermusik 1958«, liner notes for the LP Hans Werner Henze, *Kammermusik* 1958, Philharmonisches Oktett Berlin, Loren Driscoll, Erich Ferstl, WERGO 1965: 'Der Part ist sehr schwer. Ich brauchte Wochen, um Fingersätze zu finden, und weitere Wochen, um die Musik zum Klingen zu bringen.'

14 However, it was in a more guitar oriented »ottava basso« notation that the part appeared (and still does) in the full score. A harp player would have to play an octave lower than the written music in order to exactly supplant the guitar.

15 This, amongst other issues, gave the original performer Anton Stingl quite a hard time in his brief preparation for the recording, as is visible from his letter to Gert Westphal, the broadcast producer, on 25 November 1955: 'I will see to get everything out of the part what I can. It is a pity that Mr Henze did not write the part in common guitar notation.' (Ich werde bestrebt sein, aus der Stimme herauszuholen, was herauszuholen ist. Schade, dass Herr Henze die Stimme nicht in der übl. Gitarrennotation geschrieben hat. Historical Archive SWR, cited after Grün, »Ein Gedankenstrich«, part 2, p. 191).

The image displays a page of handwritten musical sketches on aged paper. The sketches are organized into several systems, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Key annotations include:

- Top system:** Labeled "xxxvii" above the staff. The first staff has a "cadenza" marking. The second staff has a "5." marking.
- Second system:** Labeled "xxxviii" above the staff.
- Third system:** Labeled "xxxix" above the staff.
- Fourth system:** Labeled "xxxx" above the staff. Below the staves, there is a handwritten note: "4. und 5. Gesang".
- Fifth system:** Labeled "xxxxx" above the staff. Below the staves, there is a handwritten note: "13. Gesang".

The sketches are written in dark ink and show signs of being preliminary or working drafts, with some corrections and additional markings visible.

III. 7: Henze, music for *Der sechste Gesang*, sketches [p. 7].

He did keep the harp-option up, however, in earlier runs of the printed full score, accepting it in the course of complete performances of the *Kammermusik*. The indication ›Gitarre oder Harfe‹ (in the score's instruments synopsis on p. v) was still in place well after 1963 and the *Adagio*'s addition. It has vanished, however, in the newly set front matter of the study score available in the more recent Schott-series ›Music of Our Time‹ (Ill. 6b). Perhaps it had clearly become superfluous. I seriously doubt that this scoring option ever played any role in the performance history of the work; in fact, I have not read or heard of any actual performances employing a harp.

It is remarkable though that Henze introduced this allowance at all. By comparison, no such option was introduced three years before by Pierre Boulez for the performance of his *Le Marteau sans maître*, in spite of the ordeal of its premiere being heavily postponed, amongst other reasons because of the difficulty to find a suitable guitarist (who would eventually turn out to be Anton Stingl – more of this below).<sup>16</sup> Henze had attended the hard-won Baden-Baden first performance of Boulez's piece in 1955 and will surely have known of the difficulties in its preparation. Perhaps it was not least this knowledge that made him – despite himself having Julian Bream at hand initially – plan ahead for future alternative ensembles.

It can be added briefly, that at the time in question, May 1958, Henze had still envisaged one more separate extraction, potentially attractive to the publisher, namely option ›d)‹, one more separate cycle of three movements, in this case of orchestral songs which would have included the guitar next to the octet. This, though, was neither further mentioned nor realised.

### Music for a broadcaster

*Kammermusik 1958* is not just a loose assembly of four modules but also a complete 12-movement work, next to other criteria held together by Hölderlin's poem brought to music. With the work in toto, Henze was aiming to comply, and rather urgently, with a procrastinated commission by the Norddeutscher Rundfunk (NDR, ›Northern German Broadcasting‹) who demanded a larger work for their series ›das neue werk‹. The series is in some ways a northern German counterpart to southern ›new music‹ initiatives as the Munich ›Musica Viva‹ or the ›Donaueschinger Musiktage‹; it was founded in 1951 and is still in existence.<sup>17</sup> The first performance of said Henze commission had originally been scheduled for as early as autumn 1957 and the composer had already received a down payment for the, by then, not further specified piece in the spring of 1956.<sup>18</sup> Obviously, he was rather free in his choices with regard to its shape and form.

16 Cf. Anne-Sylvie Barthel-Calvet, ›Les péripéties de la création du Marteau sans maître de Pierre Boulez‹, in: *Créer, jouer, transmettre la musique de la troisième République à nos jours. Pour Myriam Chimènes*, ed. Anne Piéjus, Paris: Centre de documentation Claude Debussy 2019, pp. 115–129.

17 Earlier Henze-works commissioned for the series were *Ein Landarzt* (1951) and the *Sinfonische Etüden* (1956); cf. Jutta Kellersmann, ›Kammermusik 1958 und Henzes Position im »neuen Werk« Hamburg‹, in: *Hans Werner Henze. Die Vorträge des internationalen Henze-Symposiums am Musikwissenschaftlichen Institut der Universität Hamburg 28. bis 30. Juni 2001*, ed. Peter Petersen (Hamburger Jahrbuch für Musikwissenschaft, 20), Frankfurt/M.: Lang 2003, pp. 139–154.

18 Ibid., p. 146.

By spring 1958, Henze's composing hand was already somewhat forced by the NDR waiting with growing impatience for his work. Furthermore, financial hardships were becoming more pressing too, as can be learned from a letter to Ingeborg Bachmann of 18 April:

›the main incubus is that Giulio [di Majo] might become aware that I became penniless again as fast as that, and that would result in a terrible strindberg because I did not follow his demands to be thrifter. [...] I shall start right away with the Hölderlin cantata, and there will again be something in it for that, at the end of May, I think.‹<sup>19</sup>

It is in the same letter that Henze outright requested that Bachmann should lend him some money until the NDR would have paid him.<sup>20</sup> One may conclude, accordingly, that Henze was under some restraint to start *and* finish his whole *Kammermusik* project in merely a few weeks and he seems to have managed to do so. At least, the score's fair copy autograph hosted at the Paul Sacher Foundation, is signed with the finishing date ›Napoli, 22 Maggio 1958‹ (see III. 8). As will be discussed below, this specification need hardly be doubted. The score apparently served as the engraver's model at Schott, as the printed edition adopted the same signature at the end.

The self-set temporal deadline was further reinforced by a personal wish Henze had told Bachmann about on 17 April: ›in June, and I do not want to desist from this whatsoever, I would like to go to Greece with Klaus Geitel, Blacky [Horst Schwarz, Geitel's partner] and Giulio (in Geitel's car).‹<sup>21</sup> Not finishing the NDR piece in time before this could have been an unbearable threat to the vacation scheme, it seems. The interplay of dates, travels, composing and Greek experiences will be returned to shortly.

### Music for a guitarist

As witnessed in the case of the octet movements, the demands of the sundry ›werkchen‹ in terms of compositional content, and especially with regard to a particular scoring as well, were suggested, if not dictated, by wishes of several of Henze's partners besides the NDR's requirements. While by creating a *composition*, in the strict sense of the word, of separate modules, he planned to provide for several of his personal networks in one sweep, and one of them was of particular importance with regard to the piece's final layout. One of the first decisions in

19 Henze's letter to Ingeborg Bachmann, 18 April 1958: *Ingeborg Bachmann und Hans Werner Henze: Briefe einer Freundschaft*, ed. Hans Höller, Munich/Zurich: Piper 2004, pp. 196–197: ›der haupt-incubus ist, dass giulio es merken könnte, dass ich so schnell wieder pennyless [sic] geworden bin, und das gäbe einen furchtbaren strindberg, denn ich habe seinen mahnungen, sparsam zu sein, nicht folge geleistet. [...] ich fange nun auch gleich mit der hölderlin-kantate an und das gibt auch schon wieder was, ende mai, denke ich.‹

20 Ibid., p. 197: ›so there I thought, as I cannot think of anything better, I could quickly tap you, which is very embarrassing for me, but anyway it is just temporary and will remain within the family. Could you perhaps do it, darling little one? About 30 000 [Italian lira] should suffice.‹ (originally: ›da dachte ich nun, weil ich nichts besseres weiss, Dich schnell mal anzupumpen, was mir sehr peinlich ist, aber es ist ja nur vorübergehend und bleibt auch in der familie. könntest Du es vielleicht tun, liebe kleine? ca. 30 000 würden genügen.‹)

21 Bachmann/Henze, *Briefe einer Freundschaft*, p. 193: ›im juni, und davon möchte ich keinesfalls ablassen, möchte ich mit klaus geitel, blacky [...] und giulio nach griechenland (in geitel's auto)‹.

The image shows a handwritten musical score for *Kammermusik 1958*, specifically the end of the composer's fair copy autograph. The score is written on aged, yellowed paper. It features multiple staves for various instruments: Clarinet (clar), Cello (cello), Bass (b), Clarinet (clar), Cello (cello), Bass (b), Violin I (v.1), Violin II (v.2), Viola (va), Violoncello (vc), and Double Bass (cb). The tempo is marked 'Tranquillo' and the time signature is 20. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'ppp'. There are also handwritten annotations in red ink, including '1-26' and '1-27'. The score concludes with the word 'FINE' and a page number '-39-'. On the right margin, there are handwritten notes: '1-26', '1-27', '1-28', '1-29', '1-30', '1-31', '1-32', '1-33', '1-34', '1-35', '1-36', '1-37', '1-38', '1-39', '1-40', '1-41', '1-42', '1-43', '1-44', '1-45', '1-46', '1-47', '1-48', '1-49', '1-50', '1-51', '1-52', '1-53', '1-54', '1-55', '1-56', '1-57', '1-58', '1-59', '1-60', '1-61', '1-62', '1-63', '1-64', '1-65', '1-66', '1-67', '1-68', '1-69', '1-70', '1-71', '1-72', '1-73', '1-74', '1-75', '1-76', '1-77', '1-78', '1-79', '1-80', '1-81', '1-82', '1-83', '1-84', '1-85', '1-86', '1-87', '1-88', '1-89', '1-90', '1-91', '1-92', '1-93', '1-94', '1-95', '1-96', '1-97', '1-98', '1-99', '1-100'.

III. 8: *Kammermusik 1958*, end of the composer's fair copy autograph.

planning *Kammermusik 1958* in greater detail must certainly have been: to write music with, and music for guitar. In his autobiography, Henze described the scheme like this:

›The guitar had started to fascinate me long ago, being an instrument that evolved from folklore and the beginnings of music up to highest *sophistication*. It was supposed to serve an important purpose in this piece [*Kammermusik 1958*] and accompany the poem's more intimate, monological parts.<sup>22</sup>

This decision was directly connected to a particular, more recent personal acquaintance of Henze's: ›With regard to the emergence of *Kammermusik 1958*‹, he recalled in 1986, ›the thing was that Julian Bream demanded music from me‹.<sup>23</sup> If Bream's memory of 2014 is accurate, he and Henze had already briefly met by 1958, on Ischia in the mid-50s, through their mutual friend William Walton.<sup>24</sup> Asking any composer he was newly introduced to for fresh guitar works is well in keeping with Bream's career as an avid hunter for repertoire, as described above (chapter I). It is uncertain, though, how insistent the young twenty-something and not yet overly famous Bream could have been at that point in urging, possibly even ›bullying‹<sup>25</sup> an already quite successful German composer seven years his senior into writing for him.

Considering the pressing NDR commission, Henze obviously could well have gone a different path with his *Kammermusik*, but it seems that the guitar scheme had taken hold of him at some point. How much this was down to Bream's personal activity remains uncertain. It is well possible that another important if not in fact the main incentive was not so much Bream's being overly adamant then, but rather Henze's still having guitar music up his sleeve, waiting to be recycled and published: his solo guitar music for Ernst Schnabel's radio novel *Der sechste Gesang*, written in 1955 and broadcast in '55/'56<sup>26</sup> – music he had already partly adopted before in 1956, in the *Neapolitanische Lieder* and the ballet *Maratona*, as

22 Henze, *Reiselieder*, p. 187: ›Die Gitarre, die längst angefangen hatte, mich zu faszinieren, als ein aus dem Volke und den Anfängen der Musik in die höchste *sophistication* hinaufentwickeltes Instrument, sollte in diesem Stück eine wichtige Funktion bekommen und die intimeren, monologischen Teile der Dichtung begleiten.‹

23 Hans Gerd Brill, *Die Gitarre in der Musik des XX. Jahrhunderts*, Cologne: Gitarre & Laute 1994, p. 81, after the author's interview with Henze in 1986: ›Was die Entstehung der Kammermusik 1958 betrifft, war es so, daß Julian Bream gerne Musik von mir wollte. Gleichzeitig äußerten allerdings Peter Pears und das Oktett der Berliner Philharmoniker denselben Wunsch. Wie sollte ich alle diese Wünsche, die ja mit meinen eigenen Vorstellungen in Einklang gebracht werden mußten, erfüllen?‹

24 Thérèse Wassily Saba, ›Catching Up with Julian Bream: The Legendary Master Looks Back‹, in: *Classical Guitar* 33 (2014), v. 4, pp. 11–19; cited after the online version at: <https://classicalguitarmagazine.com/catching-up-with-julian-bream-the-legendary-master-looks-back/>, accessed 26 February 2024. Although she does not speak of a direct meeting of both men, Bream and Henze are mentioned as frequent visitors to the Waltons' Ischia residence in Susanna Walton's *William Walton. Behind the Façade*, Oxford: OUP 1988.

25 This is how Richard Rodney Bennett would light-heartedly describe Bream's later commissioning practice from his own experience; so stated in an interview with Bennett for *Bream. My Life in Music*; cf. also Jim Tosone, *Classical Guitarists. Conversations*, Jefferson, N.C.: McFarland 2000, p. 74. Bennett was three years Bream's junior and, unlike Henze's, his career started only a good time after the guitarist's first major successes.

26 The work, text and music, was broadcast in three parts on 28 and 30 December 1955 and 1 January 1956 by the NDR and on 4, 5, and 6 January 1956 by the SWR [Southwest Broadcasting] (cf. Grün, ›Ein Gedankenstrich‹, part 1, p. 144). I was kindly provided with a recording of these broadcasts by SWR Media Services Baden-Baden for my thesis in 2008. The genesis of Henze's guitar music for Schnabel has been exemplarily depicted by Grün, ›Ein Gedankenstrich‹.



III. 9: Anton Stingl in 1959.

Henze frankly states in his autobiography.<sup>27</sup> For the radio music, which had been severely shortened by a good 75% in the final broadcast version,<sup>28</sup> Henze had worked with the Freiburg guitarist Anton Stingl (1908–2000), the very same player who after a postponement of one year (due to, amongst other issues, lack of a capable guitarist) had eventually made possible the 1955 first performance of Boulez' *Le Marteau sans maître*.<sup>29</sup>

Having this earlier music as a starting point in a nearby drawer must have seemed a major advantage to Henze in a phase in which he intended to write the whole *Kammermusik* in just a couple of weeks. It would have saved him precious time. The scheme to group the urgent project around the guitar, however, was not at all a banal one around 1960 but quite extraordinary and very much in need of explanation to a wider public, apparently. Hence, the composer had Ferstl, the guitarist in charge then, write liner notes for the 1965 recording of the piece. In those, Ferstl lashed out in plainest language against his fellow instrumentalists, describing the contemporary state of guitar playing in general:

›The players of this universal instrument [the guitar] are unrhythmical by the majority, they cannot accompany, cannot play after the baton, they have an abysmal taste and are limited by blatant prejudices. I repeat: by the majority (about 95 percent). [...] An ideal instrument lies neglected, deserted by musicians and composers.‹<sup>30</sup>

This may be an overly harsh assessment, furthermore one spoken from a German perspective of the early 1960s. Yet there certainly is more than a grain of truth in it – and it was just those conditions of a comparable underdevelopment that Bream was working against. Knowing about the English guitarist's always being on the go when it came to cooperating directly with composers writing for him, one might be led to assume that he had also been deeply involved with Henze when the latter was putting down this new work of 1958 heavily relying on Bream's instrument. Ferstl seems to have been told something like this by Henze himself when he conveyed:

›In working out and arranging the guitar part the composer let himself be advised by an expert, by Julian Bream. With this, he escaped the danger of letting his fantasy be jammed by difficulty in orientation. Through this, Henze enabled the part to be audible and playable – two results which are by no means a standard rule in modern music.‹<sup>31</sup>

27 Henze, *Reiselieder*, p. 194; see below for details.

28 Cf. for details Grün, »Ein Gedankenstrich«, passim.

29 Cf. Barthel-Calvet, »Les peripeties«.

30 Ferstl, »Der Gitarrenpart«: »Die Spieler dieses universalen Instruments [der Gitarre] sind in der Mehrzahl unrhythmisch, können nicht begleiten, können nicht nach dem Taktstock spielen, haben einen miserablen Geschmack und sind durch himmelschreiende Vorurteile beschränkt. Ich wiederhole: In der Mehrzahl (etwa zu 95 Prozent). [...] Ein ideales Instrument liegt brach, verlassen von den Musikern und von den Komponisten.«

31 Ibid.: »Weiterhin ließ sich der Komponist bei der Ausarbeitung und Einrichtung des Gitarrenparts von einem Fachmann beraten, von Julian Bream. Er vermied so die Gefahr, seine Phantasie mit Orientierungsschwierigkeiten zu blockieren. [...] [Dadurch] ermöglichte Henze, daß der Part hörbar und spielbar ist – zwei Ergebnisse, die innerhalb der modernen Musik keineswegs die Regel sind.«

Nor are they, one might add, in any *guitar* music in general.

A Bream-involving scenario seems to be confirmed too by the older runs of the printed score of *Kammermusik 1958* in which the instrument synopsis reads ›guitar solos arranged by Julian Bream‹ (›Gitarren-Soli eingerichtet von Julian Bream‹), having him responsible at least for the *Tentos*, albeit not the entire guitar part. In more recent runs of the score this was even changed into ›guitar (arranged by Julian Bream)‹ (›Gitarre [eingerichtet von Julian Bream]‹), referring to an editing of Bream's of the *complete* guitar part (see again Ill.s 6a and b). This at least, to get a little ahead of the following account, seems to be an exaggeration, if not a blatant misinformation.

According to a more detailed study of the existing and available sources there must in fact be put a large question mark over the extent of Bream's direct involvement with the emergence of the *Kammermusik* and of the *Tentos* as well. The sources rather suggest Henze's largely coping without Bream's direct advice at least for the most part of the compositional process.

In theory, seven time intervals in which Bream might have gotten involved with Henze's guitar writing for *Kammermusik 1958* can be distinguished:

1. before Henze's manifestly starting the whole work in late April 1958,
2. before Henze's finishing the fair copy score (as the manuscript has it, on 22 May) and presumably sending it off to Schott shortly afterwards,
3. during Henze's subsequent absence from Naples due to his Greece trip, and/or after Henze's return from Greece, around 20 June, when Henze must have been proofreading several drafts of the engraved score he had received from Mainz in the meantime,
4. after himself – Bream – having received the guitar part, copied, cut and pasted from the (probably finalised) printed score, presumably after c. 10 August, up to leaving for his American tour before 8 October,
5. during and/or after his American tour which lasted until 7 November,
6. between his return from America and the rehearsals and subsequent first performance of *Kammermusik 1958* in Hamburg, 22 to 26 November,
7. after the first performance on 26 November, up to the publication of the *Tentos*' and *Hölderlin Fragmente*'s separate edition in 1960.

Concerning option 1, before late April 1958, this is an unlikely scenario. From the earlier 1950s there are no indications of Henze and Bream working together, let alone on anything more substantial, neither are there any traces of the typical ›tutoring‹ for Henze, which Bream used to offer ›his‹ composers in many other cases, which would have intended to help Henze to a more comprehensive idea of the instrument's possibilities and limits. (One might question whether this was at all necessary.) It would have been possible for Henze, perhaps even with the author proposing it, to have consulted Bream's article, initiated by William Glock, ›How to Write for

the Guitar, published in 1957.<sup>32</sup> But this is mere conjecture.<sup>33</sup> Instead, it was no earlier than 1975, in the forefront of *Royal Winter Music*, that Bream eventually supplied Henze not only with scores of, to his mind, other exemplary guitar solo works (music by Villa-Lobos and Britten's *Nocturnal*) as potential points of orientation in guitar composition, but also with a copy of his illustrious fretboard chart,<sup>34</sup> pointing out to a non-guitarist the possibilities of a player's left hand. On 18 October 1975, Bream wrote:

›My dear Hans,

When I was in New York recently, I arranged to have a little parcel sent to you – it comprises of two scores that you may find interesting for technical reasons, because both the Britten + Villa Lobos pieces contain typical Guitar figurations that are worked out and developed to a full potentiality. The other ›piece‹ is a diagram score of all the notes on the guitar with some indication of the left hand's possibilities particularly regarding the stretch or span of the fingers on the fingerboard. [...]<sup>35</sup>

Nothing of this sort had been offered to Henze, obviously, by 1958.<sup>36</sup> One reason for this, as will be seen below, might be that the forerunner music for *Der sechste Gesang* had already proved nicely suitable in the hands of another professional guitarist in 1955, so Henze perhaps did not feel an all too urgent need of guidance in a situation in which he was going to have to write a lot of music, and guitar music too, in a very short period of time.

Concerning option 2, late April to late May: This is a possibility not to be fully ruled out either but again there are no sources known to me to confirm it. In general, the start of 1958 was a particularly busy one for Bream, with him playing Joaquín Rodrigo's *Concierto de Aranjuez* in Cambridge in February, before leaving for France for his Paris debut on 18 February, staying there for a while for several broadcast recordings.<sup>37</sup> One might imagine Henze consulting with Bream during late April/May '58,<sup>38</sup> between his initial sketches and the finishing of the score's fair copy on ›22 Maggio‹, perhaps sending him handwritten drafts,

32 Julian Bream, ›How to Write for the Guitar‹, in: *The Score* 8 (1957), v. 19, pp. 19–26.

33 There does not seem to be a copy of the article or the respective volume of the journal in the private library of Henze's, now at the University of Music Detmold.

34 A facsimile of Bream's copy for William Walton is shown in Humphrey Burton and Maureen Murray, *William Walton. The Romantic Loner: A Centenary Portrait Album*, Oxford: OUP 2002, p. 151; see also Kenneth Kam, ›William Walton: The Evolution of Five Bagatelles, Part 1‹, in *Soundboard* 45 (2019), v. 4, pp. 38–46, here p. 39.

35 Bream's letter to Henze of 18 October 1975, Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

36 Hartmut Lück (›Literarische Bilderwelten. Zu Henzes früher vokaler Kammermusik‹, in: *Hans Werner Henze. Musik und Sprache*, ed. Ulrich Tadday [Musik-Konzepte, 132], Munich: etk 2006, pp. 27–50) stated that ›through Julian Bream's mediation, Henze had made himself acquainted with the 16th century's instrumental technique‹ (p. 43), namely via ›works by John Dowland and Don Luis Milán‹ (p. 41) before composing the *Tentos*, as well as judging that ›their [i. e. Henze's and Bream's] communication had thus proven fruitful‹ (p. 43; all translated). I cannot find any further evidence for Lück's purported chain of events and therefore find it, albeit tempting, not entirely convincing.

37 Cf. Wade, *Bream*, p. 50.

38 The next English recital after the Paris stay is given by Wade (ibid.) as one in Cambridge on 7 May. When exactly Bream returned to England is not certain.

maybe solely of the *Tentos* first, and considering potential suggestions by Bream in this early phase. An exchange of that sort would have happened extremely quickly and smoothly. There is no record to confirm that either Bream or Henze ever mentioned anything along those lines, however, nor have any other pertaining sources come to light yet. On the one hand, the number of genuinely ›guitaristic‹ bars in the fair copy shape (and the final shape, too) of Henze's *Kammermusik*, and indeed of the *Tentos* in particular, is really quite limited. But, on the other hand, Henze called Bream still in the 1970s a player who did not seek to make his music primarily suitable to be played on the guitar:

›What is so exciting is that very often he [Bream] comes up with an idea to change something and a month later I discover that he has come back to my original suggestion. He is not one of those who wants you to make comfortable arrangements and to get around all kinds of new problems, but he really faces very straightforwardly the problems that present themselves to the guitar and to him.‹<sup>39</sup>

It might also be, that there *were* consultations this early but Bream hardly found anything to complain about. In chapter IV, I will come back to at least some minor speculation about a few decisions which might stem from Bream's influence in this phase; but nothing of it is underpinned by corroborative material.

Concerning option 3, late May to mid-August: All in all, there are by comparison only the tiniest differences between the guitar part and the *Tentos* in Henze's fair copy and in the first printed scores, and, importantly, almost none that would strongly indicate the influence of a guitarist. It is very likely, though, that *one* particular alteration in *Tento II* was made in exactly this period, and presumably according to a suggestion by Bream (or, much less probable but not entirely impossible, by another person familiar with guitar fingering; while it is not impossible either that Henze himself should have come up with the very idiomatic device, it is not likely at all). This scenario would imply Bream's having received from Henze a handwritten copy of the score or parts thereof, perhaps of the *Tentos* only, before or shortly after Henze's Greece trip, or of an early version of the printed score to sort through.

With regard to the alteration in question, I am referring to bb. 43–44 of *Tento II* (see [III. 10](#)) where the c flat-major chord necessarily employs the guitar's open second string to double the triad's root next to the one fretted on the fourth string – a highly idiomatic guitaristic device which here, in the high dynamics, gives the player's right hand the opportunity to just brush through the four top strings in *fortissimo*.

---

39 This is another immediate Henze-quote from the TV documentary *A Life in the Country*.



III. 10: *Kammermusik* 1958, mvt. V, *Tento II*, bb. 43–44, study score.

The double *c flat* was certainly introduced in this period. It does not appear in Henze's fair copy manuscript of 22 May yet (see III. 11) – so it is definitely not an early addition potentially by Bream.



III. 11: *Kammermusik* 1958, mvt. V, *Tento II* in the fair copy autograph (detail, bb. 41–46).

As we can also see from III. 11, the neighbouring chord was also equipped with an added *b* (= *c flat*) in order to keep the open second string ringing throughout. These two devices are not yet present in the two earliest printed scores in Henze's estate, either, which he obviously worked on during the correction process of the engraving with Schott presumably in July 1958, after his vacation to Greece which lasted until about 20 June.<sup>40</sup>

It is a fact that the doubled note was already present in print in Bream's personal guitar part (see III. 12 and next paragraph), so it must have been added by the engraver in Mainz during this time.

<sup>40</sup> All sources Collection Hans Werner Henze, Paul Sacher Foundation, Basle. It seems impossible that Schott should have managed to engrave the whole score between 22 May and Henze's leaving for Greece.



III. 12: *Kammermusik* 1958, mvt. V, *Tento II*, bb. 43–44, detail.

If said double *c flat* in *Tento II* was in fact introduced following an invention by Bream, it may have been part of a larger count of suggestions, possibly on the whole guitar part or solely on the *Tentos*. Or perhaps this really was the only suggestion of a larger number that found Henze's approval and thus its way into the score. Or perhaps this was even the *only* suggestion at all by Bream who was otherwise content with Henze's writing. We cannot know for sure at present.

Concerning option 4, mid-August to early October: At some unspecified point in this phase, Bream must have received a special score of Henze's *Kammermusik* preserved in his estate:<sup>41</sup> It is originally, as it says on the title (III. 13a), a ›provisional‹ score of the *Kammermusik*'s guitar part (›provisorische Gitarrenstimme‹), apparently tinkered together with scissors and glue from a copy of the already engraved *Kammermusik*'s full score at Schott in Mainz and sent to Bream from there.<sup>42</sup> Exactly when Bream received this score cannot be determined. As it already rests on the printed score, it cannot have been produced much earlier than the end of July, when Henze could have finished proofreading after his Greece trip. As Peter Pears, the singer of the first performance, did not receive a printed score before mid-August (see below<sup>43</sup>) it is not likely that Bream should have been supplied much earlier with printed material that was still to be copied, manually cut and pasted.

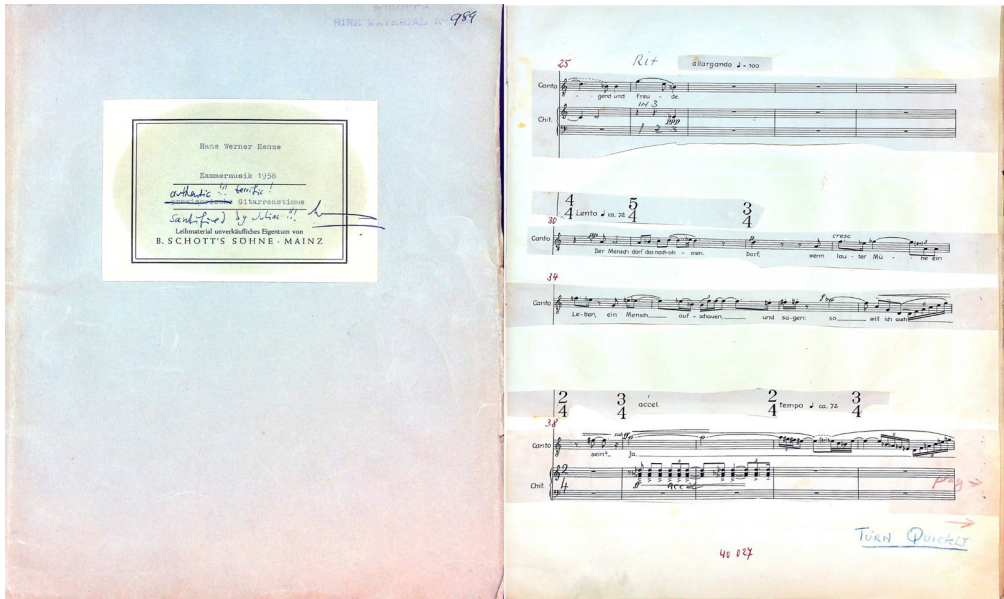
The score is richly annotated by Bream with fingerings and other practical marks of interpretation.<sup>44</sup> It is safe to conclude that it was used by him for preparing and playing the Hamburg first performance of the *Kammermusik* in November 1958 as well as for subsequent practicing and performing the work. There are no considerable differences in terms of density of annotations between the guitar parts in the ensemble movements or the »Lieder«

41 The source is kept at the Jerwood Library of the Performing Arts, Trinity Laban Conservatoire of Music and Dance, London (GB-Ltc), Julian Bream collection, box 24.13.

42 Simon Obert of the Paul Sacher Foundation kindly informed me that this kind of handicraft work was common practise at the time. It is definitely not Bream's own work as handwritten German indications like ›aufklappen!‹ (›unfold!‹) prove.

43 See footnote 94.

44 There is one peculiar alteration in the score, at the end of movement II. In *lieblicher Bläue*: In b. 44 there is in pencil a shift of text, placing ›ist‹ on the bar's last quaver so that the long coloratura is sung on ›auch‹. Perhaps this was attempted in rehearsal to facilitate the passage by singing on the more comfortable a-vowel. However, Henze would not without reason stress the word ›Schönheit‹, ›beauty‹ with the melisma and neither in the first performance's nor in the preceding rehearsals' recordings, which I was kindly provided with by the NDR's archives, did Pears sing it on ›auch‹. Perhaps this is a later change by Pears for when Henze would not have been present and able to intervene.



Ill. 13a and b: Julian Bream's personal copy of the guitar part of Henze's *Kammermusik 1958*; title and p. 8 (mvt. IV, bb. 25–42).

on the one hand and the *Tentos* on the other, hypothetically confirming something along the lines that Bream by then could have known the *Tentos* by heart already, having allegedly worked on them with Henze from the beginning. The score suggests nothing of this sort. But as Bream generally used to put a lot of fingerings in his music, this need not be an imperative argument for either direction of thought (see Ill. 14).<sup>45</sup>



Ill. 14: Beginning of *Kammermusik 1958*, mvt. V, *Tiento II* in Bream's personal guitar part, with Bream's fingerings.

<sup>45</sup> This is visible in a lot of items of the Julian Bream collection at GB-Ltc.

There are only very few alternative readings by Bream added in the score, one in movement VI at b. 53 (Ill. 15) where he wrote for himself an easier rhythm than the one asked for in print. This may correlate with Bream's troubles with more complicated rhythms in new music which he himself admitted to (see below).<sup>46</sup> Given the high tempo of the passage it is not safely determinable from the first performance's and the preceding rehearsals' recordings if Bream did play the altered or the original rhythm here.<sup>47</sup>



Ill. 15: Bream's copy of the guitar part of *Kammermusik 1958*, p. 12, detail, mvt. VI, bb. 50-53, emphasis A.L.

He definitely did not play what might seem a facilitated version of the arpeggios at the beginning of the ›Hölderlin Fragment‹ *Wenn einer in den Spiegel siehet* in Hamburg on either occasion (Ill. 16).<sup>48</sup>



Ill. 16: Bream's copy of the guitar part of *Kammermusik 1958*, p. 21, detail, mvt. X, bb. 1-4.

Almost needless to say, none of these alternatives made their way into the later printed score of the whole *Kammermusik*, nor of the 1960 separate edition. It is possible, though, that Bream played them in later performances, perhaps particularly in those four with Henze absent.<sup>49</sup>

<sup>46</sup> See below, Saba, ›Catching Up with Julian Bream‹.

<sup>47</sup> See above, footnote 44.

<sup>48</sup> Actually, however, these pencil notations might just as well have served Bream as aids to define which of the arpeggio notes to hold and which not.

<sup>49</sup> Those took place in 1959 in London, with Charles Mackerras conducting and at Schloss Elmau under Hans Oppenheim, as well as in 1960 again in London with Colin Davis, and in Zurich with Jean-Marie Auberson; see below for more detail.

During the period in focus here, incidentally, Bream performed with Pears on at least two occasions, on 27 August at the Edinburgh Festival, and on 4 October at the Berliner Festwochen.<sup>50</sup> It is likely that the two artists should have exchanged their views about the upcoming premiere of Henze's *Kammermusik* and would also have at least briefly rehearsed their duo movements in the course of their meetings.

Concerning option 5, early October to early November: In this period, Henze was indeed longing to get some commentary out of Bream, concerning the whole of the guitar part of *Kammermusik* 1958, but in vain. The background was this: To accelerate the work's future dissemination, Henze had already proved especially keen in May to have the study score of the entire work ready for sale at the time of the first performance in November<sup>51</sup> (perhaps also for critics to be able to read along), and by advancing autumn it was obviously only Bream's placet on the current, more or less ultimate state of the work that was still delaying finalisation. Getting hold of Bream, and, above all, to receive his comments seems to have been quite difficult though, as the guitarist was busy touring parts of the United States and Canada – for the first time –, with ten concerts in Storrs/CT, Middlesbury/VT, Pough Keepsie/NY, Berea/OH, Urban/IL, Ashland/OH, New York City, White Water (probably IN), Toronto and Detroit, from 8 October to 7 November.<sup>52</sup> The prolonged uncertainty with the Atlantic between himself and Bream led to some degree of pressure and made Henze even suggest to again involve Anton Stingl as a temporary consultant: ›Dear Mr Mueller‹, he wrote to Anton Müller at Schott on 3 October,

›I have just had the idea: If Mr Bream does not let himself be heard and thereby threatens the completion of the study score of the »Kammermusik« for the premiere, we could also turn to Mr Stingl (one telephone call at the orchestra office of the Southwest Broadcasting would be enough to find out his address, he lives in Freiburg, is the brother of Mr Stingl in the orchestra of the Southwest Broadcasting) he could give his opinion, provide a few fingerings, etc.«<sup>53</sup>

Nota bene: Henze himself spoke of potential fingerings to be included in the score here, in the full score – something which is entirely missing even from the 1960 separate edition. I will come back to this below.

Concerning option 6, early November to 26 November: Whether or not he had taken the Henze score with him overseas, at the latest in these weeks Bream would have had to

50 Cf. Wade, *Bream*, p. 51.

51 Henze to Schneider-Schott, 28 May 1958: ›fuer die uraufführung moechte ich gern die studienpartitur bereit haben‹ (›for the first performance, I would like to have the study score ready‹).

52 According to Wade, *Bream*, p. 52.

53 Henze's letter to Anton Müller, 3 October 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle: ›lieber herr mueller, [/] es faellt mir gerade ein: wenn herr bream sich nicht ruehrt und dadurch das zustandekommen der studienpartitur der »kammermusik« fuer die uraufführung gefaehrdet, koennten wir uns an herrn stingl wenden (ein telefonanruf beim orchesterbuero des suedwest-funks genuegt, um seine adresse festzustellen, er wohnt in freiburg, ist der bruder des herrn stingl im suedwestfunkorchester) der koennte seine meinung abgeben, ein paar fingersaetze machen, etc.«

intensely practise his part of the *Kammermusik*, including the three solo movements.<sup>54</sup> None of the inscriptions in the conveyed score, however, suggest severe difficulties on Bream's part (some of which may still have been inserted during or after working on the piece in Hamburg, with the conducting composer present). It had obviously not been possible for Bream to give Henze his eventual placet any sooner than after meeting personally for rehearsals in Hamburg on 22 November. In the light of this ultimately confirmed lack of problems, Henze, surely during their direct encounter, was able to sign off the tinkered part's title jokingly and triumphantly in equal degrees – and perhaps a little relieved too – to the effect of that what he had written for the guitar was eventually no longer provisional (›provisorisch‹ is crossed out), but rather ›authentic!!!‹, ›terrific!‹ and ›santified [sic] by Julian!!!‹ (see again Ill. 13a).

Concerning option 7, 26 November 1958 to 1960: According to the sources available today, one must severely doubt that after November 1958 Bream had been any further involved in the subsequent development of the *Kammermusik*, including the preparation of the *Tentos*' and *Hölderlin Fragmente*'s separate edition issued in 1960. For instance, in movement VIII, *Möcht ich ein Komet sein*, in Bream's personal guitar part there are crossed out notes in b. 16 (the *b* on 3 and the *d* on 4, see Ill. 17) which were, however, not dropped, neither in the full score nor in the separate edition.



Ill. 17: Bream's copy of the guitar part of *Kammermusik* 1958: mvt. VIII, b. 16.

Although the latter score also states ›eingerichtet von Julian Bream‹ (›edited by Julian Bream‹) this could in all probability, if at all, only refer to work done *before* the first performance which, as seen, is doubtful in itself, at least on a larger scale.

One fact is much more telling still: Had Bream further worked on this edition, from November '58 all up to publication, one could, for one thing, be sure to have exhaustive fingerings in the edition. But there are none at all. This would be an absolutely singular instance within the corpus of Bream's editorial work for living composers, be it with Faber Music, Oxford University Press, Universal Edition or Chester, also including the heavily fingered future score of the *Royal Winter Music I* for Schott. The reason for this can neither

<sup>54</sup> According to Wade, *Bream*, p. 52, Bream still played a concert in Cambridge on 16 November before leaving for Germany.

be that Henze would have renounced fingerings for the edition per se, as he had spoken of them himself – and for the full score even – when he suggested consulting Stingl in Bream's absence in his letter of 3 October 1958.

Another clue to Bream's assumable non-involvement in '59/'60 is the fact that there is no score written by him or with possible additions of his that could have served as an engraver's model in the Schott archives.<sup>55</sup> Instead, there is a fair copy manuscript, neither of Bream's nor Henze's hand, but of an anonymous copyist at Mainz, who had simply written out the complete guitar part of the entire *Kammermusik*, adding tacets, cue notes in the ensemble movements etc., of course including the *Tentos* and *Hölderlin Fragmente*, in all places with the guitar already transferred to the more usual notation in only one bassa treble clef instead of two piano-like staves (see Ill. 18).<sup>56</sup>

When Arno Volk of Schott imprecisely wrote to Henze on 2 September 1959<sup>57</sup> about the ›Gitarrenstimme‹ (›guitar part‹) of the *Kammermusik* being engraved and ready for print, this certainly refers to a score precisely after this particular handwritten model. But the letter cannot refer to the simple case of the guitar part as a component of future hire material as Volk added the question after a suitable cover: ›[W]here the music is concerned, the guitar part of KAMMERMUSIK 1958 is fabricated as far as that we have to consider the cover now.‹<sup>58</sup> This might leave one puzzled, as a hire material guitar part would not have needed a special title page. However, in his corresponding letter to Diether de la Motte (at this point of his career a lector at Schott), Henze did not speak of a ›Gitarrenstimme‹ any more, but of the ›Solo-Ausgabe der Gitarrenstücke aus der »Kammermusik«‹.<sup>59</sup> That this, the edition of 1960 with Pablo Picasso's *Mandoline, compotier, bras de marbre* of 1925 on the cover (see below, Ill. 33),<sup>60</sup> which has been used by guitarists around the globe ever since for playing the *Tentos*, was drawn out of said Schott manuscript is still more evident from indications of the engraver in the score concerning foliation, and from a handwritten front matter of Henze's which was added to the score (Ill. 19) in Mainz. This, of course, is the exact wording of the inside title page of the 1960 edition.

There is no additional mention of Bream whatsoever in any pertaining sources, nor is there any correspondence between Schott and Bream or Henze and Bream from around 1960, neither at the Paul Sacher Foundation nor in the remaining Schott-archives in Mainz.<sup>61</sup> As the Aldeburgh performance of the work in summer 1959 was cancelled, another joint

55 Now transferred to the Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

56 Incidentally, the double *c flat* of *Tento II* does not appear in the manuscript which would suggest it was copied from an early version of the printed score or Henze's fair copy. The note must have been added by Henze during corrections of the separate edition.

57 Arno Volk's letter to Henze, 2 September 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

58 Ibid.: ›Lieber Henze, [/] die Gitarrenstimme der KAMMERMUSIK 1958 ist im Musikeil soweit hergestellt, dass wir uns Gedanken über das Titelblatt machen müssen.‹

59 Henze's letter to Diether de la Motte, 11 September 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

60 Some further thoughts on this cover design are found below, chapter V.

61 I am grateful to Susanne Gilles-Kircher for this information. The bulk of Schott's Henze-pertaining material was moved from Mainz to Basle a few years ago.

III. Tercio I. Du schiess Dirleim"  
(Gitarre = Solo)

Tempo I. 1. 63-66  
accl. rit. *gliss.*

*a tempo*

*p* *pp*

Chitarra

vite molto  
mf

5

7

10

decresc

*p*

17

un poco accel.

rit.

a tempo

*pp*

*p*

*pp*

23

leggera

*f*

*mf*

28

*p*

*pp*

pin poco

rit.

a tempo

34

*pp*

5

Star No. 1. 12 Systems

Chitarra

to

leg. f. a

r. f. a

ppp

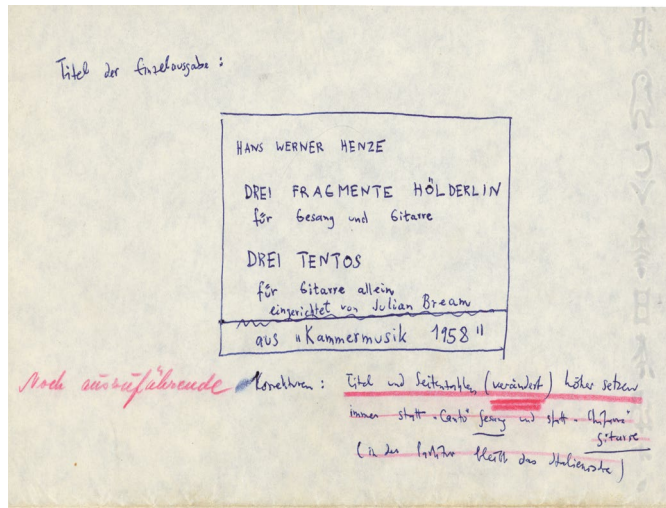
pp

ppp

pp

ppp

Ill. 18: *Kammermusik* 1958, mvt. II, *Tento I*, in anonymous fair copy score [1960].



III. 19: Front matter of the [1960] anonymous fair copy score, hand-written by Henze.

performance by Henze and Bream of the *Kammermusik* did not take place earlier than 14 December 1962 in Zurich (see chapter IV.3 for details). By then, the portrait format music of the *Tentos* was long out for sale.

In summary we must acknowledge that while the actual degree of Bream's involvement in creating the guitar music in *Kammermusik* 1958 is not fully determinable at present, it is in all likelihood much smaller than supposed in the past. Before meeting Henze in Hamburg, Bream does not seem to have been too deeply involved with the whole composition. Why else would Henze have waited anxiously for his ›sanctification‹ up to then, even thinking of involving Stingl again in the meantime? Bream did ›sanctify‹ what Henze had written for him in Hamburg in November, but it seems that he, in any case, did not have much to criticise from the start. While in later years, Bream should state that ›Hans writes well for the instrument, at times marvellously well,‹<sup>62</sup> this was perhaps already quite an accurate assessment in 1958.

### Excursus: music responding *Le Marteau*?

Concerning the further commercialisation of the *Kammermusik*'s guitar modules, it seems that for the time being Bream (like Stingl before him, as we will see), had become dispensable to Henze – which did not prevent a continuous and mutual high regard. ›After the *Kammermusik* performance‹, Bream recalled in the '80s, ›he [Henze] and I got on pretty well.‹<sup>63</sup> Another immediate encounter of compositional productivity, however, did not take place before the cooperation on *Royal Winter Music*. And it was only then, that Henze spoke of having now been taught a different way of composing for guitar during the close-up work

<sup>62</sup> Bream on Henze, cited after Palmer, *Julian Bream*, p. 83.

<sup>63</sup> Bream cited after *ibid.*

with Bream, when he claimed to have ›gained a more profound knowledge of the technicalities and of the sound-world of the guitar‹. Spoken *ex negativo*, he obviously still felt to have lacked this *deepened* kind of knowledge in 1958, once again hinting against a larger direct involvement with Bream.

Although by 1958 Bream was becoming *the* rising guitarist of the period, he was still merely a classical guitarist who was not – yet, if ever – on the radar of the music business on a larger scale at all. It is telling that Henze in May 1958 *vis-à-vis* Schneider-Schott did not even mention Bream's name (as opposed to Peter Pears' in the same breath) and simply called him a ›gitaristen‹, a guitarist, unspecified.<sup>64</sup> Accordingly, Heinz Joachim's critique of the first performance for *Die Welt* dubbed Bream a recent revelation, namely a ›newly discovered master of the guitar‹.<sup>65</sup>

In correspondence with Herbert Hübner, though, the principal programme director of NDR's ›das neue werk‹, Henze had to loudly sing Bream's praise, in order to convince Hübner to pay the guitarist's fee (as well as Pears', see below), in spite of being more expensive than local or at least national soloists. Accordingly, Henze assured Hübner ›that there may hardly be a guitar player in Germany capable of achieving anything comparable to Julian Bream‹.<sup>66</sup> Albeit understandable, this assessment is a conscious misinformation, tactically motivated:<sup>67</sup> Henze knew very well that Anton Stingl would have been fully equipped if required, in the event of an emergency, say, to master the guitar part of *Kammermusik 1958*, especially as he, and not Bream, had been the first guitar performer of Pierre Boulez' *Le Marteau sans maître* in 1955.<sup>68</sup> In fact, it had been Henze himself, having heard Stingl in the Boulez in Baden-Baden, who had suggested him for recording the music for *Der sechste Gesang*: ›If that man could play Boulez‹, Henze wrote, ›he will cope with my meagre inventions just fine‹.<sup>69</sup> Playing Boulez, however, as Henze probably did not know, was a task that Bream, unlike Stingl, had ducked out of.

Speaking more generally, the proximity of Henze's *Kammermusik* and Boulez's *Marteau* already opens up another potential and highly interesting intertextual network: Both pieces are 1950s solo cantatas on intricate poetry featuring the guitar. To what extent *Kammer-*

64 Henze to Schneider-Schott, 28 May 1958.

65 Heinz Joachim, ›Durchbruch zu neuer Schönheit. Henze-Uraufführung im NDR‹, in: *Die Welt* 13 (1958), 28 November: ›Julian Bream, neu entdeckter Meister der Gitarre‹.

66 Henze's letter to Hübner, 7 March 1958; cited after Kellersmann, ›Kammermusik 1958‹, p. 147: ›[...] dass es kaum einen gitarrespieler in deutschland geben duerfte, der aehnliches zustande zu bringen in der lage waere wie julien [sic] bream.‹

67 Although I agree with Grün that Henze quite consciously kept quiet about Stingl here, I cannot subscribe to his harsh assessment that Henze was telling an ›outright lie‹ (›glatte Lüge‹): ›Ein Gedankenstrich‹, part 3, p. 36.

68 Cf. Barthel-Calvet, ›Les peripeties‹.

69 Henze's letter to Gert Westphal, 19 November 1955 (Historical Archive of the SWR Baden-Baden); cited after Grün, ›Ein Gedankenstrich‹, part 2, p. 195: ›wenn der [Stingl] boulez spielen konnte, kann er meine magren inventionen schon gar. A lot of information on Stingl is provided by the website <http://www.anton-stingl.de/> (accessed 26 February 2024), run by Stingl's son Anton jr. (b. 1940). Cf. also Józef Powroźniak, *Gitarren-Lexikon*, transl. by Bernd Haag, Wilhelmshaven <sup>2</sup>1982, p. 159. Stingl, still familiar to today's guitarists due to his various editions published at Schott, had studied guitar with Jakob Ortner in Vienna but was almost exclusively based in Freiburg for most of his life. In Vienna, he also seems to have studied harmony, perhaps also composition, with Hans Gál (cf. Powroźniak, *ibid.*).

*musik* 1958 might accordingly, amongst many other things, also be regarded as an answer of Henze's to Boulez' seminal composition has not yet been enquired thoroughly and I too will refrain from further doing so here. The connections, however, also encompass personal relations: It is not well known that Bream, too, had been a candidate for first performing the *Marteau's* guitar part, next to the celebrated French virtuoso Ida Presti (1924–1967), lutenist and guitarist Mildred Clary (1931–2010, whom Boulez knew from the Parisian *Domaine musical*), and German jazz guitarist Gerd Hühns. All of them had already declined when on 8 September 1954 Boulez telegraphed enthusiastically to Heinrich Strobel in Donaueschingen, to the effect of having finally sought out a capable guitarist, not further specified then: ›Le Marteau is saved!‹, Boulez wrote. ›I found the rare bird, a guitarist who will not be scared away by the difficulties at first sight.‹<sup>70</sup> This sounds very much like Bream, in fact resembles closely Henze's wording when he spoke of him in the 1970s. But this ›oiseau rare‹, too, did give up in the end. That Bream had in fact been a candidate for the job was related by him in 2014, and his eventual refusal accounted for as well:

›I'm all right on my own, but not necessarily with a small group of instruments, and for that reason I felt rather sad that I didn't play for the first performance of *Le marteau sans maître* by Pierre Boulez. It wasn't because I didn't want to do it – I wanted very much to do it. But I knew that the rhythm was so complicated that we would spend half of the rehearsal time trying to get Julian Bream to play rhythmically with the other instruments. You know, rehearsal time costs money and there are many other things that have got to be rehearsed assiduously in that piece, so I didn't want them to go through that embarrassment because of my inadequacies. So I didn't do it.‹<sup>71</sup>

Eventually it had been Stingl as well who, after ›saving‹ the *Marteau*, had recorded Henze's ›meagre inventions‹ for Schnabel on very short notice. Now, the *Kammermusik's* guitar part is certainly less meagre than that earlier music; at the same time, though, it does not bear obstacles for a guitarist comparable to those of the *Marteau*. So to Bream, *his* Henze must have felt like an answer to the missed Boulez opportunity, but one he felt he was up to.

With regard to casting ahead the actual players (and singer) for his *Kammermusik*, there can be no denying that Henze quite consciously ignored the possibility of once again employing Stingl when discussing the *Kammermusik's* premiere with Hübner. This becomes perfectly comprehensible though, when you acknowledge its happening in favour of pursuing a new personal and aesthetic network which had been, after all, a crucial incentive of

70 Cited after Barthel-Calvet, ›Les peripeties‹, p. 122: ›Le Marteau est sauvé. J'ai trouvé l'oiseau rare, guitariste qui ne se laisse pas rebuter par les difficultés de prime abord‹.

71 Saba, ›Catching Up with Julian Bream‹.

the whole enterprise.<sup>72</sup> And this network was manifestly an English one of which Bream was by no means the only important constituent.

### Music for a tenor – and a fellow composer

Remembering Bream's demanding music from him in the 1950s, Henze continues in 1986: ›At the same time, however, Peter Pears as well as the Berlin Philharmonic's Octet made the same request. How to deal with all these demands and at the same time aligning them with my own conceptions?‹<sup>73</sup> He obviously found the answer in the other modular components of *Kammermusik* 1958 next to the *Tentos* (of which the extraction of the *Quattro Fantasie* for the future Berlin *Sharoun Ensemble* has already been discussed shortly but sufficiently for the purposes at hand above). Accordingly, the original vocal soloist of *Kammermusik* 1958, furnished with the task of conveying Hölderlin's poem which is crucial for keeping the whole work together, was to be Pears. Other than Bream, the English singer was already a prominent figure on the continent by 1958. Henze claims to have first met him, as well as his partner Benjamin Britten (see III. 20),<sup>74</sup> in the early '50s through Ludwig Prince of Hesse and the Rhine and his wife Margaret, née Campbell Geddes, albeit only rather fleetingly, it seems.<sup>75</sup>

In spite of the not yet deepened acquaintance, the tenor had quickly invited Henze to write for him – a fact implying Henze being already highly regarded by Britten who on principle used to keep a close eye on musical liaisons of his muse outside their own artistic relationship. The initial project of a song cycle for Pears by Henze, however,<sup>76</sup> was for the time being transformed into baritone-sung pieces, the *Fünf neapolitanische Lieder* (›Five Neapolitan Songs‹) in 1956, a work that complied with another urgent commission by the *Hessischer Rundfunk* (›Hesse Broadcasting‹), personally handed over to Dietrich Fischer-Dieskau.

72 Again, I must disagree with Grün, who does not hesitate to speak of Henze's ›infidelity‹ (›Untreue‹) towards Stingl (›Ein Gedankenstrich‹, part 3, p. 36): ›In business, truth often is forgot about, unfortunately – even in the case of a composer who had once moved out to search for purity, beauty, and truth... It remains to be hoped that Anton Stingl never learned about Henze's infidelity.‹ (›Im Business bleibt die Wahrheit leider oft auf der Strecke – auch bei einem Komponisten, der einmal auszog, Reinheit, Schönheit und Wahrheit zu suchen... Hoffentlich hat Anton Stingl nie etwas von Henzes Untreue [...] erfahren.‹) In the same manner, Grün created a lurid cliff-hanger at the end of his paper's first part: ›It is a pity all the more that [Henze] two years later, when dealing with the *Kammermusik* 1958's first performance, will feel obliged to businesslike opportunism and disown his first guitarist...‹ (›Umso bedauerlicher, dass [Henze] zwei Jahre später, als es um die Uraufführung der *Kammermusik* 1958 geht, sich zu geschäftsmäßigem Opportunismus bemüht fühlen und seinen Gitarristen der ersten Stunde verleugnen wird...‹; *ibid.*, part 1, p. 196 – 197). All due credit to Stingl and his remarkable achievements; but he had been, after all, an emergency solution in 1955 and though he played well in the recordings of *Der sechste Gesang*, he did by all accounts not play brilliantly, not least since he had only had two weeks' time to study the whole material (cf. *ibid.*, part 2, p. 196). How could he have made an impression on Henze to discharge Julian Bream for him? I do not think that Grün's allegations are quite justified.

73 Brill, *Die Gitarre*, p. 81.

74 According to the editors' commentary in *Letters from a Life: The Selected Letters of Benjamin Britten 1913–1976. Volume Five 1958–1965*, ed. Philip Reed and Mervyn Cooke, Woodbridge: Boydell Press 2010, p. 95, Henze and Britten in fact first met in Schwetzingen in 1955 at a performance of Britten's *The Turn of the Screw* and only later in Wolfsgarten at the Hesses'.

75 Henze, *Reiselieder*, p. 193; Henze gives 1956 or '57 as possible dates; Fritz Eschen's photograph of Henze and Britten, shown as Ill. 20, was taken in 1956. That year, Britten and Pears stayed at Schloss Tarasp in Switzerland with the Hesses in summer, as well as touring Germany in November; see John Evans, Philip Reed and Paul Wilson, *A Britten Source Book*, Aldeburgh: Britten Estate 1987, p. 82.

76 Cf. Henze's letter to Pears, 28 October 1955, cited in *Letters from a Life, Volume Five*, p. 95.



III. 20: Henze meeting Britten in 1956.

The *Kammermusik* offered a new chance to serve Pears after all. As the plan for the new large NDR-work took an ever more distinctive shape in Henze's mind, he not only thought of Bream playing solo and of Pears as a vocal soloist amidst the large ensemble but also of singer and guitar meeting intimately in three guitar accompanied songs. This suggested itself smoothly due to the fact that the duo coupling was already a common constellation for Pears and Bream, who had worked constantly together in this fashion for some years by then.<sup>77</sup> One central focus of their musical partnership was late renaissance English lute song, the music of John Dowland and his contemporaries, a repertoire that Pears and Britten loved very much and had already performed in derived versions with piano accompaniment before they got to know the guitarist and lutenist 20 years their junior.<sup>78</sup>

Not only, though, did Pears and Bream perform Elizabethan music, they also championed new pieces for voice and guitar, resulting in a remarkable series of forthcoming original compositions, e.g. Britten's own *Songs from the Chinese* Op. 58 of 1957, premiered in June 1958

77 Similarly to the above said, it has been remarked that this particular liaison was in need of gaining Britten's acceptance – which it did, serving as a major affirmation of Bream's extraordinary musicianship.

78 After Bream's first Aldeburgh appearance in July 1952 the 19-year-old accompanied Pears singing Dowland at a party at his and Britten's then home, Crag House, which seemingly was the start of their musical partnership; cf. Wade, *Bream*, p. 36.

at the Aldeburgh festival and printed at Boosey & Hawkes the following year. However, this line of the duo's work was still relatively fresh in 1958.<sup>79</sup> All the more therefore could Pears have been keen for Henze to add to his and Bream's repertoire. ›I am finally writing the work for tenor and guitar you wanted‹<sup>80</sup>, Henze wrote to Pears in early May of '58. Vis-à-vis Hübner in Hamburg, Henze even went as far as explicitly claiming the whole concept of the *Kammermusik* to stem from ›the English singer Peter Pears and the guitarist Julian Bream‹ to whom he had ›promised something of this sort for years.‹<sup>81</sup> This is surely an exaggeration but there seems to have been some kind of encouragement beforehand, especially for guitar songs, as Henze wrote to Schneider-Schott about the corresponding plans:

›This is particularly interesting as the singer Pears wants to take the songs along on his travels (he travels with a guitarist) and because the guitarist is looking for works for his recitals and asked me for one.‹<sup>82</sup>

Again, it is remarkable, that the 25-year-old Bream is not yet specified by name towards the German publisher in early 1958.

To link up the ever more pressing NDR commission of 1956 to Pears and Bream inevitably brought a third person into play, and one of major importance, too: Benjamin Britten. For Henze, Britten had already been something of a role model for some time, particularly in terms of Henze's growing resistance against what he felt to be one-sided aesthetics in contemporary composition, especially that of the Darmstadt-related developments which sought for a continuation of serialism deriving from the Viennese School. A passage from a letter of Henze's to Ingeborg Bachmann of 24 March 1958, just a few weeks before starting his work on the *Kammermusik*, is very telling in this regard:

›Then I put on a beautiful record, »serenade for tenor, horn and strings« by Benjamin Britten which really pleased me a lot, then the piano concerto by Schönberg which depressed me very much. So, the beautiful Britten is to be despised because he does not write atonally and this horrible sounding Schönberg-piece one has to worship...??...??‹<sup>83</sup>

79 Works to follow were William Walton's *Anon. in Love* (1960), Richard Rodney Bennett's *Lament* (1960), Michael Tippett's *Songs for Achilles* (1961), Britten's 6th volume of *Folksong Arrangements* (1961), Thea Musgrave's *Sir Patrick Spens* (1961), Peter Racine Fricker, *O Mistress Mine* (1961) and, with some time elapsed, Lennox Berkeley's *Songs of the Half-Light* (1964).

80 Henze's letter to Pears, 7 May 1958, Britten Pears Arts, Library and Archive Collections, Aldeburgh (GB-Alb); cited after Grün »Ein Gedankenstrich«, part 3, p. 37.

81 Henze's letter to Hübner, 5 March 1958, cited after Kellersmann, »Kammermusik 1958«, p. 147: ›die idee kommt von dem englischen saenger peter pears und dem gitarristen julien [sic] bream, denen ich seit jahren etwas derartiges versprochen habe‹.

82 Henze to Schneider-Schott, 28 May 1958: ›das ist besonders interessant weil der saenger pears die lieder mit auf seine reisen nehmen will (er reist mit einem gitarristen) und weil der gitarrist fuer seine recitals werke sucht und mich um ein solches gebeten hatte.‹

83 Bachmann/Henze, *Briefe einer Freundschaft*, p. 186: ›dann legte ich eine schöne platte auf »serenade für tenor, horn und streicher« von bejamin britten die mir wirklich sehr gefiel, dann das klavierkonzert von schönberg, das mich sehr deprimierte. also der schöne britten den muss man verachten, weil er doch nicht atonal schreibt, und dieses scheusslich klingende schönberg-stück muss man verehren...??...??‹

Obviously, Henze, for his part, adored Britten for his still daring to write emphatically ›beautiful« music on tonal grounds. Contempt for Britten, on the other hand, certainly was a very common attitude in the continental avant-garde of the 1950s. Theodor W. Adorno's lecture of 19 July 1957 in Kranichstein, for instance, mentioned the Englishman just once, but in a very derogative way, earning malicious applause from the listeners:

›So, the idea that Guillaume de Machaut was so modern today, against this idea I would like to warn you hardly less than against the view, which is not bound to be very common here though, that Mr Britten was a modern composer [laughter in the audience].‹<sup>84</sup>

This oral verdict was well in keeping with printed ones: In *Philosophie der neuen Musik* of 1949, Adorno had already blemished an alleged ›crowing meagreness of Benjamin Britten‹, connected to ›a taste for distaste, simplicity due to lack of education, immaturity that deems itself sophisticated, and a lack of technical ability‹.<sup>85</sup>

Involving Pears, and Bream as well – who already was a steady constituent of the Aldeburgh circle by 1958 –, in his *Kammermusik* made it a not overly large step for Henze to come to the decision of dedicating the whole project to Britten. This entails personal as well as more extensive aesthetic implications. For while it certainly did not happen without heartfelt admiration and friendly feelings on Henze's side, it was also a clever tactical manoeuvre which, according to Peter Petersen, can be understood in the light of Henze's contemporary ›tendency to look for new allies in the world of new music‹<sup>86</sup>, quite an urgent task at that time, too. One may recall the Donaueschingen first performance of *Nachtstücke und Arien* in 1957 and the behaviour of Henze's colleagues Karlheinz Stockhausen and Pierre Boulez, and of his, so he thought, close friend Luigi Nono, who after just a few bars left their seats and the hall altogether with ostentation. This particular hurt ran very deep for Henze and he referred to it on various occasions,<sup>87</sup> also in his letter to Ludwig Strecker of 7 December 1958, shortly after the *Kammermusik*'s premiere. Henze here – keeping quiet about Nono's involvement – speaks of sentiment made against himself, leading

›[...] as far, for instance, that both aforementioned colleagues of the same age [Boulez and Stockhausen] leave the hall in Donaueschingen when my »Nachtstücke und Arien« are premiered, [it] is also expressed in derogatory statements about my work and the style repre-

84 Theodor W. Adorno, *Kranichsteiner Vorlesungen*, ed. by Klaus Reichert and Michael Schwarz (Nachgelassene Schriften, IV,17), Berlin: Suhrkamp 2014, p. 255: ›Also, der Gedanke etwa, daß Guillaume de Machaut so modern heute sei, dieser Gedanke, vor dem möchte ich Sie kaum weniger warnen als vor der hier ja wohl weniger häufig verbreiteten Anschauung, daß Herr Britten ein moderner Komponist sei [Lachen im Auditorium].‹

85 Theodor W. Adorno, *Philosophie der neuen Musik*, Tübingen: Mohr 1949, p. 3: ›[...] auftrumpfende Dürftigkeit Benjamin Brittens, [...] Geschmack am Ungeschmack, Simplität aus Unbildung, Unreife, die sich abgeklärt dünkt, und Mangel an technischer Verfügung‹.

86 Petersen, *Handbuch*, p. 67: ›[...] Tendenz [...], sich nach neuen Verbündeten in der Welt der neuen Musik umzusehen‹.

87 Cf. also Henze, *Reiselieder*, p. 182.

sented in it which are being circulated everywhere – in short, I am the thorn in everyone's side, the only one who does not join the twelve-tone mass movement, who in his isolation comes to his own results, in slow work, without first issuing a big manifesto about every discovery, without harnessing a German music bull like Dr Strobel to his car – who simply comes with an unfashionable sense of tact, restraint and good taste.<sup>88</sup>

These self-attested virtues Henze certainly would have ascribed to Britten as well, who was very pleased with Henze's dedication proposal of the *Kammermusik*, as shown in his letter of 19 May 1958, three days before the (alleged) completion of the score:<sup>89</sup>

›My dear Hans,

What a very exciting letter! It is wonderful to know you are writing such a splendid sounding work, that will be for Peter & Julian, that we can perhaps do the first English performance at Aldeburgh, & that it is dedicated to me is a particular thrill. [...] [Y]ou interest me more than anyone writing in Germany today and many other countries too!

So a dedication, & with the reasons in your letter, is a greatly touching gesture. Thank you, my dear, very much. I am very honoured.

I hope the dates work out so that Peter can do it in Hamburg – but he is so busy, one way and another next year – however let us definitely do it in Aldeburgh next year. [...]

One day too, we must visit you in Naples! Many things to look forward to. I envy you your Greece trip.

Peter is in Germany but sends his love with mine, & many, many thanks for the new work, as do I, & look forward to hearing it.

Much love

Ben◀

88 Collection Hans Werner Henze, Paul Sacher Foundation, Basle: ›[...] so weit z.B., daß beide genannten gleichaltrigen Kollegen in Donaueschingen den Saal verlassen, wenn meine »Nachtstücke und Arien« uraufgeführt werden, [es] äußert sich außerdem in überall kolportierten abfälligen Äußerungen über mein Schaffen und den darin vertretenen Stil – kurz, ich bin der Dorn im Auge, der einzige, der sich der Massenbewegung der Zwölftönerei nicht anschließt, und der in seiner Isolation zu eigenen Resultaten kommt, in langsamer Arbeit, ohne über jeden Fund erst ein großes Manifest von sich zu geben, ohne einen deutschen Musikbulen wie Herrn Dr. Strobel vor seinen Wagen zu spannen – halt eben nur mit einem unmodernen Gefühl für Takt, Zurückhaltung und guten Geschmack versehen.«

89 Britten's letter to Henze, 19 May 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts).

### 3. The downturn of Henze's vocal *Kammermusik* 1958

Britten's enthusiastic, though haphazardly written lines could easily give the impression of already pointing towards a radiant future track record of Henze's entire *Kammermusik*, supported by efforts of prominent international artists, leading to encompassing fame on a large scale. Recalling Franco Serpa's lament cited earlier, we know that such a thing was not to come to pass, though. While Julian Bream for the time being probably found all he could hope for in »his« Henze, keeping the solo-*Tentos* in his repertoire, recording them with great commercial success and by this fixing them in the minds and ears (and occasionally hearts as well) of the guitarist community, it is one of the startling and somewhat regrettable aspects of the entire *Kammermusik* that Peter Pears, right from the start, could obviously not develop any real affection for »his« Henze, for the *Tentos*' vocal network, as it were.

As said before, Herbert Hübner of the NDR (whom Henze did not care much for, incidentally, found him »daft and gassy«<sup>90</sup>) had to be convinced to book the prominent and costly English soloists Bream and Pears for the Hamburg first performance. Accordingly, Henze was pushing his luck when he not only told Hübner about Bream's supposedly singular capabilities (keeping quiet about those of Stingl), but also assured him that there were »few if any singers at all who could perform my work with its inherent technical and mental difficulties as Pears can [...]«<sup>91</sup> This, sadly, should turn out not fully to the point. Quite inconsistent with Henze's assurances towards Hübner, it actually seems that Pears felt in part overstrained by what Henze had offered and demanded from him.<sup>92</sup> As early as on first peering at the already printed score,<sup>93</sup> in August '58, he wrote to Henze from Lucerne (see also III. 21):<sup>94</sup>

90 Henze, *Reiselieder*, p. 143: »töricht-geschwätzig«.

91 Henze's letter to Hübner, 7 March 1958; cited after Kellersmann, »Kammermusik 1958«, p. 147: »[...] wenige, wenn [...] ueberhaupt jemanden [...], der mein werk in der ihm innewohnenden technischen und geistigen schwierigkeit so singen koennte wie pears [...]«.

92 Incidentally, Ian Bostridge on studying the work decades later also stated (*A Singer's Notebook*, London: Faber 2011, p. 242): »I have cursed him [Henze] (light-heartedly) because some of it is so difficult to learn«.

93 It is surely the same full score of the work from Pears' estate hosted in Aldeburgh: <https://www.bpcatalogue.org/archive/PG-1959-0801>. It is heavily annotated with pencil, blue ballpoint, red ballpoint, and blue ink.

94 The letter, now in Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts), was sent in 1958 from the Hotel Schweizerhof in Lucerne. It carries no precise date but is roughly datable nonetheless: Pears performed in the summer of 1958 at the Internationale Musikfestwochen Lucerne, presenting on 24 and 25 August alongside the Collegium Musicum Zurich, conducted by Paul Sacher, concerts in the context of the obligatory »Serenade vor dem Löwendenkmal«, encompassing, most fittingly, Britten's *Serenade* Op. 31. If Pears arrived one or two days prior to his performances, the letter must have been written between 22 and 25 August. For information on Pears' 1958 stay at Lucerne I am grateful to Erich Singer. The dating corresponds with Henze's letter to Ludwig Strecker of 7 August (in Collection Hans Werner Henze, Paul Sacher Foundation, Basle): »With God's help, Pears will actually sing the »Kammermusik 1958« in Hamburg from the score. But above all he must receive it soon. Might he be sent a copy [...]«? (»pears wird mit gottes hilfe wirklich die »kammermusik 1958« in hamburg aus der partitur singen. aber er muss sie vor allem bald erhalten. Koennte er einen abzug kriegen [...]«?). Returning shortly to the above deliberations: It is most unlikely that Bream's cut-and-paste copy should have been produced and sent to him much earlier than this, hence I do not believe Bream could have gotten hold of his part long before mid-August.

›My dear Hans –

Thank you very much. Yes, the score has arrived – & I am terrified.

I am cancelling my holiday & shall go to a monastery – !

I know what you mean – that it is suitable for my voice – It is really beautifully written for a young voice – & I am an old dull fellow – Anyway, I will do my very best for you.

The ones with guitar are lovely – I can judge that already – But oh »Gibt es auf Erden« eine [sic] Sänger?!

A lovely poem, too – I have it in my Hölderlin Volume with English translation.

Thank you very much, dear Hans –

Your alarmed

Peter«

At least, there were still three months for study.

The first performance of *Kammermusik 1958*, under Henze's baton, took place on 26 November 1958, in the small broadcasting hall of the NDR Hamburg. Performers were members of the NDR Symphony Orchestra,<sup>95</sup> and, indeed, Pears and Bream – Hübner had let himself be convinced after all. From Bream's hindsight point of view, the performance turned out

›pretty chaotic because it was difficult. It was not only that the singing part was difficult and the guitar part was stretching my capabilities a fair amount, it was simply the ensemble music and bringing all the things together [...].«<sup>96</sup>

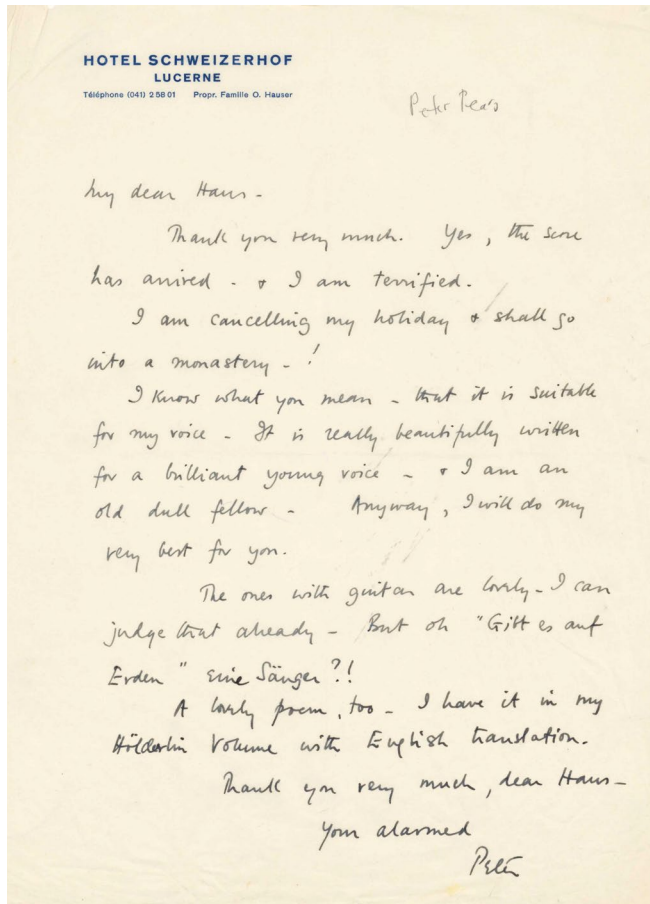
The difficulties of the ›singing part‹, spotted by Pears at first sight, could apparently not be entirely solved in the final four days of rehearsal in Hamburg either. This is suggested by an undated letter of Pears' to Margaret of Hesse, seemingly written directly after the performance: ›The Henze remained a nightmare throughout, but the composer seemed pleased although I sang pages of wrong, though mercifully inaudible, notes.«<sup>97</sup> Henze, for his part, judged the performance to have been a success, or at least told Ingeborg Bachmann so: »in lieblicher Bläue« in Hamburg was a beautiful time of work and a beautiful result.«<sup>98</sup> And indeed, listening to the recording of the first performance, one does hear *some* notes out of place, but not at all a musical catastrophe, quite the contrary. Heinz Joachim, writing the corresponding critique for *Die Welt*, was content as well:

95 According to the programme notes (see below, Ill. 26) they were Heinz Mönning, clarinet, Fritz Henker, bassoon, Rolf Lind, horn, Bernhard Hamann and Fritz Köhnse, violins, Fritz Lang, viola, Siegfried Palm, cello, and Ernst Hand, double bass.

96 Saba, ›Catching Up with Julian Bream‹.

97 *Letters from a Life, Volume Five*, p. 96.

98 Henze's letter to Ingeborg Bachmann, 28 November 1958: Bachmann/Henze, *Briefe einer Freundschaft*, p. 211: »in lieblicher Bläue« in Hamburg war eine schöne Arbeitszeit und ein schönes Resultat [...].«



III. 21: Peter Pears's letter to Henze, [22 to 25] August 1958.

›What is crucial, is the spirit of *cantabile*, determining the melodic substance of the solo part as well as that of the themes. Peter Pears underlined Henze's ecstatic lyricism with the very soft timbre of his noble tenor, with the high art of his vocal conduct and with a spiritually permeated performance (in a very clear pronunciation of the German text). [...] Julian Bream, newly discovered master of the guitar, as well as the winds of the NDR and the Hamann Quartet played, directed by the composer, with extreme intensity, delicately and stylistically clear. The performance brought Henze a memorable success.<sup>99</sup>

99 Joachim, ›Durchbruch‹: ›Schlechthin ausschlaggebend ist der Geist der Sangbarkeit, der die melodische Substanz der Solopartie wie der Themen bestimmt. Peter Pears unterstrich Henzes extatischen Lyriismus mit dem sehr weichen Schmelz seines edlen Tenors und der hohen Kunst seiner Stimmführung und seines vergeistigten Vortrags (in sehr deutlicher Aussprache des deutschen Textes). [...] Julian Bream, neu entdeckter Meister der Gitarre, sowie die Bläser des NDR und das Hamann-Quartett musizierten unter Leitung des Komponisten überaus intensiv, feinnervig und stilklar. Die Aufführung brachte Henze einen denkwürdigen Erfolg.‹

There was chance for further improvement, though, for it was not the last time, the original dedicatees performed the work: The following year, there seems to have followed a successful BBC Third Programme studio recording/broadcast in early June 1959, under Charles Mackerras,<sup>100</sup> of which Bream told Britten: ›I thought the Henze went quite well (Peter was miraculous!)‹.<sup>101</sup> Already before that, there had been another complete performance at the ›Englisch-Deutsche Musiktage auf Schloss Elmau‹ (›English-German music days at Elmau castle‹, in the Bavarian Alps), between 6 and 14 January 1959, again with Bream and Pears, and Hans Oppenheim conducting.<sup>102</sup> Also that same year, there seems to have been a performance by Bream and Pears at the Dartington Summer School of what was named in the Season Booklet ›Six excerpts from Chamber Music 1958‹ by Henze, surely meaning, with only the two of them listed, the *Tentos* and the later so-called *Hölderlin Fragmente*.<sup>103</sup>

It is tragic as well as remarkable, however, that further along the way the first English live performance of the complete work, scheduled for 25 June 1959 at the Aldeburgh Festival, had to be cancelled on short notice, due to a sudden illness of Pears'.<sup>104</sup> As shown, it had been Britten himself to suggest the Aldeburgh performance in the first place, in his thank-you letter for the dedication of 19 May 1958.<sup>105</sup> (He or Pears had not even seen the score by then, of course.) On the actual Aldeburgh concert evening, the BBC recording was presented instead. For another 1959 performance, again conducted by Henze himself, at the Berliner Festwochen in early autumn, Pears and Bream were not on board, either; the parts were sung and played by Helmut Krebs and Siegfried Behrend respectively.<sup>106</sup> Apparently, this was the first time, though, that Henze performed the octet movements with their primary recipients, the intended members of the Berlin Philharmonic.

The original solo artists Pears and Bream did return to ›their‹ entire Henze, though, first on 4 February 1960, together with the Melos Ensemble conducted by Colin Davis, for recording a BBC Invitation Concert in London.<sup>107</sup> Erich Auerbach took photographs of the occasion (Ill.s 22 and 23). The corresponding article in *The Times* wrote about the performance in this quite complaisant way:

100 Cf. *Letters from a Life, Volume Five*, p. 96.

101 Bream's letter to Britten, 2 June 1959, cited after *Letters from a Life, Volume Five*, p. 94.

102 Cf. the programme book described at <https://www.bpcatalogue.org/archive/PG-1959-0106B>.

103 Cf. the description of the booklet at <https://www.bpcatalogue.org/archive/PG-1959-0801>.

104 Cf. Hildegard Weber's account ›Musik im kleinen Fischerhafen. Das Festival von Aldeburgh an der englischen Ostküste‹, in: *Frankfurter Allgemeine Zeitung*, 29 July 1959, p. 12; see also *Letters from a Life, Volume Five*, p. 96.

105 Britten's letter to Henze, 19 May 1958.

106 Cf. H[ans] H[einz] Stuckenschmidt, ›Ein Katalog der Vogelstimmen. Festwochen-Konzerte in Berlin‹, in: *Frankfurter Allgemeine Zeitung*, 1 October 1959, p. 10.

107 Cf. Wade, *Bream*, p. 65. William Glock in his *Notes in Advance: An Autobiography in Music*, Oxford: OUP 1991, p. 112, mentions this particular concert, which also featured a number of Dowland lute songs and Beethoven's *Serenade* Op. 25.



ILL. 22: Pears and Bream recording Henze's *Kammermusik* 1958 at the BBC's Maida Vale Studios, London, 4 February 1960; Colin Davis on the left, from behind.



ILL. 23: Photograph of the same occasion, with violinist Emanuel Hurwitz below in the right-hand corner.

›The twentieth century was represented [...] by Hans Werner Henze's *Kammermusik* 1958 for tenor, guitar, and eight solo instruments, a work dedicated to Benjamin Britten, written for Mr. Peter Pears and Mr. Julian Bream, and introduced to England at last year's Aldeburgh Festival. The words are those of the hymn »In lieblicher Blaue [sic],« thought to have come from Hölderlin in his madness. Six of the 12 numbers are in fact song settings, with a cruelly difficult, near-instrumental vocal line, but the work owes its individual character to the fact that the remaining six numbers are purely instrumental evocations of poetic images, sometimes even more romantically illuminating than when the music is in fact tethered to the words. The style is atmospherically elusive, yet the music's fleeting revelations contain moments of passionate eloquence and pathos.

Mr. Pears encompassed his exacting intervals with the ease of one who possesses perfect pitch, so that his imagination was unrestricted by anxiety. Mr. Bream did wonders with the taxing guitar part (often in two parts), and the Melos Ensemble conducted by Mr. Colin Davis maintained a clear sense of direction. As always, just a little extra rehearsal might have enabled the music to yield still greater poetry.<sup>108</sup>

108 Anon., ›Chamber Works on Third Programme, in: *The Times*, 5 February 1960, p. 13.

The Swiss correspondent of the *Neue Zürcher Zeitung* was not as pleased though. He compared the Henze to a performance of Britten's *Six Hölderlin Fragments* Op. 61, composed in 1958 too, with the composer at the piano and, of course, Pears singing, pouring out this praise:

›Britten's immersion in Hölderlin's language, difficult to set to music and so sensitive towards rhythm, is, for a foreigner, admirable. Purity and greatness of the verse is lost nowhere. In all delicacies of the musical setting sounding so simple and yet being so complicated, the word always remains intelligible. The stream of harmonic ground flows orderly below the arches of bold, singing wise very demanding melodics.‹

Then he went on to comment on Henze's composing after the poetry of his compatriot Hölderlin:

›With pleasure one would have liked to say the same of another composer setting Hölderlin to music: Hans Werner Henze, whose »Kammermusik 1958« (for tenor, guitar and eight solo instruments) had its first performance under Colin Davis here, again with Pears as a soloist. Doubtless, Henze is an eminent and idiosyncratic talent with great technical ability and a strong sense for effect. However, what sets him apart from Britten's intuitive musicianship is his readiness to sacrifice his pure or at least purely conceived melody to his system of tonality. Hence, we are often referred to the realm of tonal metaphysics, the lethal, in a way, is being dissected and sterilised, the listener's ear no longer perceives the composer's heartbeat. That the hymn »In lieblicher Bläue« is a work of the benighted Hölderlin, does not serve in Henze's defence. What would have touched us, would have been a musical exegesis discovering the genius's brilliance under the rubble of insanity.‹<sup>109</sup>

The recording was at least broadcast once more, on 30 July the same year.<sup>110</sup>

Another performance, the first in Switzerland, took place in Zurich on 28 February 1960, with Bream and Pears and Jean-Marie Auberson conducting members of the Radio Orchestra Beromünster. However, it too was met with mixed feelings:

109 J. v. L., »Musik in London«, in: *Neue Zürcher Zeitung*, No. 717, 4 March 1960, edition 3, pp. 13–14: »Britten's Eindringen in die schwer vertonbare, dabei so rhythmusempfindliche Sprache Hölderlins ist, für einen Ausländer, bewunderungswert. Nirgends geht die Reinheit und Größe des Verses verloren, bei allen Verfeinerungen des so einfach klingenden und dabei so kompliziert geschriebenen Satzes bleibt das Wort immer verständlich, und der Strom der harmonischen Untermalung fließt geordnet unter den Bögen einer kühnen, gesanglich sehr anspruchsvollen Melodik. Gern würde man dasselbe von einem anderen Vertoner Hölderlins sagen: Hans Werner Henze, dessen »Kammermusik 1958« (für Tenor, Gitarre und acht Soloinstrumente) unter Colin Davis hier zur Erstaufführung kam, wobei wiederum Peter Pears als Solist mitwirkte. Henze ist unbestreitbar ein bedeutendes und eigenwilliges Talent mit großem technischem Können und starkem Sinn für Wirkung. Was ihn aber von Britten's intuitivem Musikertum unterscheidet, ist seine Bereitwilligkeit, die reine oder zum mindesten rein empfundene Melodie dem System seiner Tonalität aufzuopfern. Damit werden wir oft in das Reich tonaler Metaphysik verwiesen, das Tödliche wird gewissermaßen seziert und sterilisiert, das Ohr des Hörers vernimmt nicht mehr den Herzschlag des Komponisten. Dabei dient es nicht zur Verteidigung Henzes, daß die Hymne »In lieblicher Bläue« ein Werk des umnachteten Hölderlin ist. Was uns berührt hätte, wäre eine musikalische Ausdeutung gewesen, die den Glanz des Genies unter dem Schutt des Wahnsinns aufgezeigt hätte.«

110 Cf. <https://genome.ch.bbc.co.uk/edd4fc309b630d768edd0427e3b8697d>, accessed 26 February 2024.

›The Zurich first performance of Hans Werner Henze's »Kammermusik 1958« (for tenor, guitar and eight instruments) impressed us ambivalently. Next to passages of extraordinary tonal beauty and poignant melodic inspiration [...], there were moments when the musical interpretation of Hölderlin's very difficult texts (from the Hölderlin novel »Phaeton« by Wilhelm Waiblinger) was in competition with the guitar's figurations in matters of expressionless preciosity. Also, the formal outline of the work, having instrumental sections alternating with vocal ones, could not convince us. Both soloists – *Peter Pears* (tenor) and *Julian Bream* (guitar) – did an exquisite job, but the singer, in general mastering the German language splendidly, could sometimes not tackle Hölderlin's sentences, which are difficult to articulate, with the needed clarity, resulting in some things sounding like vocalises.«<sup>111</sup>

Regardless of how much impact opinions like these might actually have had on the larger discourse, one can say for sure that interest in Henze's piece was not exactly increasing. When Henze suggested a Munich performance of the *Kammermusik* to his friend Karl Amadeus Hartmann for the »Musica Viva« of 1962, he explicitly tried to make his piece palatable by naming Pears and Bream as possible soloists: »Kammermusik 1958« is not yet known in Munich either. That would be something – with Pears and Bream, or at least with Pears<sup>112</sup> – but to no avail.

The piece nevertheless returned to Zurich once more and was produced on 14 December 1962, now with Henze conducting Paul Sacher's Collegium Musicum. Bream had come to meet the composer in Switzerland, but Pears was replaced by tenor Herbert Handt. However, this performance was not met with great enthusiasm either:

›As longer passages are set in slower or moderately fast tempo, and since instrumental intermissions are inserted between the sung parts, the work reaches dimensions which cannot remain without a tiring effect for the listeners; most of all as the music is more aligned to highly differentiated structure and distinctive creation of sound than to a vivid shaping of the twelve subsections altogether. Nevertheless, the score belongs to the most interesting and most delicately worked ones that we know from Henze. It offers many new aspects in matters of harmony – thinking of the quasi-diatonics of the guitar Tentos and the connection of voice and guitar favouring bitonal or pseudo-bitonal designs – as well as in the extraor-

111 Anon., »Konzertchronik«, in: *Neue Zürcher Zeitung* No. 724, 5 March 1960, p. 37: »Zwiespältige Eindrücke erweckte in uns [...] die zur Zürcher Erstaufführung gelangende »Kammermusik 1958« (für Tenor, Gitarre und acht Instrumente) von Hans Werner Henze. Neben Stellen außerordentlicher klanglicher Schönheit und ergreifender melodischer Inspiration [...], fanden sich darin Partien, in denen die musikalische Ausdeutung der sehr schwierigen Hölderlin-Texte (aus dem Hölderlin-Roman »Phaeton« von Wilhelm Waiblinger) mit den Figurationen der Gitarre an ausdrucksloser Preziosität wetteiferte. Auch die formale Anlage des Ganzen, in der Instrumentales mit Vokalem abwechselt, konnte uns nicht überzeugen. Die beiden Solisten – *Peter Pears* (Tenor) und *Julian Bream* (Gitarre) – leisteten Vorzügliches, doch konnte der die deutsche Sprache allgemein glänzend beherrschende Sänger einigemale die sehr schwer zu artikulierenden Sätze Hölderlins nicht mit gehöriger Deutlichkeit bewältigen, so daß sich manches wie bloße Vokalisieren anhörte.«

112 Henze's letter to Hartmann of 29 May 1961: »Auch »Kammermusik 1958« kennt man in München noch nicht. Das wäre was – mit Pears und Bream, oder doch wenigstens [sic] mit Pears.« Cited after »Offenheit, Treue, Brüderlichkeit...«. *Karl Amadeus und Elisabeth Hartmann im Briefwechsel mit Hans Werner Henze. Briefe und Dokumente*, ed. Andreas Hérm Baumgartner und Wolfgang Rathert (Schriftenreihe Karl Amadeus Hartmann, 1), Munich: Allitera 2022, p. 197.

The image shows a handwritten musical score for 'Drei Tentos' by Hans Werner Henze. The score is written on five systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The lyrics are: 'der Tu - und Hei - ter - mit ver - dient'. The second system continues the vocal line and piano accompaniment. The lyrics are: 'mit ge - lobt zu ver - den 3 von er - sten'. The third system has a vocal line and piano accompaniment. The lyrics are: 'Se - str. der 3 zwischen den drei Wö - den ke -'. The fourth system has a vocal line and piano accompaniment. The lyrics are: 'sub. pp mit des gar - den. 3 per - hien'. The fifth system has a vocal line and piano accompaniment. The lyrics are: 'von - kammern 1958' which is a dedication to Ben no expression of affection and affection. The score is written in German and includes various musical notations such as notes, rests, and dynamic markings.

von - kammern 1958<sup>\*</sup> which is a dedication to Ben  
no expression of affection  
and affection —  
has in a hope

Sur Nr 126, 30 Systeme

Ill. 24: Henze's album leaf for Britten's 50<sup>th</sup> birthday.

dinarily rich graduation of muted colours. But as a consequence of the often very advanced polyphonic splitting of the harmony the listener has a hard time to follow up the musical proceedings. Additionally, one will hardly find any affinity between Henze's highly sensitive lyricism and the spirit and sound of the language in this late hymn by Hölderlin.<sup>113</sup>

After this, the trail of performances, particularly with Bream's or Pears' involvement, grows rather cold. This must have been disappointing to Henze. Other soloists, especially singers, did not catch on either. The piano reduction of the vocal movements, procured by Heinz Moehn and issued in 1960 already,<sup>114</sup> making the work potentially more accessible, seems not to have changed much for that. Back in Aldeburgh, the effort for putting *Kammermusik 1958* back on the music stand after all was, at least, not completely emphatic either, it seems. Henze would make sure his piece was not forgotten in the meantime. On 16 December 1963, Britten thanked him for having a manuscript facsimile of »my« *Kammermusik* to be in the great book!,<sup>115</sup> the celebration volume for his fiftieth birthday,<sup>116</sup> and added: »I was touched all over again by the dedication«. For the volume, Henze had written out a passage from the VIII<sup>th</sup> movement *Möcht ich ein Komet sein* (bb. 17–31) as an album leaf, strikingly with the guitar already in (space-saving) single staff notation, most likely with the 1960 separate edition before him,<sup>117</sup> adding the inscription »from »Kammermusik 1958« which is dedicated to Ben as an expression of admiration and affection« (Ill. 24)<sup>118</sup>.

For 1964 (an Aldeburgh milestone guitar year, incidentally, as it brought with it the first performance of Britten's *Nocturnal*), Henze was invited to Britten's festival again. Britten, however, had as early as in the summer of '63 insinuated Henze's potential inability to attend:

»I gather from Peg [Margaret of Hesse] [...] that next year seems rather full. Does that mean [...] that you'd rather not come to Aldeburgh? We want you, you know [...] but quite understand if you'd rather postpone the visit for another year.«<sup>119</sup>

113 uh, »Hans Werner Henze-Konzert, p. 1: »Da längere Partien in langsamem oder mäßig raschem Tempo vertont und zwischen die gesungenen Teile die instrumentalen Intermedien eingeschoben sind, erreicht das Werk eine Ausdehnung, die nicht ohne ermüdende Wirkung auf den Hörer bleiben kann, vor allem weil die Musik weit mehr auf hochdifferenzierte Strukturierung und aparte Klanggestaltung als auf plastische Ausformung der insgesamt zwölf Unterteile ausgeht. Die Partitur gehört nichtsdestoweniger zu den interessantesten und am feinsten durchgearbeiteten, die wir von Henze kennen; sie bietet eine Menge neuer Aspekte sowohl in harmonischer Beziehung – wir denken an die Quasi-Diatonik der Gitarre-Tentos und an die bitonale und schein-bitonale Bildungen bevorzugende Verbindung von Singstimme und Gitarre – als auch in der außergewöhnlich reichen Stufung gedämpfter Farben, aber sie macht es dem Hörer zufolge der oft sehr weit getriebenen polyphonen Aufspaltung des Tonsatzes nicht leicht, das musikalische Geschehen zu apperzipieren. Zudem wird man zwischen Henzes hochsensiblerem musikalischem Lyrisismus und dem Sprachgeist imd Sprachklang dieser späten Hymne Hölderlins kaum eine wirkliche Affinität feststellen können.«

114 Hans Werner Henze, *Kammermusik 1958 über die Hymne »In lieblicher Bläue« von Friedrich Hölderlin für Tenor, Gitarre und acht Solo-Instrumente (Streichquartett ad lib. chorisch). Klavierauszug der Gesangsstücke von Heinz Moehn* (Edition Schott, 4897), Mainz: Schott 1960.

115 Britten's letter to Henze, 16 December 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts).

116 *Tribute to Benjamin Britten on his Fiftieth Birthday*, ed. Anthony Gishford, London: Faber 1963.

117 The stemming, e.g., is completely identical.

118 The original leaf seems to be lost, cannot be found in Faber's archives, nor in Gishford's (1908–1975) material hosted at Britten Pears Arts (cf. <https://discovery.nationalarchives.gov.uk/details/c/F251996>).

119 Britten's letter to Henze, 28 July 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts). A full transcription of the letter is found in the appendix.

Henze did intend to travel to Aldeburgh. He insisted, though, to be offered a whole concert to himself. To this, Britten replied:

›I quite understood about your feeling you would like to do a whole concert, and under other circumstances we would happily have agreed. Unfortunately, this kind of concert – for which we have to have the best players, quite a few of them, and a lot of rehearsal – is only possible as one of the B.B.C. Invitation concerts. [...] These concerts always have a mixed programme.‹<sup>120</sup>

Britten arranged with the BBC to have only Robert Schumann's *Minnespiel* Op. 101, a 30 minutes long piece, next to Henze works, whose *Six Absences* and the *Lucy Escott Variations* (called ›*Pot pourri*‹ by Britten) for harpsichord, the ballet pantomime *L'usignolo dell'imperatore* and, also, *Kammermusik* 1958 Britten suggested.<sup>121</sup> Things seemed settled, and Britten wrote of the *Kammermusik* in December: ›I am also so happy that we can have the piece in the festival next year‹, but he still explicitly implied the option of dropping the work: ›i.e. if you like the idea, as I rather gather from Howard Hartog that you'd prefer Being Beateous?‹; finally he assured Henze ›I am particularly fond of it‹, meaning the *Kammermusik*, adding politely in his role of dedicatee as well as restrictively: ›although it's hard to be objective about it!‹<sup>122</sup>

Eventually, this particular performance of 1964 could not be realised either. Henze, who had been meant to act as conductor too, was detained from coming to Aldeburgh after all and Britten told him: ›We have been unable to find a conductor to take your place, so unfortunately the programme has had to be changed.‹<sup>123</sup> Only the cembalo works by Henze were played.<sup>124</sup> Charles Mackerras, who still had conducted the *Kammermusik*'s BBC performance of 1959, had since been dishonourably dismissed from the Aldeburgh circle.<sup>125</sup> Hans Oppenheim, Jean-Marie Auberson and Colin Davis, other earlier conductors of the piece, may have been unavailable while we cannot know if these or more options, not least Britten himself, were even considered.

Regarding the three ›Lieder‹, the *Hölderlin Fragmente* for tenor and guitar, Pears and Bream at any rate kept them in their mutual recital programmes through the sixties, verifiably took them along to German concerts in 1966 and to America in 1969.<sup>126</sup> They did not, however,

120 Britten's letter to Henze, 13 November 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts). It is in the same letter that Britten mentions: ›Still, I have managed to do a big new piece for Julian‹, which was to become the *Nocturnal*.

121 Ibid.

122 Ibid.

123 Britten's letter to Henze, 2 June 1964, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts).

124 Cf. <https://www.bpacatalogue.org/archive/PG-AF-1964-2>.

125 In 1958 while preparing Britten's *Noye's Flood*, Mackerras made some unsavoury remarks which led to the composer breaking with him.

126 With traceable performances in Wuppertal (<https://www.bpacatalogue.org/archive/PG-1966-1209B>), Tübingen (<https://www.bpacatalogue.org/archive/PG-1966-1211>) and Aschaffenburg (<https://www.bpacatalogue.org/archive/PG-1966-1212>), as well as in Madison (<https://www.bpacatalogue.org/archive/PG-1968-0218>) and Washington D.C. (<https://www.bpacatalogue.org/archive/PG-1968-0222A>), and certainly also in other places. This, incidentally, at least on Pears' part, happened on the basis of the 1960 separate edition: Pears' personal copy of this score, kept in the Aldeburgh archives, is heavily annotated with pens in different colours (cf. <https://www.bpacatalogue.org/view/61155>).

get to record »their« very own Henze, neighbouring (or replacing) Britten, Walton, Seiber and Fricker, on their 1965 LP *Music for Voice and Guitar*<sup>127</sup> which surely would have meant a major boost for the *Drei Fragmente nach Hölderlin*. This, though, need not have been Pears' and Bream's personal decision alone, it is also possible that RCA had put their foot down against a Henze proposal. It was, after all, still the time before Bream's soon-to-follow »carte blanche« in repertoire decisions after the great success of his *20<sup>th</sup> Century Guitar*.

When the first complete recording of *Kammermusik* 1958, conducted by Henze, was released by WERGO for their »studio-reihe neuer musik« in 1965, this was done without the support of either Bream or Pears but with the jazz musician and later film music composer Erich Ferstl on guitar (who had already performed the work under Henze at least once before in 1962<sup>128</sup>) and tenor Loren Driscoll, Henze's Berlin »Junger Lord« of the same year – with Ferstl's performance not quite in Bream's league and Driscoll being complacently criticised in a surely widely read commentary of 1966 in the magazine *Der Spiegel*, where it said that »tenor Loren Driscoll does not always sound the way Henze composed«. <sup>129</sup> In retrospect, it can almost seem like an act of desperation that Henze would have Hansjörg Pauli assure the public via the accompanying liner notes that he, the composer, counted *Kammermusik* 1958 »among his best works«. <sup>130</sup>

In these instances lie several impediments for any further reception, dissemination and appreciation at least of the vocal parts of the *Kammermusik* and certainly of its entirety too. In reverse conclusion, and once more typical of the instrument's history, this accounted for yet another impetus towards further isolation of the solo guitar *Tentos*. <sup>131</sup>

127 The works recorded are Benjamin Britten, *Songs from the Chinese* Op. 58 (1957), *Folk Song Arrangements* Vol. 6 (1961), and *The Second Lute Song of the Earl of Essex* (from *Gloriana*, 1953), William Walton, *Anon. in Love* (1960), Mátyás Seiber, *Four French Folk Songs* (1948), and Peter Racine Fricker's *O Mistress Mine* (1961).

128 On 11 March 1962 at the »Großer Sendesaal« of Hesse broadcast in Darmstadt, next to Herbert Handt singing the tenor part: cf. <https://www.bpcatalogue.org/archive/PG-1962-0311>.

129 Anon., »Hans Werner Henze: »Kammermusik 1958«, in: *Der Spiegel* 17/1966 ([https://www.spiegel.de/kultur/hans-werner-henze-kammermusik-1958-a-6082af5d-0002-0001-0000-000046266536?sara\\_ref=re-xx-cp-sh](https://www.spiegel.de/kultur/hans-werner-henze-kammermusik-1958-a-6082af5d-0002-0001-0000-000046266536?sara_ref=re-xx-cp-sh), accessed 26 February 2024): »Tenor Loren Driscoll [...] tönt nicht immer, wie Henze komponiert hat.«

130 Hansjörg Pauli, »Hans Werner Henze und die »Kammermusik 1958«; liner notes for the LP Hans Werner Henze, *Kammermusik* 1958, Philharmonisches Orchester Berlin, Loren Driscoll, Erich Ferstl, WERGO 1965: »Henze selber zählt sie [Kammermusik 1958] zu seinen besten Werken.«

131 I am neither aware, nor is it of much interest in the context at hand, whether the other instrumental extract, the *Quattro Fantasie* for octet, have been of greater success. Schott's website (<https://www.schott-music.com/de/quattro-fantasie-no36244.html>, accessed 26 February 2024) only lists 17 performances altogether.



### III Semantic networks and pitfalls

#### 1. To Greece and back

At least, Henze's eventually toneless visit to Suffolk in the summer of 1959 had led to one more of the rare personal encounters with Britten. In the dedicatory copy of the miniature score handed over then (see III. 25), Henze still addressed his older and much esteemed colleague with a not yet so familiar, in fact almost deferential ›Dear Benjamin‹ (though soon switching to the usual and more colloquial ›Ben‹ in later correspondence).

Concerning his view of Britten in the light of the dedication of *Kammermusik 1958* to him, Henze recalled the connection in his autobiography as follows:

›The work [*Kammermusik 1958*] is dedicated to Benjamin Britten whose music I then adored to an extent that it was clearly noticeable in some places of my own, albeit in this chamber music quite *outspokenly* for the first time, probably.‹<sup>1</sup>

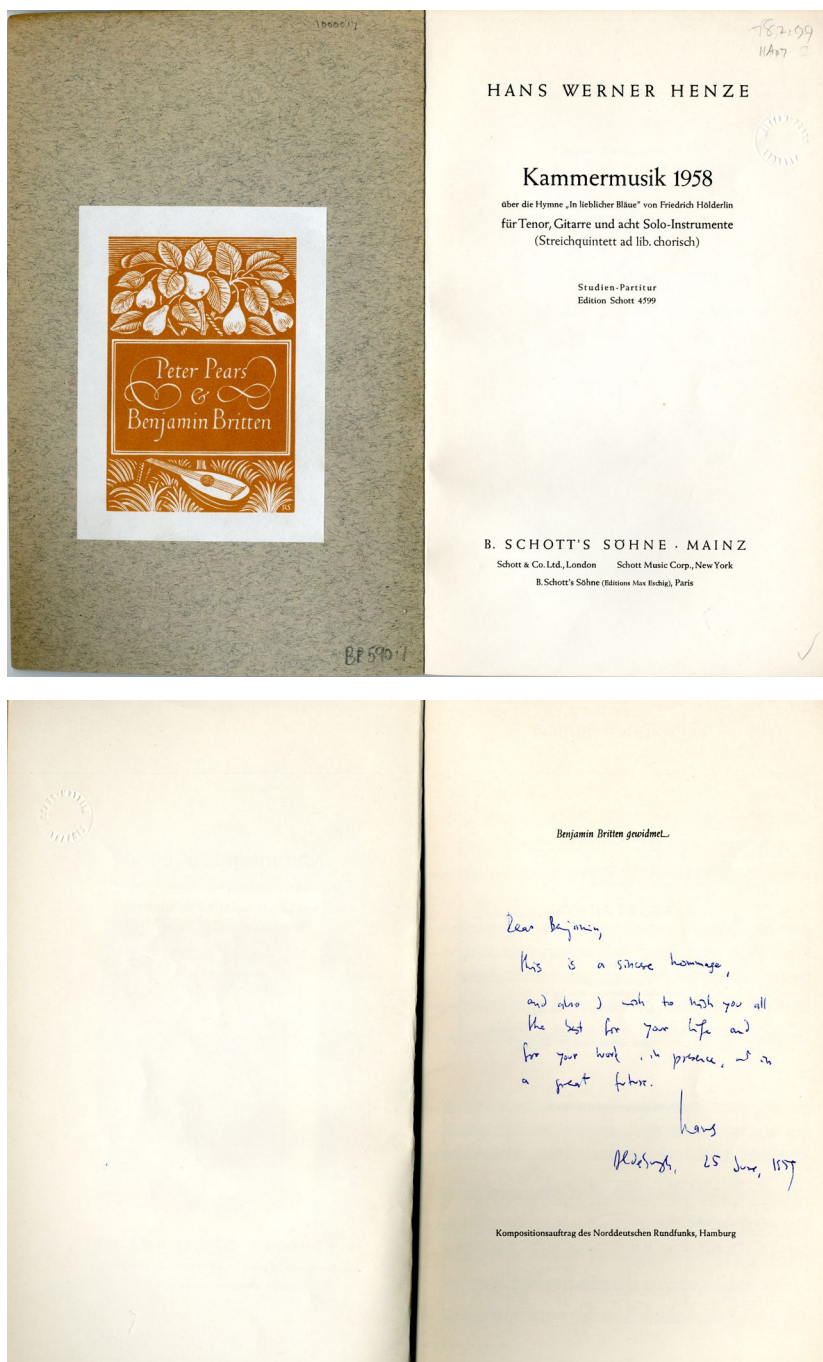
This statement, again, has been read particularly with regard to the *Tentos*,<sup>2</sup> which after all, for the time being and up until 1996 when Henze wrote these lines, were the only items of the *Kammermusik* to have found their way to wider appreciation. More substantial proof of their alleged Brittenian quality (which I will not be offering either) is still owing, however. It cannot be ruled out, that this ex-post characterisation of Henze's is an ideational construction of later years, serving the ongoing self-formation of his public persona, which he in this instance fitted as standing right next to his admired English colleague, then already deceased for two decades.

A similar example of biographico-aesthetic self-fashioning is Henze's later insistence on the, purportedly, utmost importance of a direct connection of the *Kammermusik* to his personal experiences during his trip to Greece in June 1958. This is where a complex semantic network of the *Kammermusik* and its *Tentos* is forcefully brought into play. What Henze sought to construct with it follows a common notion of neo-Romantic aesthetics of inspiration, so well put together, though, that corresponding CD booklets and programme notes regularly take up on it gratefully.<sup>3</sup>

1 Henze, *Reiselieder*, p. 193: ›Gewidmet ist das Werk Benjamin Britten, dessen Musik ich damals derartig verehrte, daß man es an einigen Stellen in meiner eigenen deutlich hören konnte, wenn auch in dieser Kammermusik zum ersten Male wohl so richtig outspokenly.‹

2 Cf. Downes, *After Mahler*, p. 205, for instance.

3 See, e.g., Harald Hodeige's recent booklet text ›Dreams of Beauty, Dreams of Antiquity. *Being Beateous* and *Kammermusik 1958* by Hans Werner Henze‹, transl. by John Patrick Thomas and W. Richard Rieves, for Hans Werner Henze, *Being Beateous, Kammermusik 1958*, Anna Prohaska, Peter Gijsbertsen, Jürgen Ruck, NDR Sinfonieorchester, Peter Ruzicka, WERGO 2016, pp. 19–25, here p. 23: ›[Henze] made numerous sketches during a trip to Greece in the summer of 1958, a time when his affinity for the Mediterranean landscape and culture merged with Hölderlin's idealization of classical antiquity.‹



Ill. 25a and b: *Kammermusik 1958*, miniature score, signed by the composer with a dedication to Benjamin Britten.

Let us attempt to disentangle pertaining dates and statements: According to the fair copy (and the printed score as well), Henze claimed to have finished the *Kammermusik* in Naples on 22 May. Considering the precision with which he was able to describe the work in all its details to Schneider-Schott six days later,<sup>4</sup> there is hardly reason to doubt the accuracy of this inscription. Also, the letter consistently speaks of the work in the present tense, as if about a work already there and finished, nothing implies any vague plans yet to be carried out.<sup>5</sup> One cannot imagine a good reason for a later ante-dating of the autograph either.

Henze's trip to Greece, his very first one too, only started shortly *after* his letter to Schneider-Schott and lasted until about 20 June. Nevertheless, Henze stated on several occasions to have actually worked *in* Greece, in Nauplio for instance, ›on the drafts of his *Kammermusik*‹.<sup>6</sup> No sooner did he ›finish‹ and ›finalise‹ it, he claims, than ›after the Greece trip‹. This would be why it seemed to him ›as if Greek impressions and memories‹ had played their part in it.<sup>7</sup> That notion is still enhanced in the official work catalogue of 1996, where Henze reports: ›I made a number of sketches for this work [*Kammermusik* 1958] in the summer of 1958 in Greece.‹<sup>8</sup> And things were shifted into further mystification in an earlier interview, with Hans Gerd Brill in 1986, when Henze even stated only to have remembered the ›late fragment hymn by Hölderlin‹ on his ›return from a Greece trip‹. It was, so he goes on, only as a consequence of this, that the guitar in the *Kammermusik* had been able to ›represent archaism instead of folklore‹ – apparently not the same things to Henze, *nota bene*.<sup>9</sup> This is a narrative perfectly compatible, though, with Henze's later description of solely the *Tentos*: In these there was to him ›in fact some connection with Hellenism, as if this music was the gate to ancient Greek classicism, a link to the beginnings, to the essential, fundamental.‹<sup>10</sup>

## 2. ›Spanish‹ Tentos?

Considering this semantic conglomerate, and presuming for the moment that Henze had already formed it clearly in his mind during the summer and autumn of 1958, it must seem most curious that in the Hamburg programme notes for the first performance (see III. 26), of all places, he did *not* speak of Greek, or of Hellenic or of Grecian, but explicitly of ›Spanish

4 Henze to Schneider-Schott, 28 May 1958, *passim*. Henze was still writing from Naples that day.

5 The entire letter is transcribed in Appendix I.

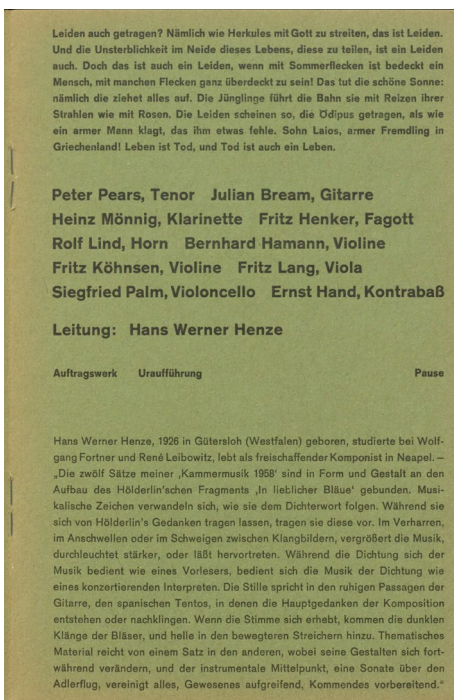
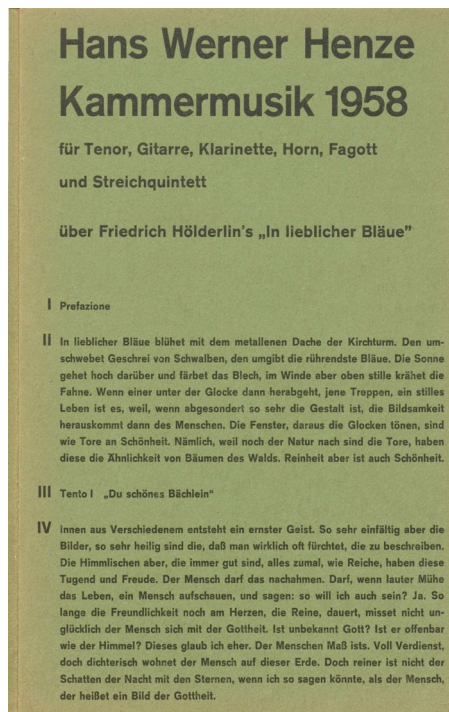
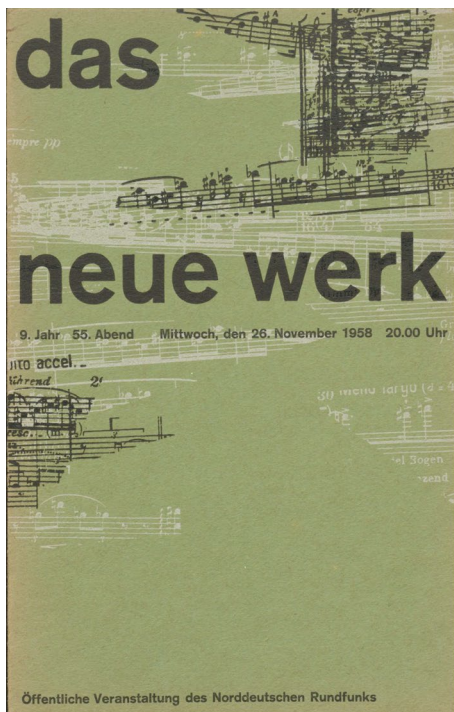
6 Henze, *Reiselieder*, p. 187: ›In Nauplion, wo ich langsam wieder gesund wurde, arbeitete ich gelegentlich an den Skizzen zu meiner *Kammermusik*, einer Vertonung der späten Hölderlinschen Hymne *In lieblicher Bläue* [...].‹

7 Henze, *Reiselieder*, pp. 193–194: ›*Kammermusik* 1958 [...] hatte ich erst *nach* der Griechenlandreise beenden und ausarbeiten können, und deswegen kommt es mir so vor, als hätten griechische Eindrücke und Erinnerungen hineingespielt.‹ Above italics are mine.

8 Henze, *Ein Werkverzeichnis*, p. 156: ›Eine Anzahl der Entwürfe für dieses Werk machte ich im Sommer 1958 in Griechenland.‹

9 Brill, *Die Gitarre*, pp. 81–82: ›Da erinnerte ich mich auf der Rückkehr von einer Griechenland-Reise der späten fragmentarischen Hymne Hölderlins [...]. [...] da steht die Gitarre für Archais, nicht mehr für Folklore.‹ Above italics are mine.

10 Henze, *Reiselieder*, p. 194: ›Und es liegt in ihnen wohl tatsächlich etwas von [...] Griechentum, [so] als sei diese Musik [...] das Tor [...] zur hellenischen Klassik, eine Verbindung mit den Ursprüngen, mit dem Eigentlichen, Wesentlichen [...].‹



III. 26a-c: *Kammermusik 1958*, booklet for the Hamburg first performance.

Tentos: ›Silence speaks in the calm passages of the guitar‹, it says there, ›in the Spanish Tentos, in which the composition's main ideas evolve or resonate.‹<sup>11</sup>

Not only must this be judged as potentially a major disservice to the guitar's general aesthetics which were (and are to this day) heavily burdened by the permanent prejudice of the seemingly inescapable Iberian subscription, inevitably leaning towards *folklore* in addition. (Hence, the liner notes of Bream's *20th Century Guitar* album were eager to distance the album from that prejudice, stressing that, e.g., Martin's *Pièces brèves* decidedly did *not* draw ›upon the superficial Spanish colouring long associated with the guitar.‹<sup>12</sup>) In his review of the Hamburg broadcast for *Frankfurter Allgemeine Zeitung*, Ernst Thomas, surely having read Henze's notes, let himself be misled accordingly in point-blank associating Henze's guitar with Spanish *Cante Jondo*:<sup>13</sup> west-Mediterranean ›folklore‹, not east-Mediterranean ›archaism‹, which to Henze, apparently, were not (or at least not always) identical. Claus-Henning Bachmann too, writing about the first performance for the Munich journal *Die Kultur* in early 1959, spoke of ›a guitar that projects certain ideas of the woeful poetry, which is drunk by beauty, longing for Greece, onto Spanish models.‹<sup>14</sup> Behind these daring exegeses lurks a remarkable lack of interest on Henze's part in autumn 1958 to steer the audience's ›understanding‹, a concept so crucial to him in general,<sup>15</sup> in the right direction, which according to his later claims would have had to be the one towards ancient Greece.

Of course, one possible *tertium comparationis* within the pertaining semantic conglomerate is the – historically blurry – Mediterranean per se, which potentially would be able to encompass the Grecian as well as the modern Neapolitan sphere, where Henze saw Greek traditions clearly mirrored and continued,<sup>16</sup> and Spain, and also: Portugal, for that matter. For ›Tento‹ is, looking at the historical details of the genre term, the Portuguese variant of the Spanish ›Tiento‹,<sup>17</sup> in itself the Iberian equivalent of the Italian *ricercar* since the 16<sup>th</sup> century, when it not only appeared in keyboard music but actually also in pieces of plucked music by the Spanish vihuelists Luis Milán and Miguel de Fuenllana, for instance.<sup>18</sup>

11 ›Die Stille spricht in den ruhigen Passagen der Gitarre, den spanischen Tentos, in denen die Hauptgedanken der Komposition entstehen oder nachklingen.‹ Ernst Thomas in his review of the performance's radio broadcast explained the term as ›spanische Ricercarformen‹, ›a Spanish ricercar variant‹: ›Komponisten oder Richtungen? Henze und Dallapiccola an den Sendern Hamburg und Köln‹, in: *Frankfurter Allgemeine Zeitung*, 1 December 1958, p. 12.

12 John Warrack, ›Bream's favorite modern guitar music‹, liner notes for Julian Bream's LP *20th Century Guitar*, RCA 1966. The text speaks of a Neapolitan tone in the *Tentos*, which will be dealt with in more detail in chapter V.

13 Thomas, ›Komponisten‹: ›Vom Gitarrenpart aus, den der junge Julian Bream verblüffend meistert, ist man versucht, mediterrane Kreise zu beschwören: vom Hellenismus Hölderlins zum Cante Jondo Alt-Spaniens.‹

14 Claus-Henning Bachmann, ›Apotheose des Mediterranen. Uraufführung von Hans Werner Henzes »Kammermusik 1958«‹, in: *Die Kultur* 8 (1959), 1 January: ›[...] eine Gitarre [...], die ihrerseits bestimmte Gedanken der schönheitsstrunkenen, griechenlandsüchtigen, leidvollen Dichtung auf spanische Modelle projiziert.‹

15 See chapter V.

16 Cf. Henze, *Reiselieder*, pp. 148–149.

17 Cf. Ben Ridler and Louis Jambou, Art. ›Tiento‹, in: *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie, v. 25, London 2001, pp. 467–468.

18 As quoted before, Lück (›Literarische Bilderwelten‹, p. 41) stated that Bream had made Henze familiar with the work of Milán in the forefront of *Kammermusik*. Unfortunately, Lück did not offer any source for this claim.

It might be assumed then that it was this genre designation which made Henze speak of ›Spanish Tentos‹. But how did he come by the term at all? It is a precarious one for sure, it evokes questions and mistakes and the wider public can easily be left baffled by it. Could the *Drei Tentos*, or, as occasionally put, ›Drei Tintos‹<sup>19</sup>, perhaps be a piece in some strange way dealing with a topic akin to that of Carl Maria von Weber's *Die drei Pintos*, a piece appreciated by the young Gustav Mahler, one of Henze's idols? Such may be the wishful thinking-paths of credulous hermeneutics. Or is it in fact spelt: ›3 Tentoses‹<sup>20</sup>, or even: ›Drei Tenutos‹<sup>21</sup> as the *Frankfurter Allgemeine* once hilariously put it? Compared to such absurdities, it is a harmless mistake when the guitarist community to this day frequently misspells the pieces ›Tientos‹.<sup>22</sup>

The latter term, the Spanish ›Tiento‹, seems to have been in the air – again – in the 1950s, a quite common choice for guitar pieces then apparently, and Henze may have been or may have been made aware of that, even if he was not exactly familiar with any of the so-called compositions, such as Joaquín Rodrigo's *Tiento antiguo* of 1954 or Maurice Ohana's to become famous *Tiento* of 1955 (though premiered by Narciso Yepes no earlier than in 1961).<sup>23</sup> Concerning the Portuguese variant ›tento‹, I find it unthinkable that Henze should have been keen on national differentiation, even if Klaus Geitel, too, explained in his prominent monograph of 1968, that a ›Tento‹ was a piece under the designation of which ›16<sup>th</sup> century Portugal understands freely preluding motive searches‹.<sup>24</sup> Henze's own *Tentos* have even less to do with Portugal than with Spain. What I do find credible though is that Henze rather thought of his vernacular of choice, of the Italian verb ›tentare‹ (almost the same as the Spanish and Portuguese, ›tentar‹), ›to attempt, to have a go at something‹. For this is what he actually did: Have a go at writing concert pieces for solo guitar for the very first time, and, probably, half ›invent‹ a suitable name for them by himself.

### 3. A ›lovely poem‹: setting Hölderlin

Another fact that remains peculiar is that in his short programme notes of November 1958 Henze does not even *once* use the words ›Greece‹ or ›Greek‹, in order to even approximately indicate the semantic network that the music is aligned with – at least as the composer would explicitly have it later. Of course, one might argue that a reference to ancient Greece was

19 Cf. <http://www.recordsinternational.com/cd.php?cd=01K095>, accessed 26 February 2024.

20 Hannu Annala and Heiki Mätlä, *Handbook of Guitar and Lute Composers*, transl. by Katarina Backman, Pacific, MO: Mel Bay 2007, p. 84.

21 Anon., ›Ein ungleiches Duo‹, in: *Frankfurter Allgemeine Zeitung* 23 April 1966, p. 84.

22 The first and most prominent instance in this regard is Siegfried Behrend on his 1968 Deutsche Grammophon LP *Deutsche Gitarrenmusik aus 5 Jahrhunderten*, not rectified in the more recent boxed set Hans Werner Henze, *The Complete Deutsche Grammophon Recordings* of 2013 (CD 6); cf. also Lance Bosman's interview with Henze, published in the magazine *Guitar* 10 (1982), v. 11, pp. 29–31, here p. 29 (available online: <https://www.lancebosman.co.uk/assets/img/1601769.pdf>, accessed 26 February 2024).

23 Another corresponding piece, Hans Haug's triptych *Prélude, Tiento et Toccata* was only written in 1961 and remained unpublished until the 1980s. Nevertheless, it shows another contemporary occurrence of the genre term.

24 Klaus Geitel, *Hans Werner Henze*, Berlin: Rembrandt 1968, p. 77.

already sufficiently settled by the sung words. The ›lovely poem‹<sup>25</sup>, as Pears called it in an understatement quite spectacular in itself,<sup>26</sup> that apocryphal Hölderlin, is unmistakably related to an ideal of beauty derived from Hellenic antiquity, serving as a metaphor for human pursuit defined by earthly distress.<sup>27</sup> In Virginia Palmer-Füchsel's words: ›The disjointed images of this prose-poem depict beauty and suffering caused by the strivings of imperfect men towards god-like perfection and immortality.‹<sup>28</sup> Henze himself in 1975 gave this account of Hölderlin's verses, stressing their entanglement with Greek antiquity:

›[I]t is an encounter between Germany and Greece in the vision of a poet who has clouds of madness around his head, and who stammers in fragments, with beautiful, seemingly dislocated, phrases. I can feel this link to the ancient world, understand it. In our eyes our landscapes turn into Hellenic features.‹<sup>29</sup>

As mentioned above, if one also wanted to understand Henze's *Kammermusik* 1958 as a reply to Boulez' *Marteau sans maître*, they could easily point out that the latter's lyrical basis formed by poems of René Char is, in terms of complexity, richness of imagery and ambiguity of metaphors, quite evenly matched by Henze's choice of Hölderlin's text, even if it is more than 200 years older. Accordingly, critics of the first performance spoke of a ›fuzzy-sweet poetry‹,<sup>30</sup> that Henze had chosen, of a text ›not exactly welcoming for the purpose of setting it into music.‹<sup>31</sup> To my knowledge, he had in fact been the first to do so and despite the Hölderlin fondness of many 20<sup>th</sup> century composers he was not often emulated.<sup>32</sup>

Doubtless, there is a lot of obscurity surrounding Hölderlin's poem, starting from its philological status which implies the question whether it is in fact a Hölderlin text at all. The poem was certainly written after 1806 and has come down to us as a three-part prose text without rhyme. There is no Hölderlinian manuscript but only its insert in the novel *Phaëton* of 1823 by Hölderlin's friend Wilhelm Waiblinger (1804–30), which essentially is a Hölderlin

25 Following Renate Böschstein's argument (›Hölderlins Ödipus-Gedicht‹, in: *Hölderlin Jahrbuch* 27 [1990/91], pp. 131–151, here p. 133), the text may still be emphatically judged as a ›poem‹.

26 See again Pears' letter to Henze of August 1958. The text version Pears was referring to there (›my Hölderlin Volume with English translation‹) was in all likelihood the bilingual edition *Poems of Hölderlin*, translated by Michael Hamburger, London: Nicholson & Watson 1943, found in Pears' estate: cf. <https://www.bpcatalogue.org/view/10911>, accessed 26 February 2024.

27 I am referring to the edition of the text in Friedrich Hölderlin, *Gedichte. Eine Auswahl*, ed. Gerhard Kurz, Stuttgart: Reclam 2003.

28 Palmer-Füchsel, *The Solo Vocal Chamber Music*, p. 68.

29 Henze in his liner notes for the 1975 Decca/L'Oiseau-Lyre recording (with himself conducting The London Sinfonietta, Philip Langridge singing and Timothy Walker, from Peter Maxwell Davies' *The Fires of London*, as guitarist); cited after *ibid.*, p. 65.

30 Hans Hauptmann, ›Der Komponist H. W. Henze. Zu einer Hamburger Uraufführung‹, in: *Schwäbische Landeszeitung* 14 (1958), 10 December: ›[...] verworren-süßer Dichtung [...]‹

31 Bachmann, ›Apotheose des Mediterranen: [...] dem gewiß nicht zwingend zur Vertonung auffordernden Hölderlin-Fragment ›In lieblicher Bläue [...]‹‹.

32 Henze was indeed followed by Wilhelm Killmayer in his second cycle of Hölderlin songs, written in 1983–1987. Only recently did Geoffrey Álvarez (b. 1961) set the text as no. 7 of his song cycle *Hölderlinfenster* of 2013. 2014/15 brought forth Julian Anderson's ›Poem for violin and orchestra, titled and inspired by *In lieblicher Bläue* (written for Carolin Widmann and dedicated to Helmut Lachenmann), but not setting the actual words.

novel, portraying the life of an artist, in this case a sculptor, who is increasingly seized by madness. In Waiblinger, ›In lieblicher Bläue‹ is ascribed to the novel's protagonist towards the end of the book.

›He played the piano at lot, but only many confused fantasies. It was terrible to hear the madman play like this.

At night, he usually arose and strolled through the garden or through the castle's floors. When he saw a child, he beckoned amicably, wanted to attract them to him, but the children fled him.

Every piece of paper he could get hold of he overwrote then. Here are some leaves from his papers which at the same time offer a deep insight into the wretched state of his mind. In the original, they are separated, like verses, in the manner of Pindar.<sup>33</sup>

This is where *In lieblicher Bläue* follows (see III. 27<sup>34</sup>). In spite of these unstable philological conditions, however, Hölderlin scholarship has tended to take him, not Waiblinger, as the author of the hymn, and consequently it usually used to be – see Pears' edition, for instance – and still is included in anthologies and editions of Hölderlin's poetry.

The decidedly complicated syntax and choice of words of the text has not only been interpreted as an expression of growing mental decline of the author,<sup>35</sup> but also as a rather more conscious intent of Hölderlin's ›to write Greek in German‹.<sup>36</sup> Its deluge of images, however, often seems hermetic and disparate, yet compellingly ›modern‹, one might say; as a poem by Paul Celan, Ingeborg Bachmann, or René Char, for that matter, it never fully reveals itself. As a consequence, any attempt to even offer an approximate gist of the text's content and meaning here must remain piecemeal.

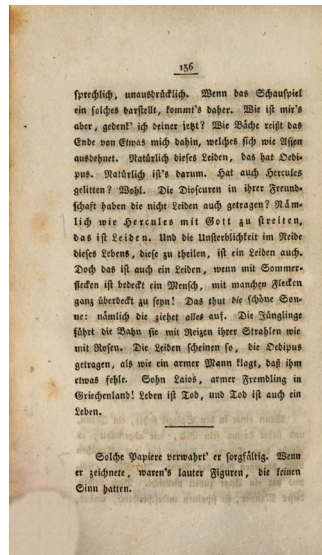
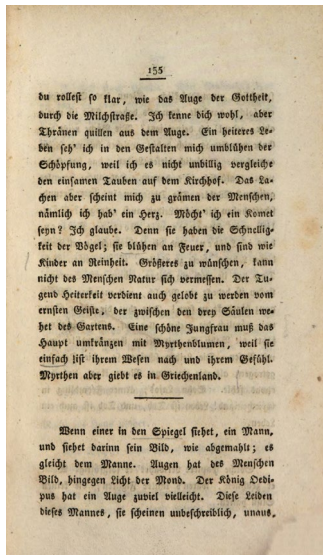
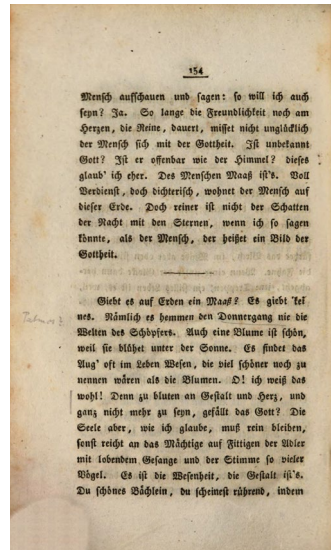
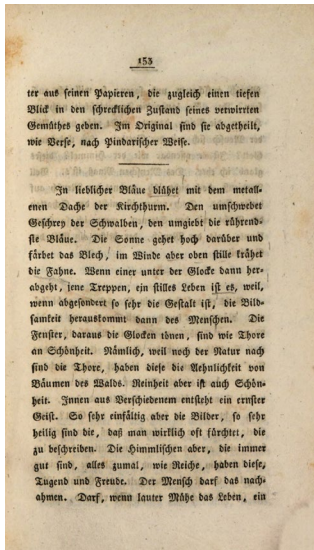
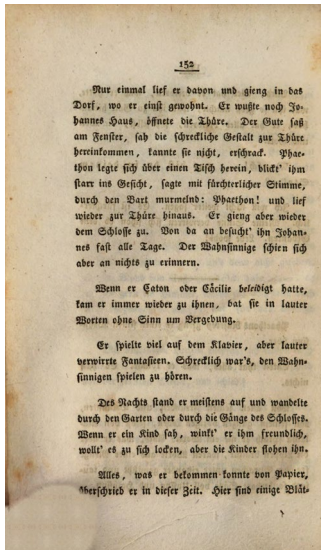
It certainly says not too much to state that the poem is a profound deliberation on the connections of humanity, nature and divinity. It is no text pretending to offer permanent or eternal truths on this, but it rather expresses thoughts in an attitude of pondering and weighing one idea against another (see phrases like ›dieses glaub' ich eher‹, ›this I rather believe‹, or ›Die Seele aber, wie ich glaube, muß rein bleiben‹, ›But the soul, I believe, must remain pure‹). The three-part division of the text, visible in Waiblinger's transmission, corresponds with an embracing line of thoughts. The text starts in a kind of harmonic unison of the present: The blue of heaven is reflected in the – Christian – church's roof, so that divinity (with God being ›offenbar wie der Himmel‹, ›apparent as the heavens‹) is mirrored, perfectly visible, on earth.

33 Wilhelm Waiblinger, *Phaëton*, 2 vols., Stuttgart: Franckh 1823, vol. 2, pp. 152–153.

34 Ibid., pp. 152–156.

35 This is not the place to once more discuss the biographical and poetological status of Hölderlin's mental illness which has especially been challenged by Pierre Bertaux in his book *Friedrich Hölderlin*, Frankfurt/M.: Suhrkamp 1978. For a concise and up-to-date survey, including the history of pleas against Bertaux, cf. Gregor Wittkop, ›Die Jahre 1806–1843‹, in: *Hölderlin-Handbuch. Leben – Werk – Wirkung*, ed. Johann Kreuzer, Berlin: Metzler 2020, pp. 57–61.

36 Cf. Böschstein, ›Hölderlins Ödipus-Gedicht‹, p. 150, with various examples.



### III. 27a-e: Hölderlin's *In lieblicher Bläue* in the first edition of Waiblinger's *Phaëton*.

It is confronted with the ambiguity of ›Verschiedenes‹ which can both mean ›different‹ or ›departed‹ things. Hence, there is a dilemma of eventual incompatibility. Man, however, in his special condition is allowed to at least strive after divinity, in friendliness and purity, as long as he ›is called an image of the deity‹ (heißet ein Bild der Gottheit), when ›God is measure to him (Gott das Maß ist)‹.

The second part (from ›Gibt es auf Erden ein Maß?‹) takes its cue from just there, from the notion of divine measure, and furthers an orientation towards heaven. Phenomena of the world are ever more removed from the empirical and are emphatically charged with metaphysical meaning, becoming an assembly of godly signs. The human perspective may well discern the divine, but not reach it, for complete purity is a utopia, becoming manifest in the fantastic image of the ›Komet‹, the ›comet‹, but also, eventually, by turning the gaze back towards human history, in ideas of antiquity, the epitome of which, with its ›Säulen‹, ›columns‹ and ›Myrten‹, ›myrtles‹,<sup>37</sup> only laggedly conjures up the central cipher right at the text's pivot, the magic word: ›Griechenland‹, ›Greece‹.

The poem's third part (from ›Wenn einer in den Spiegel siehet‹) turns back more decidedly to the human perspective and stresses the limitations of man (›Augen hat des Menschen Bild, Licht hingegen der Mond.‹, ›Man's image has eyes, light, instead, the moon.‹), particularly regarding their mythological prototype, Oedipus, whose desperate searching for truth is an epitome of man's desire, surpassing his measure. His counter image are ›Jünglinge‹, ›youths‹, who are treading the heavens on rays of the sun. But all of this must remain utopian to a suffering humankind: The ›Sohn Laios'‹, ›Laios's son‹, remains an ›armer Fremdling in Griechenland‹, a ›poor stranger in Greece‹. What remains is a fuzzy vision of hope which, as the text's beginning, may once more be linked to occidental faith of the 19<sup>th</sup> century: The ultimate chiasmus ›Leben ist Tod, und Tod ist auch ein Leben‹, ›Life is death, and death is a life also‹, offers an idea of redemption, quite akin to notions of Christian afterlife which point back to the church roof of the text's first lines.

---

37 Cf. Klaus D. Frank, ›In lieblicher Bläue blühet...‹, in: *Scheidewege* 24 (1994/95), pp. 194–205, here p. 199.

## IV Compositional networks

### 1. The *Tentos* and *Der sechste Gesang*

The multi-faceted network of hints at Greek antiquity and corresponding notions of beauty offered to Henze by Hölderlin's fairly obscure poem must have seemed to him a very fitting asset in planning his *Kammermusik* project which was to centre not only around the guitar, but more specifically around his 1955 music for Ernst Schnabel's radio broadcast novel *Der sechste Gesang*, in itself an anti-heroic paraphrase of the *Odyssey*. Schnabel's text deals with Odysseus' stay on Scheria, his relationship with Nausicaa, his narrations at the court of Alcinous, which unravel more or less the whole of his preceding adventures, and finally the transport of the sleeping Odysseus to Ithaca.<sup>1</sup> Concerning Schnabel's mode of representation, his fellow writer Alfred Andersch offered an enlightening characterisation:

»I do not want to illustrate here *how* he [Schnabel] paraphrases them [Greek topics]. They are not devised in direct speech, but artfully *written*, in a non-lyrical prose, but with a strict rhythmic quality, which introduces the recitative-like character of the antique epic into the brash, crackling speaking of the 20<sup>th</sup> century.«<sup>2</sup>

Schnabel slightly revised the work and published it as a print novel in 1956 as well (see [III. 28](#)). In the hurried work frenzy of spring 1958 the re-use of his composition accompanying Schnabel's novel must have offered Henze the perspective of being a major time saver before leaving for Greece. The already existing music, Henze's very first attempt at writing for a solo guitar, has been expansively described by Andreas Grün.<sup>3</sup> It consists of 38 numbers varying in length from 2 to 36 bars. In many aspects, it is a product of the newly self-invented Henze who had settled for good in Italy, first on Ischia, where he »learned to leave aside anything superfluous«, pursuing »austerity« and »purity«.<sup>4</sup> This goes primarily for matters of lifestyle. It was precisely in this sphere on Ischia, however, where Schnabel was visiting and the idea of a guitar music for *Der sechste Gesang* was born and realised.

In some ways, »austerity« and »purity« may also be applied to Henze's first solo guitar attempts as well, which appear not only as the first steps of a composer on new ground, but also, partly encouraged by the instrument's limits, as a lesson in saying musically only that which is

1 Of course, it is in general a sort of hen-or-egg question which decision was first made: to use the Hölderlin hymn or to re-use the Schnabelian guitar music. In any case, it made a very good fit.

2 Alfred Andersch, »Die Geheimschreiber«, in: *Merkur* No. 337, June 1976, pp. 555–563, here p. 560: »Ich will hier nicht darstellen, wie er sie paraphrasiert. Sie sind nicht in mündlicher Rede konzipiert, sondern kunstvoll geschrieben, in einer nicht lyrischen, doch strikt rhythmisierten Prosa, die den rezitativen Charakter des antiken Epos ins spröde, knisternde Sprechen des 20. Jahrhunderts einbringt.«

3 Cf. Grün's comprehensive account of Schnabel's text in its contents and meaning (»Ein Gedankenstrich«, part. 1, p. 144), as well as his extensive description of Henze's music, also in relationship to the novel (*ibid.*, part 2, pp. 190–193).

4 Henze, *Reiselieder*, p. 152: »Ich lernte, alles Überflüssige wegzulassen und Strenge und Reinheit in mein Leben zu bringen.«



III. 28: Ernst Schnabel, *Der sechste Gesang*. Roman, Frankfurt/M.: S. Fischer 1956.

absolutely necessary. This of course might already be seen as a trait very close to Benjamin Britten's aesthetics who considered what Adorno called ›meagreness‹ in the Englishman's composing the result of clarification, as Britten put it himself in an interview published in 1963:

›Berg and Schoenberg share common ground in the respect of the complexity of their musical thought. [...] But I am precisely at the other end of music. Music for me is clarification; I try to clarify, to refine, to sensitize. [...] My technique is to tear all the waste away; to achieve perfect clarity of expression, that is my aim.‹<sup>5</sup>

One might argue that the guitar is quite a good vehicle to help one learning to write in such a way.

As Grün was strikingly able to unveil, in terms of this particular scoring the whole Schnabelian project owes its existence to a wonderful coincidence – and essentially a misunderstanding: Henze had specifically envisaged writing guitar music, above all, with the young Neapolitan singer and guitarist Fausto Cigliano (1937–2022, see III. 29) in mind.<sup>6</sup> Henze

<sup>5</sup> ›Benjamin Britten‹, in: Murray Schafer, *British Composers in Interview*, London: Faber 1963, pp. 113–124, here p. 118.

<sup>6</sup> Cf. exhaustively Grün, ›Ein Gedankenstrich‹, part 2, p. 194.



Ill. 29: Fausto Cigliano performs at the Teatro Nuovo in Salsomaggiore Terme (1960s).

seems to have been amorously involved with him at the time,<sup>7</sup> and he wanted his young friend to play and record his music for Schnabel.

Cigliano, however, did not read music well enough to fulfil the task, as Henze found out too late along the way, and had to be replaced very quickly by an alternative player who eventually became Anton Stingl whom Henze knew from the recent Boulez-performance. It could be noted that at this point, despite their obviously being acquainted already, Henze seemingly did not consider Julian Bream for the job. However, this may well have been a matter of haste, and of cost as well.

In no way was the whole of Henze's original score, today in possession of Stingl's son Anton jr., contained in what was to be broadcast as the final cut of Schnabel's radio novel – probably to Henze's disappointment.<sup>8</sup> This might also be an aspect of Henze's decision to re-use the score in 1958 (as before in 1956): As he obviously found some of this music written for an

7 That Henze felt the need to send an adamant assurance to Ingeborg Bachmann that he and Cigliano were in fact not involved with each other (Henze's letter to Bachmann, 24 November 1955: Bachmann/Henze, *Briefe einer Freundschaft*, p. 73) seems all the more to support the very opposite.

8 It is Andreas Grün's invaluable achievement to have sought out the fair copy score used for the recording of the broadcast music in Anton Stingl jr.'s possession. The sketches in the Collection Hans Werner Henze, Paul Sacher Foundation, Basle, however, already contain the lion's share of the original music too, so that in my 2008 thesis I was already able to compare them with a recording of the SWR broadcast. Accordingly, much of the following does not so much rely on Grün's but rather on my own earlier research. Concerning the interrelations of the sketches and the fair copy in greater detail cf. Grün, »Ein Gedankenstrich«, part 2, p. 192.

ephemeral purpose to be worthwhile preserving by transformation and elaboration, he felt that reactivating some of it for *Kammermusik 1958* also, he would be able to »conserve« it.

## 2. Settling the *Tentos*

### *Tento I*

It is above all *Tento I* that to a particularly large extent derives from models found in *Der sechste Gesang*.<sup>9</sup> Its first bars were already existent in 1955 as no. XXXX of the broadcast music (Ex. 1<sup>10</sup>):

The image displays two musical excerpts. Excerpt a) is from 'Der sechste Gesang, no. XXXX' and features a piano introduction with a tempo of 84 beats per minute. It includes a vocal line starting with a mezzo-forte (mp) dynamic and a piano (p) dynamic, and a piano accompaniment. Excerpt b) is from 'Tento I', measures 1-6, with a tempo range of 63-66 beats per minute. It is marked 'Tranquillamente' and includes dynamics such as forte (f), piano (p), and pianissimo (pp), along with performance instructions like 'accel.', 'rit.', 'vibr.', and 'p dolce'.

Ex. 1: a) *Der sechste Gesang*, no. XXXX; b) *Tento I*, bb. 1–6.

Originally, this music had been intended to accompany the (in Schnabel's narrative) sleeping Odysseus' final sea voyage from Scheria to Ithaca. Schnabel had demanded of Henze's music at this point: ›Ein ganz neuer Ton, wieder Tempo‹ – ›an entirely new tone, tempo again‹.<sup>11</sup> Grün concludes strikingly:

›The beginning of the first *Tento*, these semiquavers making their way to up high from the depth, this, hence, is a motif of departure, the clashing of waves against the hull, the wind in the sails – not the »lovely rivulet« that was later imputed to it.‹<sup>12</sup>

9 I am very much indebted to Anton Stingl jr. for providing me with scans of Henze's manuscript from his father's estate. In contrast to my study of 2008 I will for comparison of the radio music and the *Tentos* refer to this source and not to the sketches as the shape of the music is still a little clearer in it.

10 The notation taken from the printed score (here ›b‹) always sounds, as mentioned before, an octave lower, so the actual pitches are the same as in ›a‹.

11 Cited after Grün's transcription (›Ein Gedankenstrich‹, part 2, p. 193) of the broadcast manuscript, Ernst Schnabel, *Der sechste Gesang. Roman für den Funk*, 1955, typescript, archive copy SWR.

12 Ibid.: ›Der Beginn des ersten *Tento*, die aus der Tiefe nach oben strebenden Sechzehntel, das also ist ein Motiv des Aufbruchs [...], das Wellenschlagen an den Schiffsrumpf, der Wind in den Segeln – und nicht das »schöne Bächlein«, das ihm später angedichtet wird.‹

One must be fair, though: this change of attribution was Henze's doing; the undeniable exegetical problems caused by such shifts will be discussed below.

A prominent difference between the two versions is found at the fifth semiquaver, still *a* in *Der sechste Gesang* but *g* in the later *Tento*, which is much more comfortable to play and additionally produces a more coherent series of consecutive leaps of sixths. This *might* be one change, or perhaps one of several (minor?) alterations suggested by Bream, had he in fact been consulted by Henze at an early stage of the *Tentos*' development.<sup>13</sup>

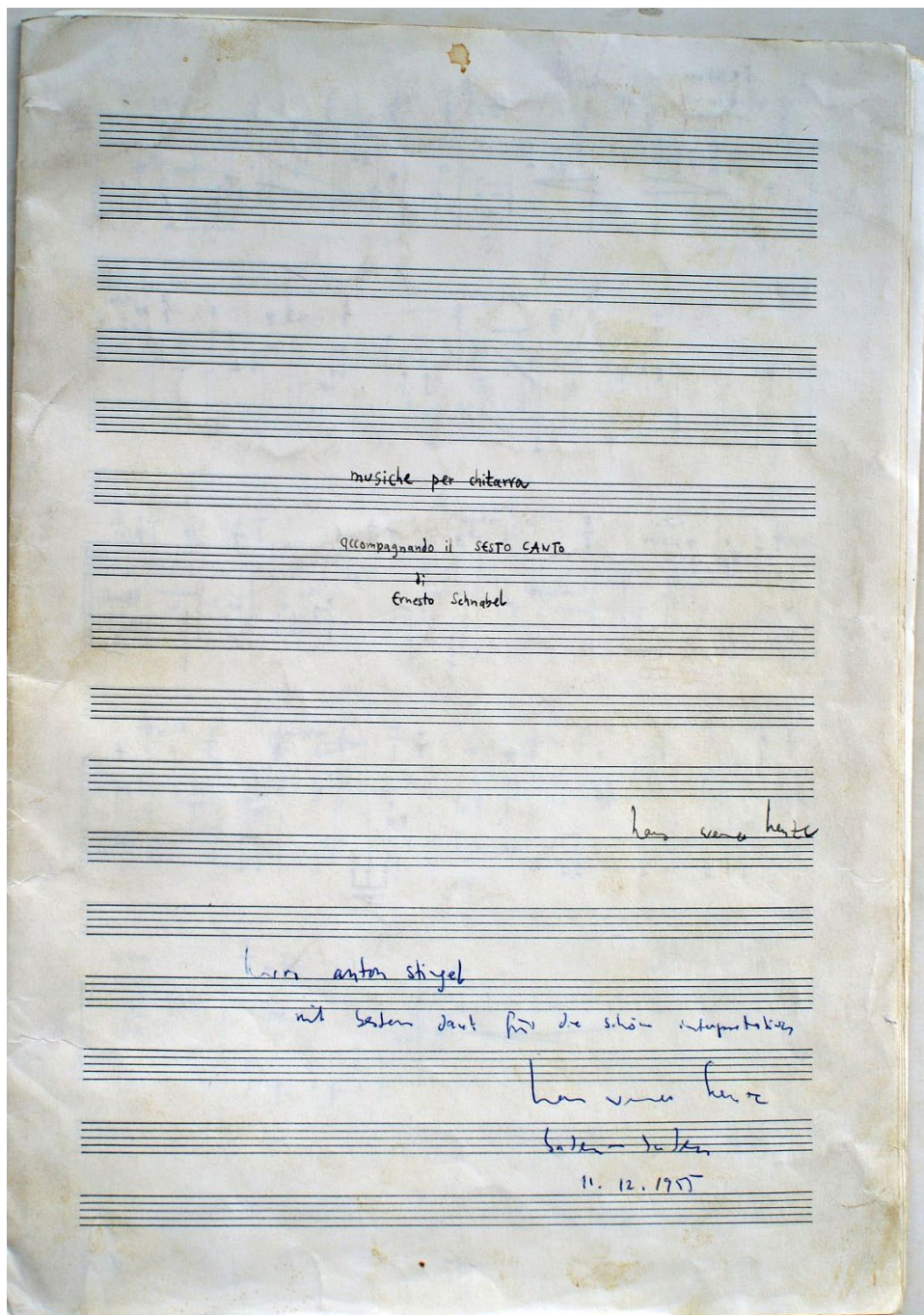
In any case, it makes perfect sense that Henze would have wanted to save this attractive and already well elaborated bit of music which had been dropped in the broadcast altogether. However, he had already done so before 1958, through using it for no. 4 of the *Neapolitan Songs* for Fischer-Dieskau in 1956, a work that is per se full of allusions to the guitar.<sup>14</sup> The original guitar role is taken on by the harp in the *Neapolitan Song*, imitating its three open bass strings *E*, *A*, and *d*, in an untransposed resetting of the earlier music (Ex. 2), but, incidentally, still with an *a* at the fifth semiquaver – a fact which *may* also hint at Bream's influence, but shows at least that the alteration was done only in '58.

Ex. 2: *Five Neapolitan Songs*, no. 4, bb. 36–38.

Two more features are worth mentioning after comparison with the second guitar version of these bars prepared for *Tento I*: First, the split dynamics of the top part in the clarinet and the accompanying flute was also transferred to *Tento I* (kept on in the single staff notation of 1960 too), resulting in the quite remarkable challenge to bring out two different layers of dynamics in closest proximity on the guitar. It can thus be concluded that Henze did not, or at least not

<sup>13</sup> Probably from late April to late May 1958 then; see above, chapter II.

<sup>14</sup> See the various examples shown by Grün, »Ein Gedankenstrich«, part 3, pp. 34, 35, and 39. I hope I will be forgiven the pointed remark that Grün (ibid., p. 39) could have gone without Otto Tolonen's help to find out about this coincidence, had he bothered to read either mine or Palmer-Füchsel's thesis during his research. Well hidden, it was even already mentioned in Pauli's 1965 liner notes, certainly based on direct information from the composer (Hans Werner Henze und die »Kammermusik 1958«): »[D]arüber hinaus [...] zitiert Tiento I [...] das vierte der »Fünf neapolitanischen Lieder« [...] und Tiento III [...] ruft die Todesszene aus »Maratona di Danza« in Erinnerung.« – »Apart from that, Tiento I quotes the fourth of the »Five Neapolitan Songs« and Tiento III recalls the death scene from »Maratona di Danza«.



ILL. 30: *Der sechste Gesang*, title of the autograph fair copy score.

fully, rework his *Tentos* directly from the music for *Der sechste Gesang*. If that had been the case, he would have been forced to do so either from memory, from another copy now lost, or from the earlier sketches, since he had presented Stingl with the fair copy manuscript right after the recordings on 11 December 1955 (see III. 30<sup>15</sup>). In this instance he definitely took his '56 reworking of it into account.

Second, Henze did not adopt *all* elaborations from the *Neapolitan Song*, made evident by the originally prescribed phrasing of the clarinet top voice, ›quaver-quaver-crotchet‹. This is quite the reverse of what is commonly heard in guitar performances, which usually favour ›crotchet-quaver-quaver‹, starting the phrases, understandably when marks are lacking (as is the case in both published guitar versions), at the beginning of each bar. Henze did not care (or forgot? or did no longer want?) to specify this in the guitar version. That Bream should have counselled to drop phrasing marks in a potential early working on it, seems most improbable.<sup>16</sup>

The detour of *Der sechste Gesang*-material taken via that *Neapolitan Song* before ending up in *Tento I* is not restricted to the latter's first bars; no. XXXXII of the radio music, which was also dropped in the eventual broadcast, later became, with some rhythmic adjustments, bb. 33–38 of *Tento I* (Ex. 3):

Ex. 3: a) *Der sechste Gesang*, no. XXXXII; b) *Tento I*, bb. 30–38.

15 Henze's inscription goes ›to Mr Anton Stingl/ with best thanks for the beautiful interpretation /- (›herrn anton stingel [sic]/ mit bestem dank für die schöne interpretation /-) hans werner henze/ baden-baden/ 11.12.1955‹.

16 On several occasions, Bream complained that published guitar music so rarely came with phrasing marks. See, for instance, his respective remarks on guitar transcriptions of Isaac Albéniz' *Granada* in his 1978 masterclass on the piece with Joseph Bacon, filmed by the BBC: *Julian Bream Masterclass. 1. Isaac Albéniz*, available online: <https://www.youtube.com/watch?v=v4R82HxBLKo>, and, in the UK, <https://www.bbc.co.uk/iplayer/episode/p01kvtfw/julian-bream-masterclass-1-isaac-albeniz>, accessed 26 February 2024.

But before that, the piece had also appeared in the fourth *Neapolitan Song*, forming the last five bars of the movement (Ex. 4):

The musical score for Ex. 4 consists of three staves: Flute (Fl.), Clarinet (Clar.), and Clarinet/Bassoon (Clar. basso). The tempo is marked as quarter note = 54. The Flute part begins with a half note G4, followed by a quarter rest, then a half note A4. The Clarinet and Clarinet/Bassoon parts begin with a half note G3, followed by a quarter rest, then a half note A3. The Flute part has a quintuplet of eighth notes (G4, A4, B4, C5, B4) and a triplet of eighth notes (A4, G4, F#4). The Clarinet and Clarinet/Bassoon parts have a triplet of eighth notes (G3, A3, B3) and a triplet of eighth notes (A3, G3, F#3). The score includes dynamic markings like *p dolce*, *pp*, and *p*, and phrasing marks like slurs and accents.

Ex. 4: *Five Neapolitan Songs*, no. 4, bb. 79–83.

Comparing the three tangible versions of this section, it is interesting to note that for the *Tento* in this case Henze returned to, and further elaborated, the original irregular barring which would have served less well in the '56 piece for several players plus conductor. So, when casting the whole section in regular bars of four for the *Neapolitan Song*, some rhythmical modifications were made, for example forcing the 5/16-bar onto one crotchet in the shape of a quintuplet. Again, missing bar lines are supplanted by phrasing marks which, sadly, did not end up in the *Tento* either, where they could have served guitarists well.

Incidentally, there obviously remains a wrong note in the *Neapolitan Song*, without much doubt caused by inattention of Henze's when writing out the existing music for the transposing clarinet in b flat: Its second triplet note in b. 81 is given with a concert pitch of *a sharp* (written as *b sharp*) but both (earlier *and* later) guitar versions have *b* as the actual pitch, so Henze should have written *c sharp* here.<sup>17</sup>

Another fascinating instance to be mentioned is no. XXXXI of the radio music which functions as a sort of provider for elements newly assembled in *Tento I* in some distance from each other (Ex. 5):

<sup>17</sup> Maybe the future plum project of a critical Henze edition would be able to amend this error. Until then, clarinetists will probably continue to play a semitone flat here.

XXXXI

trillo

tagliare  
allo 12.mo tasto  
nat.

ppp

a)

Tento I

23

4/8

3 3

26

3

f

3

43

nat.

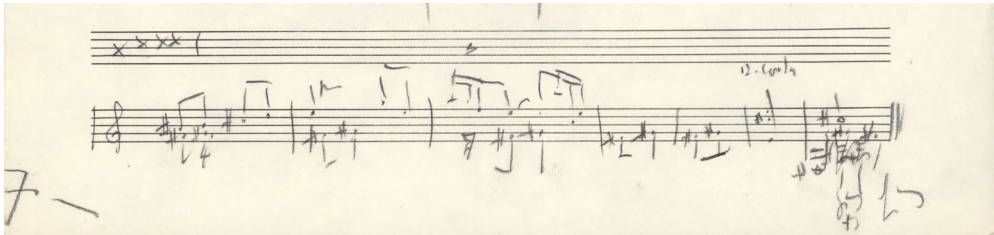
ppp

pp

b)

Ex. 5: a) *Der sechste Gesang*, no. XXXXI; b) *Tento I*, bb. 23/24, 26 (upbeat), 43/44.

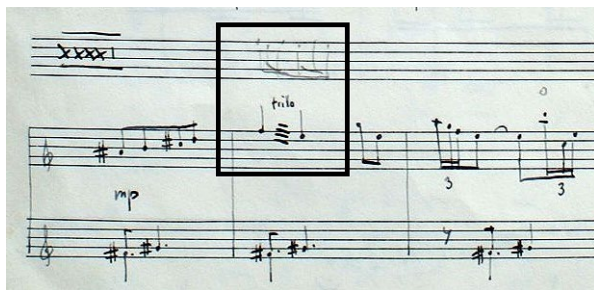
The trill written out in measured sextuples, as it appears in *Tento I*, b. 24, is retracable to the Basle sketches for *Der sechste Gesang* (see Ill. 31, second bar), only indicated there by a vague wavy line.



Ill. 31: *Der sechste Gesang*, sketches, detail.

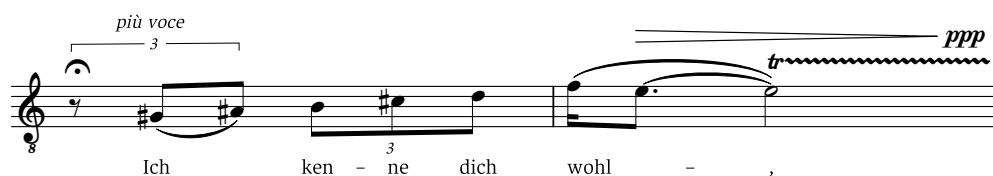
In the fair copy score (Ill. 32<sup>18</sup>) it was further clarified as a half-note trill, resulting in a diminished octave clash of *f sharp* and *f natural*. Its measured rhythmisation was pencilled by Stingl in the manuscript and executed accordingly, documented in the broadcast recording.

18 Emphasis is mine.



ILL. 32: *Der sechste Gesang*, no. XXXXI, detail (autograph score).

For the vocal equivalent of these bars in the sixth movement of *Kammermusik 1958* Henze, however, preserved the unmeasured variant (Ex. 6), which is all the more sensible as the tenor sings totally alone here, the whole ensemble have pauses in bar 99.



Ex. 6: *Kammermusik 1958*, mvt. VI, Tenor, bb. 98-99.

I will return to the correspondencies between the guitar movements and their vocal elaborations in due course. For now, it remains equally compelling and uncertain how and on the basis of whose initiative Henze could have decided in favour of having a measured trill in the guitar version of the *Tento* as well. Of course, it is much more easily executed when aligned with the steady quavers of the lower parts. So, one assumption might be that the measured variant was a simplification that Stingl came up with while practicing the part, pleasing Henze sufficiently during the recording sessions. It is possible, hence, that it is really Stingl's ›composition‹ we hear and guitarists play in this bar. Or Henze might have asked Stingl to play a measured ›trill‹ in triplets during recording, be it a result of aesthetic intention or technical necessity. In any case, Henze would have had to recall the rhythmical clarification as preferable after two and a half years in order for it to find its way into the *Tento* as well, and he would have had to do so by means apart from Stingl's pencil markings, having presented the guitarist with the score in '55. We cannot know at the moment whether Henze remembered this particular alteration simply by heart or whether he owned more written material of the broadcast music we do not possess. Yet another possibility is that the clearer sextuple variant was – great guitaristic minds may have thought alike – re-invented by Bream in 1958, independently of Stingl, as part of an early consultation with Henze.

Summarising the results up to here, Ex. 7 shows the extent to which passages of *Tento I* are immediate transfers of music from *Der sechste Gesang*. They already add up to a good half of the whole movement.

The musical score for *Tento I* is presented in a single system with multiple staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various performance markings and dynamic changes:

- Staff 1:** *Tranquillamente*,  $\text{♩} = 63-66$ , *rit.*, *vibr.*, *accel.*, *a tempo dolce*, *p*, *pp*.
- Staff 2:** *vibr. molto*, *mf*.
- Staff 3:** *decreso.*, *p*.
- Staff 4:** *un poco accel.*, *rit.*, *a tempo*, *pp*.
- Staff 5:** *leggiere*, *f*, *mf*.
- Staff 6:** *ponticello*, *p*, *nat.*, *pp*, *più voce*, *rit.*, *a tempo*.
- Staff 7:** *pp*.
- Staff 8:** *nat.*, *ppp*, *pp*, *ppp*, *pp*, *ppp*.

Ex. 7: *Tento I* and its passages (marked) immediately dependent on *Der sechste Gesang*.

The dependence on the radio music becomes even more striking when considering the very high motivic coherence of the first *Tento*. It relies mainly on the repetition and recombination of two core intervals: a rising whole tone (initially *f sharp* – *g sharp*) and a perfect fifth (both simultaneous and successive, initially *f sharp* – *c sharp*). The combination of both intervals (respectively of all three, if successive and simultaneous fifths account for two) constitutes a ›cadential motive‹ (Ex. 8) that appears no less than five times (bb. 13/14, 16/17, 19, 20/21, 46).



Ex. 8: ›cadential motive‹ of *Tiento I*.

Ex. 9 shows the ubiquity of rising major seconds and both simultaneous and consecutive perfect fifths as well as the occurrence of the ›cadential motive‹. A comparison with Ex. 7 illustrates the piece's strategy with regard to its compositional precursors: While roughly the first half of the composition takes its departure from no. XXXX of *Der sechste Gesang* and progresses via contrapuntal variants that are in close accordance with the original material, the second half takes a slightly different path: Its distinctly higher degree of dissonance corresponds with the almost total dropping of perfect fifths, which had created a somewhat archaic tonality with clear consonant, albeit third-less centres, not in the shape of complete triads, accordingly. It is quite plausible that it was in the light of this kind of sound that Henze said, the *Tentos* sounded to him ›as I imagine Greek music‹.<sup>19</sup>

Up to a point one might argue that the second half of *Tiento I*, from b. 22 onwards – with its more fidgety rhythms and far less foreseeable melodic events, mostly in wider intervals, right up to the brief reprise in the final four bars – were not the result of a similarly coherent development of motives any more, but a rather rhapsodic assembly of derivatives of nos. XXXXI and XXXXII of Henze's Schnabelian music (see Exs. above). Those pieces, however, already possessed a high degree of structural coherence – in themselves *and* with no. XXXX, which is visible, e.g., from the fact that the rising whole tones determining *Tiento I* throughout, were already present in every one of its models.<sup>20</sup>

<sup>19</sup> Henze, *Reiselieder*, p. 194: ›[...] die so tönen, wie ich mir griechische Musik vorstelle‹.

<sup>20</sup> See also Grün, ›Ein Gedankenstrich‹, part 2, p. 190.

The musical score is divided into two systems. The first system contains measures 1-16, and the second system contains measures 23-40. The score includes various dynamics (f, p, pp, mf, ppp) and tempo markings (Tranquillamente, accel., rit., a tempo, un poco accel., leggiero, ponticello, nat., più voce, rit., a tempo). Red arrows point to simultaneous fifths, pink boxes highlight rising whole tones, and blue boxes highlight 'cadential motive' patterns.

**System 1 (Measures 1-16):**

- Measures 1-4: *Tranquillamente*, *acc.*, *rit.*, *p*. Red arrows point to simultaneous fifths in measures 1, 2, 3, and 4. Pink boxes highlight rising whole tones in measures 1, 2, 3, and 4.
- Measures 5-8: *a tempo*, *p dolce*. Red arrows point to simultaneous fifths in measures 5, 6, 7, and 8. Pink boxes highlight rising whole tones in measures 5, 6, 7, and 8.
- Measures 9-12: *decre.*, *p*. Red arrows point to simultaneous fifths in measures 9, 10, 11, and 12. Pink boxes highlight rising whole tones in measures 9, 10, 11, and 12. Blue boxes highlight 'cadential motive' patterns in measures 9, 10, 11, and 12.
- Measures 13-16: *un poco accel.*, *rit.*, *p*, *a tempo*, *pp*. Red arrows point to simultaneous fifths in measures 13, 14, 15, and 16. Pink boxes highlight rising whole tones in measures 13, 14, 15, and 16. Blue boxes highlight 'cadential motive' patterns in measures 13, 14, 15, and 16.

**System 2 (Measures 23-40):**

- Measures 23-26: *leggiero*, *f*, *mf*. Red arrows point to simultaneous fifths in measures 23, 24, 25, and 26. Pink boxes highlight rising whole tones in measures 23, 24, 25, and 26.
- Measures 27-30: *ponticello*, *p*, *nat.*, *pp*, *più voce*, *3*, *rit.*, *a tempo*. Red arrows point to simultaneous fifths in measures 27, 28, 29, and 30. Pink boxes highlight rising whole tones in measures 27, 28, 29, and 30.
- Measures 31-34: *pp*. Red arrows point to simultaneous fifths in measures 31, 32, 33, and 34. Pink boxes highlight rising whole tones in measures 31, 32, 33, and 34.
- Measures 35-38: *ppp*, *nat.*, *pp*, *ppp*. Red arrows point to simultaneous fifths in measures 35, 36, 37, and 38. Pink boxes highlight rising whole tones in measures 35, 36, 37, and 38.
- Measures 39-40: *pp*, *ppp*. Red arrows point to simultaneous fifths in measures 39 and 40. Pink boxes highlight rising whole tones in measures 39 and 40. Blue boxes highlight 'cadential motive' patterns in measures 39 and 40.

Ex. 9: Intervallic recurrences in *Tento I*: rising whole tones (pink), simultaneous fifths (red arrows), and 'cadential motive' (blue).

*Tento III*

As already observed by Palmer-Füchsel (according to her studying the Basle sketches<sup>21</sup>), there are extensive forerunners of *Tento III* in Henze's music for *Der sechste Gesang* too, and even more extensively so than in the case of *Tento I*.

The last movement of the radio music, no. XXXXVI, titled »egloga«, in itself comparably »rounded« already, is the most fulsome composition of the music for Schnabel, quite ahead of many other much shorter numbers (Ex. 10).<sup>22</sup>

XXXXVI egloga

*zart fließend, leicht* *sul ponticello* ..... *nat.*

*p* *pp* *p*

*ponticello* *nat.*

*pp*

*ponticello* *nat.*

*pp* *p*

*pp e rit.*

*fine. Enaria 21 Novembre, 1955*

Ex. 10: Final music of *Der sechste Gesang*.

21 Cf. Palmer-Füchsel, *The Solo Vocal Chamber Music*, p. 101.

22 Cf. also the part-facsimile of the piece's autograph on the cover of this book, and, in full, in Grün, »Ein Gedankenstrich«, part 2, p. 192.

Already in the sketches, where it is not yet worked out fully with such clarity, the movement was captioned ›Finale‹. It was ever intended, and did remain so in the actual broadcast, too, the ultimate audible event of the radio novel. The music follows the final paragraphs of Schnabel's text: Odysseus has, fast asleep, been put on Ithaca's shore by Dymas and his other companions. When he awakes, he finds himself alone, oblivious of his whereabouts, and shouts for anybody to answer, but only Echo replies. Then, without Odysseus noticing, a second man appears. The final text in Schnabel is this:

›The young shepherd, having stepped out of the fog behind him, quietly, so he did not hear him approach, had to laugh when he heard the man there scream. Now he screamed again: ›Isn't anyone here? No man? ...man... And either a god? ...god...‹ The shepherd behind his back had to laugh even more, but he put his hands in front of his mouth. Strange hands: one was brown and chapped, quite the shepherd's hand, while the other one was delicate, almost pellucid, and, like the most wonderful idea, entirely different from the other, unequal, like eagle and dove, although one would have had difficulty telling which resembled an eagle and which a dove. The man on the ground inclined his head and a loud pain came from his mouth. Then the shepherd behind him changed his mind. He gently touched his shoulder with his hand. It was the brown one, the shepherd's hand.‹<sup>23</sup>

The bucolic genre alluded to by Henze's heading ›egloga‹ (referring most commonly to Vergil's poetry so called) converges with a musical characterisation of the shepherd figure, who can hardly represent, despite the epithet ›young‹, anyone other than Eumaeus, Homer's ›divine swineherd‹, the first person, as the myth has it, Odysseus encounters on returning to Ithaca. Eumaeus is the son of a king and a base servant at once, who in Schnabel's tale seems to represent both mundane and godlike features. It surely was this dichotomy precisely that made Henze use two conflicting expressive gestures in no. XXXXVI of his broadcast music which should remain apparent up to their reworking in *Tento III*: a sweet and stirring, chorale-like gesture in opposition to sections of rather agitated semiquavers.

One can wonder how such a binarily structured music so clearly linked to a semantically fixed contrast could be transported to a different semantic environment. If one were to argue that it matched just as well the Hölderlin verses, it would have to be relating to the antithesis of the text's final chiasmus mentioned above: ›Laios's son, poor stranger in Greece. Life is

23 My transcription from the broadcast recording: ›Der junge Hirte, der aus dem Nebel hinter ihm herausgetreten war, so leise, dass er ihn nicht kommen hörte, musste lachen, als er den Mann da schreien hörte. Jetzt schrie er wieder: ›Ist denn hier kein Mensch? ... Mensch... Und auch kein Gott?...Gott...‹ Der Hirte hinter seinem Rücken musste noch mehr lachen jetzt, aber er hielt sich seine Hände vor den Mund. Sonderbare Hände: die eine war braun und rissig, eine rechte Hirtenhand, während die andere weiß war, fein und wie durchsichtig und wie der wunderbarste Einfall ganz verschieden von der anderen, ungleich, wie Adler und Taube, obwohl man nur schwer hätte sagen können, welche von beiden einem Adler ähnlich sah und welche einer Taube. Der Mann auf dem Boden ließ seinen Kopf sinken und ein lauter Schmerz kam aus seinem Munde. Da besann sich der Hirte hinter ihm. Er rührte ihn mit der Hand sacht an der Schulter. Es war die braune, die Hirtenhand.‹ In Schnabel's printed novel edition (*Der sechste Gesang. Roman*, Frankfurt/M.: S. Fischer 1956, p. 168) there are minor changes to this text, but the passage is the ultimate section of the work there too.

death, and death is a life as well. (>Sohn Laios', armer Fremdling in Griechenland. Leben ist Tod, und Tod ist auch ein Leben.) This assumption might be strengthened by the fact that, like for *Tento I*, there also is an intermediary composition for *Tento III* in which some elements of *Der sechste Gesang's* finale were sharpened beforehand: in this case Henze's ballet *Maratona*, which he had written in 1956 for Luchino Visconti. Strikingly, there too the music of the 1955 >egloga< became the embodiment of the piece's finale, which also deals with >death< – albeit a much more tangible, much more drastic death. It is the demise of the dancer Gianni, the ballet's protagonist, a boy from the 1950s' Roman suburbs. He takes part in a dancehall >marathon<, of which there in fact seem to have been many in post-war Italy, and he eventually triumphs as the last one standing, dancing, actually, but on receiving the winner's insignia pays his ultimate debt to nature.

Ex. 11 shows the ballet's final bars. Comparison with the guitar >egloga< of '55 reveals a vast expansion of the semiquaver-driven passages, handed over, once more, to the guitar's plucked sister, the harp. In *Maratona*, however, the passages have not yet reached the level of elaboration of *Tento III*. For instance, the rising variants already appearing in bar 3 of the *Tento* are missing here. What in the *Tento* serves as a starting point of variative procedures throughout the movement, still remains in a static state in *Maratona*, putting forth purely repetitive features that Henze dropped again for the 1958 guitar piece, e.g. the slightly obtrusive parallel thirds *b-d/a-c* (Ex. 11).

*Der Silberpokal*  
*La coppa d'argento*  
 Largo ♩ = 80

*Der Lorbeerkranz*  
*L'alloro*  
 Larghissimo ♩ = 66

*Der Tod*  
*la morte*

[winds, strings] [harp] [piano] [strings flag.]

Ex. 11: *Maratona*, >Der letzte Abend/L'ultima serata', bb. 129–135, my reduction.

I will come back to the highly enriched first two bars of the ›egloga‹ in *Maratona* in due course. All historical and local distances aside, it is noteworthy that Henze in *Maratona* too linked this music with the dichotomy of life and death, triumph and demise. If one would decide to identify the first bars with ›life‹ and the semiquavers with ›death‹, the *Tento*'s plot confronting the two extensively might be read as the story of an existential conflict in which, however, ›life‹ triumphs untarnishedly in the end – quite the opposite of *Maratona*'s plot.

As in *Tento I* and the *Neapolitan Song* no. 4, one can ask here too whether the *Maratona* detour was more than a simple borrowing of a musical idea not specifically charged semantically. It was evidently not needed for developing the *Tento* structurally. In toto, Eumaeus' ›egloga‹ is already a concise, albeit abbreviated pre-version of *Tento III*, which elaborated the model further. While the *leggero* sections of *Tento III* become ever shorter (b. 3–6, 11–12, and 27), they at the same time become more and more influential to the initially adversative *cantabile*. In bb. 9–10 there already appears a merging of the layers, namely of a semiquaver figuration within it, leading up to the subsequent once more ›pure‹ *leggero* (b. 11), fading out again only to enter a combination of both elements in bb. 17–21. This increasing synthesis becomes so powerful in the *più mosso* section (bb. 22–26) that the whole music must be retransformed by an unexpected last *leggero* (b. 27). Only from here can the repetition of the initial bars, that had been part of the ›egloga's‹ concept already, take place again. Consequently, the duality remains unresolved here too, its annulment glimpsed at, but eventually: a utopia.

### *Tento II*

Unlike its siblings nos. *I* and *III*, *Tento II* has of yet been regarded as an entirely new composition of 1958, with no links whatsoever to the little guitar music of *Der sechste Gesang*.<sup>24</sup> While it is certainly true that the middle movement of the guitar cycle is not as clearly prefigured in the radio music as *Tentos I* and *III* are, I would argue that there are actually some less obvious traces dating back to 1955 still worth following up.

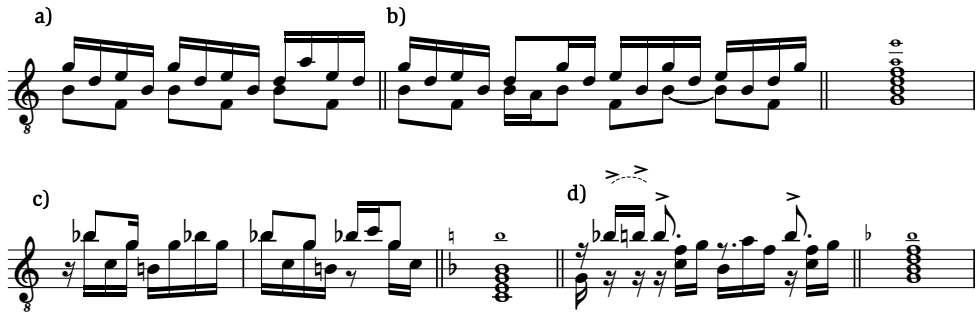
The middle movement is faster and more ›new music‹-like sounding than the frame pieces, due to its boisterous rhythms and rough expressivity. In terms of melodic invention, this impression is not least due to the prevalence of wider diastematics in high tempo. ›Don't be fooled by the large intervals‹ though, David Leisner cautioned in 1977 already:<sup>25</sup> Indeed, in *Tento II* Henze often uses alternating octaves to widen essentially stepwise melodic progressions in plain diatonics. This is something, though, that also appears in *Der sechste Gesang*, e.g., from b. 1 to 2 in no. XXII, where the line *f-g-a-b flat* is transformed to ninth and seventh leaps (Ex. 12a). The very same happens throughout *Tento II* and right at its beginning too (Ex. 12b).

<sup>24</sup> This is also Grün's assumption: ›Ein Gedankenstrich‹, part 3, p. 37.

<sup>25</sup> David Leisner, ›Contemporary guitar music. Three perspectives on Henze's ›Drei Tentos‹, in: *Soundboard 4* (1977), v. 2, pp. 36–38, here p. 36.



It becomes apparent as well that *Tento II* has further close connections to *Tento I*, due to the shared relevance of some of the latter's core intervals, namely the rising major second and the perfect fifth (e.g., *Tento II*, b.1: *d-e/g*, b. 2: *a-b-f/c* and *passim*) but, other than in no. *I*, not functioning as points of stability but as instances of transition, ever moving on to more dissonant formations. However, *Tento II* does own prevailing tonal centres too, namely the harmonically steady 7<sup>th</sup> chord of the ›leggiero‹-bars 10/11, mirrored in bb. 30/31 and 35/36. This is the same structure that also defines the semiquaver bars from the ›egloga‹, and the respective bars in *Tento III* (Ex. 13):



Ex. 13: a) *Tento III*, b. 3; b) *Tento III*, b. 11; c) *Tento II*, bb. 10–11; d) *Tento II*, b. 30.

As *Tento II* gains more pace, it turns, from b. 16 onwards, to crotchets divided in three, continuous triplets effectively. In this, a highly idiomatic guitaristic figuration comes into play,<sup>28</sup> though not only of clear triads but also of shapes where the second and third note of the group are, again, rising major seconds. Again, one might believe that Julian Bream could have had his hand in this, commenting on sketches by Henze at an early stage. In this case, though, that scenario is less likely, because both features, the figuration as such as well as the tonal shape, were already explored in *Der sechste Gesang*, e.g. in no. XXXIV (Ex. 14), evidently without Bream's influence. This reveals exemplarily, how well developed Henze's idea of what a guitar could do was from quite early on.

<sup>28</sup> Typically executed by playing *apoyando* with the a-finger (ring finger), followed by p (thumb) and i (index) or m (middle).

XXXXIV ♩ = 72  
meno mosso sul ponticello

a) *ppp* *perdendosi*

b) *accel.* *mf*

Ex. 14: a) *Der sechste Gesang*, no. XXXIV; b) *Tento II*, bb. 17–19.

In *Tento II*, the triplet-accelerando arrives at a tonally stagnant chordal passage from b. 21 onwards (♩Vivace♩). This too could suggest the counselling of a professional guitarist. But the tonal outline of those bars, a c-maj7-chord on E, the open 6<sup>th</sup> string, with an occasional flat-13-suspension (a flat to g), quite clearly relies on an earlier model as well, on no. III of *Der sechste Gesang* (Ex. 15):

III.  
♩ = 138

a) *ff f mf* *p molto vibr.* *pp rit.* *p dolcissimo* *flautino -----*

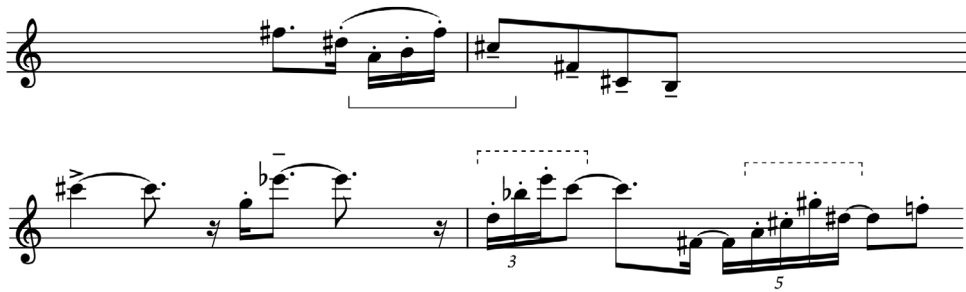
b) *Vivace* *ff con vigore*

Ex. 15: a) *Der sechste Gesang*, no. III; b) *Tento II*, bb. 21–22.

Consequently, we may argue that while *Tento II* is not as directly derived from one or several numbers of the radio music, there are nevertheless distinctive forerunners of it to be found there, as well as tight structural networks with the other two final *Tentos*. Whether there had been in fact some early cooperation with Bream on this movement, apart from the double *c flat* towards the end introduced later (see above), cannot be ascertained at the moment. If there was none, Henze's achievement would have to be viewed as all the more remarkable, as this fast and rather wild music is perfectly well playable, quite idiomatic and amazingly good sounding on an instrument many other composers are, supposedly, ›afraid‹ of.

### 3. The *Tentos*' wider networks in the vocal movements

It was on several occasions that Henze emphasised that for the entire *Kammermusik 1958* the three *Tentos* function in the manner of ›a nucleus contributing material for the whole work's structure‹<sup>29</sup>. There are a lot of moments in which such transfers are easily discovered, e.g., the immediate quotations of *Tento I* in the *Prefazione* (Ex. 16),



Ex. 16: *Kammermusik 1958*, mvt. III, *Tento I*, bb. 13–14; mvt. I, *Prefazione*, clarinet, bb. 16–17.

of *Tento II* in the *Cadenza* (Ex. 17),



Ex. 17: *Kammermusik 1958*, mvt. IX, *Cadenza*, bb. 43–44.

29 Henze, *Reiseliieder*, p. 194: ›[...] wie ein materialspendender Nukleus‹ als Grundlage weiterer ›Strukturen innerhalb des Gesamtwerks.

or even in the later added *Adagio* (Ex. 18).<sup>30</sup>



Ex. 18: *Kammermusik* 1958, mvt. [XIII], *Adagio*, clarinet, bb. 31–32

If you reduce the music further to less specific – but discernible – recurring intervallic cells, an ever-wider network of relations becomes apparent.<sup>31</sup>

Furthermore, Henze laid out explicit paratextual leads to retrace his respective procedure, namely in the motto-like quotations from Hölderlin's text before each of the *Tentos*, ›Du schönes Bächlein‹, ›Es findet das Aug' oft‹, and ›Sohn Laios‹. *Tento II*'s motto ›Es findet das Aug' oft‹ is found in b. 25 of movement four, but the relations here are, as far as I can discern, comparably weak. They rest on the minor third, here *c sharp - d sharp - e* in the vocal line, obscured just like in *Tento II*'s beginning by alternating octaves and enharmonics. The rhythmical shape, however, is less clearly reliant on the guitar piece – less also than the passages not obviously linked semantically (as quoted in Ex.s 17 and 18).

The motto for *Tento III*, ›Sohn Laios‹ is much more prominent by comparison. It appears only a few bars before the work's end in the twelfth movement *Wie Bäche reißt das Ende von Etwas mich dahin*. Again, the music of the original Schnabel-egloga constitutes the finale. The first two bars of the *Tento* are quoted unmistakably, once already in bb. 52–54, and then again, precisely accompanying the appearance of the motto verse ›Laios's son, poor stranger in Greece‹ (in bb. 60–62, Ex. 19).

30 See already Matthias Kläger, ›Hans Werner Henzes Gitarrenmusik als Spiegel seiner Musikästhetik‹, in: *Gitarre & Laute* 12 (1990), v. 5, pp. 13–19, v. 6, pp. 59–64, 13 (1991), v. 1, pp. 45–51, and v. 2, pp. 45–49, here part 3, p. 47, and Lotzow, Henze, passim. Unlike Grün (›Ein Gedankenstrich‹, part 1, p. 140), I cannot find such references simplistic or all too ear-catching (›plakativ‹).

31 As the main topic of this book are the *Tentos*, not the entire *Kammermusik*, I may be excused for not being more specific about this here. Further such analytical approaches are found in Palmer-Füchsel, *The Solo Vocal Chamber Music*, and Lotzow, Henze.

The image shows a musical score for a voice and piano ensemble. The voice part is on a single staff with lyrics 'Sohn - - - Lai - os'' and dynamic markings *f* and *ff*. The piano part consists of two staves (treble and bass clef) with dynamic markings *f espr.* and *ff*. The music is characterized by a chorale-like texture with sustained chords and moving lines. The key signature has one sharp (F#), and the time signature is 8/8.

Ex. 19: *Kammermusik* 1958, mvt. XII, b. 60<sup>4</sup>–62<sup>1</sup>, my reduction.

Clearly visible in contrast to Ex. 11, Henze again sharpened the chorale-like bars, not as dissonantly, however, as he had in *Maratona*. It becomes ever clearer that the ballet, just like the *Neapolitan Song* in relation to *Tento I*, had only borrowed these bars, their reworking there not at all becoming formative for the re-appliance in the *Kammermusik*.

For *Tento I*, it has already become evident that a good third of the piece is directly derived from music from *Der sechste Gesang*, while, additionally, the rest of the music is deducible from this earlier material. An approach such as this, probably unparalleled in the degree of structural consistency when taking the *Kammermusik* as whole, may have been a central starting point for Henze when he began laying out his Hölderlin-music for Pears, Bream, and eventually Britten, the Berlin octet and, foremost, the NDR in the short weeks from something like late April to 22 May 1958. Perhaps it was an initial plan to keep up a process of this sort for throughout the work, cut off, however, due to lack of time.

Be that as it may, it is still fascinating to notice that *Tento I* also works exemplarily into the other direction, that is towards the large-scale movements of the work, here namely for the sixth, *Gibt es auf Erden ein Maß?*. It is essentially the slower middle section, starting in b. 87 (to which Henze put a handwritten ›Calmo‹ in a copy of the score of his, see [III. 33](#)) that is related to *Tento I*.

ILL. 33: *Kammermusik 1958*, Full score, first imprint (Schott 39899, [1958], 71 pp.), including handwritten corrections and performance inscriptions by Henze, p. 31, detail.

Its text is ›Du schönes Bächlein, du scheinst so rührend, indem du rollest so klar, wie das Auge der Gottheit, durch die Milchstraße. Ich kenne dich wohl, aber Tränen quillen mir aus den Augen.‹ (›You lovely rivulet, you shine/seem so moving/-ly as you roll so clearly, like the deity's eye, across the Milky Way. I know you well, but tears spring from my eyes.‹)<sup>32</sup> As can be seen in Ex. 20, almost every note of the vocal part can be directly traced back to *Tento I* here,<sup>33</sup> the first half to the *Tento*'s beginning, the second, with its long melisma on ›Tränen‹ (quite reminiscent of J. S. Bach's weeping melismas of St. Peter's in both his *Passions*) to its more dissonant second half.

32 The German words ›scheinst‹ and ›rührend‹ are ambiguous in Hölderlin's verse.

33 Cf. Brill, *Die Gitarre*, p. 84.

The image displays a musical score for Violin I, measures 28-37, with various compositional networks highlighted in pink boxes. The score is written in G major (one sharp) and 3/4 time. The tempo is marked 'a tempo' and the dynamics range from *pp* (pianissimo) to *ppp* (pianissimissimo). The score includes the following lyrics: 'Du schön's Bächlein, in-dem du rollst so klar, wie das Auge der Gott - heit durch die Mähd - stra - ße.' The score is divided into two systems, (a) and (b). System (a) contains measures 28-34, and system (b) contains measures 35-37. The score includes various musical markings such as *pp sempre*, *rit.*, *viol.*, *p dolce*, *pp*, *ppp*, *a tempo*, *rit.*, *più voce*, *più voce*, *nat.*, *pp*, *ppp*, and *a tempo*. The score also includes various musical markings such as *pp sempre*, *rit.*, *viol.*, *p dolce*, *pp*, *ppp*, *a tempo*, *rit.*, *più voce*, *più voce*, *nat.*, *pp*, *ppp*, and *a tempo*. The score includes various musical markings such as *pp sempre*, *rit.*, *viol.*, *p dolce*, *pp*, *ppp*, *a tempo*, *rit.*, *più voce*, *più voce*, *nat.*, *pp*, *ppp*, and *a tempo*.

a) *pp sempre*  
Du schön's Bächlein, in-dem du rollst so klar, wie das Auge der Gott - heit durch die Mähd - stra - ße.

b) *accl.*  
*rit.*  
*viol.*  
*p dolce*  
*pp*

c) *pp sempre*  
*più voce*  
*pp*  
Ich, kennst dich wohl, a - ber Tra - den aus - gen.

d) *pp*  
*più voce*  
*pp*  
*nat.*  
*pp*  
*ppp*  
*a tempo*  
*rit.*  
*più voce*  
*pp*

Ex. 20: a) Kammermusik 1958, mvt. VI, bb. 88-97; b) *Tento I*, bb. 98-109; c) Kammermusik 1958, mvt. VI, bb. 23-24; d) *Tento I*, bb. 28-37.



## V Understanding the *Tentos*?

### 1. Bewildering headlines

Whether or not it was an explicit wish of Henze's: It could well be argued that the 1960 separate edition of the *Tentos* and *Hölderlin Fragmente* did a good job in *not* including the *Tentos*' alleged ›titles‹, ›Du schönes Bächlein‹, ›Es findet das Aug' oft‹, and ›Sohn Laios'‹, in the score. This exclusion is all the more remarkable as they had still been present in the Schott-manuscript of the entire guitar part that later served as the engraver's model (for *Tento I* see above, Ill. 18). At some point in 1959 or '60 there must have been somebody's directive to drop them, and with good reason: First, these mottos are in principle unable to be meaningful outside the semantic and structural networks of the entire *Kammermusik*. Second, they are already problematic in themselves because their direction of reference is not self-evident and hence a potential source of confusion. The poetic snippets in quotation marks seem to purport the idea that the *Tentos* might be some sort of compositional commentary on the respective vocal passages found elsewhere in the – presumably pre-existing – work. Accordingly, Geitel named *Tento II* ›a musical variant on the text passage ›Es findet das Aug' oft im Leben‹ only appearing in the subsequent movement‹.<sup>1</sup> But in fact it works just in the opposite way: The vocal music is most obviously, as philological enquiry insistently proposes, modelled *after* the guitar pieces (and, obliquely, after *their* Schnabelian forerunners, for that matter). As the *Tentos* thus are, genealogically spoken, a much older layer of *Kammermusik* 1958 than the rest of the piece, their separate performance is never a makeshift manoeuvre, some precarious extraction of unstable fragments from a larger context (which could supply essential explanation for an obligatory inclusion of their ›headlines‹), but indeed the presentation of a cycle perfectly complete in itself, a cycle, though, from which still larger music had been able to grow subsequently.<sup>2</sup>

Despite lack of necessity, there is a guitarist tradition to nevertheless cite the supposed headings in separate performances or recordings. Deficiency in comprehension of players and record labels doing so is at the latest revealed when, not a rare case at all, *Tento III*'s apostrophe behind ›Laios‹ is omitted, to a complete loss of sense: Oedipus, son of Laios, then becomes Laios himself, in his capacity of being a son.<sup>3</sup> By deciding in favour of the mottos' inclusion, a certain, or better still: uncertain, programmatic layer of the *Tentos*, any kind of lingual anchor next to the – in itself not self-explanatory – genre title ›Tento‹ seems to be appreciated per se, even if it is not at all ›understood‹. However, this can lead to even more confusion, or even to peculiar cases of exegetic wishful thinking, in musicological research also, when it is stated, for instance, that ›though Hölderlin's poetry was curiously eschewed

1 Geitel, *Henze*, p. 77: ›Das fünfte Stück, wieder ein Tiento für Gitarre allein, ist eine musikalische Variante über die Textstelle ›Es findet das Aug' oft im Leben‹, die erst im nächsten Stück auftritt.‹

2 Cf. Grün's similar thoughts, ›Ein Gedankenstrich‹, part 3, p. 37.

3 I shall not name specific cases; they can easily be found.

by nineteenth-century romantic composers, Henze's settings would clearly evoke romantic traditions, the evidence of which being that the ›title of the first ›Tento‹, ›Du schönes Bächlein‹, inevitably recalls Schubert's *Die schöne Müllerin*.<sup>4</sup> I disagree.

But how then, being informed about their complicated integration and genesis (not least by all aforesaid in this book), to ›understand‹<sup>5</sup> the *Drei Tentos* at all? This is by no means a small question, not least as it is linked to crucial questions after Henze's aesthetics in a more general way.

## 2. Lachenmann's discomfort

The significance of this assumption could be underscored by referring to the fact that an aesthetic evaluation precisely of the *Tentos* had been the initial subject of the ›not entirely unspectacular confrontation‹<sup>6</sup> of Henze and Helmut Lachenmann from 1982 onwards.<sup>7</sup> This is what happened: In the aftermath of a *Kammermusik* 1958 performance in Stuttgart,<sup>8</sup> it had been especially the, to Lachenmann's mind, unmitigated ›idyll‹<sup>9</sup> represented to him by the guitar *Tentos* which had given him cause for distrust and for publicly questioning Henze's aesthetics on the occasion of a subsequent discussion panel.

It is remarkable that Lachenmann should have broken in just on Henze's *Kammermusik* 1958, a composition that had already been discussed in public as a negative model by his teacher Luigi Nono, precisely at a time when Lachenmann had been studying with him: As William Glock recounts, Nono (translated live into English by Peter Maxwell Davies) had spoken about Henze's *Kammermusik* at Dartington Summer School of 1959, half a year after the first performance (and even with, as we saw above, Bream and Pears performing the *Tentos* and *Hölderlin Fragmente* in situ<sup>10</sup>), using it as a deterrent example of vocal composition compared to works more in his favour. Glock's record is this:

4 Cf. Downes, *After Mahler*, p. 205.

5 An up-to-date survey of concepts regarding ›understanding music‹ is offered by Malte Markert, ›Musikverstehen‹ zwischen Hermeneutik und Posthermeneutik. *Untersuchungen aus historischer und pädagogischer Perspektive* (Klangfiguren, 4), Würzburg: Königshausen & Neumann 2018.

6 Rainer Nonnenmann, *Der Gang durch die Klippen. Helmut Lachenmanns Begegnung mit Luigi Nono anhand ihres Briefwechsels und anderer Quellen 1957–1990*, Wiesbaden: Breitkopf 2013, p. 347: Lachenmann later spoke of a ›nicht ganz unspektakuläre Auseinandersetzung mit Hans Werner Henze‹.

7 A concise account of the controversy can be found in Jens Rostek, *Hans Werner Henze. Rosen und Revolutionen. Die Biographie*, Berlin: Propyläen 2009, pp. 430–434. The start was an oral dispute in Stuttgart, taken up by Henze in *Die englische Katze. Ein Arbeitstagebuch 1978–1982*, Frankfurt/M.: S. Fischer 1983, pp. 345–346, in response to which Lachenmann published an open letter to Henze, printed in various places, inter alia, alongside a transcription of the initial dispute, as Helmut Lachenmann ›Offener Brief an Hans Werner Henze‹, in: *Helmut Lachenmann*, ed. Heinz-Klaus Metzger and Rainer Riehn (Musik-Konzepte, 61/62), Munich: etk 1988, pp. 12–18. The open letter has been published in English as well: Helmut Lachenmann, ›Open Letter to Hans Werner Henze‹, transl. by Jeffrey Stadelman, in: *Perspectives of New Music* 35 (1997), pp. 189–200.

8 Lachenmann, ›Offener Brief‹, p. 14.

9 Ibid.

10 It is of course uncertain whether Nono did hear, or indeed would have cared at all to attend the Dartington performance by Bream and Pears of, then so called, ›Six excerpts from Chamber Music 1958‹ (see above).

›Nono concentrated on new possibilities of vocal writing, and nothing was admitted that took no account of the latest musical thought. He began by analysing in great detail a few bars from Boulez's first Mallarmé *Improvisation*, and then, with equal thoroughness, a part of Webern's Cantata, *Das Augenlicht*. But then he turned to Hans Werner Henze, and spoke with scarcely concealed contempt of his *Chamber Music 1958*, in which he found no relationship between the vocal writing and the instrumental parts, and very little rhythmic interest either.«<sup>11</sup>

It is not at all improbable that Nono would have spoken with Lachenmann about this particular Henze at the time too and that Lachenmann should have preserved a long-time low estimation of the work since then, inherited from an adverse network, namely Henze's Darmstadt opposition of the late '50s, including Nono. At any rate, in his ›Semesterbericht‹, ›term report‹, on the semester of 1958/59 spent with Nono in Venice, Lachenmann wrote about ›the subjectivity of Henzes' works, which always reveals itself as regressively veristic and emotionally romantic‹.<sup>12</sup>

Back to '82 though: Answering Lachenmann, Henze turned, as he had so often before, to laying out his practice of intentionally calling up what he viewed as ›signs‹ from music history as a way of addressing his audience: ›in order to make them aware of certain things, to build them a bridge by which they can hear my music in the right way‹.<sup>13</sup> Obviously, these spontaneous oral statements paraphrase numerous earlier declarations by the composer, like this one from 1972:

›Music must find out of its speechlessness! To that end I often employ conventional elements and build bridges of communication; that is the only way for the listener to understand me. We should not content ourselves with not being capable of eloquence.«<sup>14</sup>

According to a review of the 1960 separate edition of the *Tentos* and *Hölderlin Fragmente* by Gunther Schuller, this could be exactly what is found in the *Tentos*: ›The Three Tentos for guitar alone [...] lean [...] on conventional neoclassic precepts and, specifically, the Stravinsky of the Rake's Progress period‹.<sup>15</sup> To Henze, such an integration of historical retrospectives was a conscious sticking to conventions in the strict sense of the terms, adhering to, in his estimation,

11 Glock, *Notes in Advance*, p. 60–61.

12 Nonnenmann, *Der Gang durch die Klippen*, p. 110: ›[...] die immer als regressiv veristisch und gefühlsromantisch sich entlarvende Subjektivität der Werke Henzes‹.

13 Lachenmann, ›Offener Brief‹, p. 17: ›Ich benutze also solche abrufbaren, wie Sie es nennen, Zeichen, um bestimmte Dinge beim Hörer anzusprechen oder abzurufen, die Hörer auf bestimmte Dinge aufmerksam zu machen, ihnen eine Brücke zu schlagen, mit Hilfe derer sie in der richtigen Richtung meine Musik hören [...]‹.

14 Karl-Robert Danler, ›Gespräch mit Hans Werner Henze. „...die Musik muß aus ihrer Sprachlosigkeit herausfinden!“‹, in: *Das Orchester* 20 (1972), v. 3, pp. 137–138, here p. 137: ›[...] die Musik muss aus ihrer Sprachlosigkeit herausfinden! Oft bediene ich mich dabei konventioneller Elemente und baue damit Verständigungsbrücken, das ist der einzige Weg, wie mich der Hörer verstehen kann. [...] Wir sollten uns nicht damit zufrieden geben, daß wir nichts aussagen können [...]‹.

15 Gunther Schuller, review of ›Hans Werner Henze: Drei Fragmente nach Hölderlin (für Singstimme & Gitarre). Drei Tentos (Für Gitarre allein)‹. Aus Kammermusik, in: *Notes* 18 (1961), v. 4, p. 654.

still valid *contracts* between an artist and his audience that both parties could rely on, in both reception as well as in production. He often connected this line of thought with an explicit hope that in this way ›music might be understood like language‹,<sup>16</sup> opposing the deplored ›speechlessness‹ he believed to witness in the post-war avant-garde, their – voluntary – discarding of all conventional, traditionally learnt ›language‹, as it were.<sup>17</sup>

In his notion of musical conventions possessing language-like quality, Henze actually is remarkably close to respective remarks by Adorno:

›Some things in music approximate the »primitive concepts« that epistemology deals with. It uses recurring sigla. They were shaped by tonality. It was tonality that produced, if not concepts, then at least vocabulary: first, the chords to be applied time and again in identical function, ground-in progressions too like those of the cadential steps, in many places even melodic clichés which paraphrase the harmonics. They became language-like, cured from abstractness by their connection. Their invariance settled like a second nature.‹<sup>18</sup>

Insofar, Adorno and Henze would agree. However, where Henze sees a chance in this for letting persistently successful experiences of art still rest on this groundwork, Adorno adds apodictically: ›[N]ew music opposes the illusiveness of such a second nature. It eliminates the clotted formula and their function as mechanical.‹<sup>19</sup>

Henze never believed anything like that. He was, in Wolfgang Burde's words, convinced

›that [...] musical signs on whose formulation generations had worked and which was deeply engraved in people's consciousness, that this heritage of a grown musical language truly capable of communication could be built into new contexts [...].‹<sup>20</sup>

16 Hans Werner Henze, ›Musica impura – Musik als Sprache. Aus einem Gespräch mit Hans-Klaus Jungheinrich, in: *Musik und Politik. Schriften und Gespräche 1955–1975*, ed. Jens Brockmeier, Munich: dtv 1976, pp. 186–195, here p. 188: ›Musik müsste verstanden werden wie Sprache.‹

17 Hans Heinrich Eggebrecht (*Musik im Abendland. Prozesse und Stationen vom Mittelalter bis zur Gegenwart*, Munich: Piper 1991, p. 13) called this an »Entsprachlichung« der Musik seit Beginn des 20. Jahrhunderts.

18 Theodor W. Adorno, ›Fragment über Musik und Sprache‹ (from: *Quasi una fantasia. Musikalische Schriften II*), in: *Musikalische Schriften I–III* (Gesammelte Schriften, 16), Frankfurt/M.: Suhrkamp 1997, pp. 251–256, here p. 251–252.: ›[M]anches in ihr [der Musik] kommt den »primitiven Begriffen« recht nahe, von denen die Erkenntnistheorie handelt. Sie benutzt wiederkehrende Sigel. Geprägt wurden sie durch die Tonalität. Wenn nicht Begriffe, so zeitigte diese doch Vokabeln: vorab die stets wieder mit identischer Funktion einzusetzenden Akkorde, auch eingeschlifene Verbindungen wie die der Kadenzstufen, vielfach selbst melodische Floskeln, welche die Harmonie umschreiben. Sie [...] wurden [...] sprachähnlich, von ihrer Abstraktheit geheilt kraft des Zusammenhangs. [...] Ihre Invarianz hat sich gleichwie eine zweite Natur sedimentiert.‹

19 Ibid.: ›Aber die neue Musik lehnt sich auf gegen den Schein an solcher zweiten Natur. Die geronnenen Formeln und ihre Funktion beseitigt sie als mechanisch.‹

20 Wolfgang Burde, ›Anrufung der musikalischen Tradition. Notizen zum ersten Satz der »Symphonie Nr. 7« von Henze, in: *Der Komponist Hans Werner Henze*, ed. Dieter Rexroth, Mainz: Schott 1986, pp. 250–259, here pp. 250–251.: ›[...] daß diese bestimmte Anzahl musikalischer Zeichen, an deren Formulierung Generationen gearbeitet und die sich dem Bewußtsein der Menschen tief eingepreßt haben, daß dieses Erbe einer gewachsenen, wahrhaft kommunikationsfähigen musikalischen Sprache in neue Zusammenhänge [...] zu »montieren« sei [...].‹

Returning to the *Kammermusik*'s soundscape, there is indeed a great number of passages in it putting forth such conventional elements. Their function might be characterised as thwarting an overburdening of perception during performance,<sup>21</sup> which the work, not least already due to Hölderlin's enigmatic poetry, is certainly in peril of.<sup>22</sup> On a large scale, it is the *Tentos* that serve as temporal, but already prolonged exonerations during an entire performance. Additionally, there are many more punctual instances akin to their alleged ›idyll‹: Accompanying the key word ›Griechenland‹, ›Greece‹ at the end of the VIII<sup>th</sup> movement, for example, there appears one of the tonally most unambiguous passages of the work, depicting the notion of purity and lost perfection of antiquity in scalar movements of Lydian clarity.<sup>23</sup> Another such example could be the ›Jünglinge‹, ›youths‹ in movement XII that evoke music in an almost untarnished major mode. These and many more are ›passages appearing to be successful, where for a moment a conclusion, a solution, a redemption seems to be possible‹.<sup>24</sup> Moments like these, ›Schöne Stellen‹, ›beautiful passages‹, one might call them, can function as immediate anchors for the listeners' attention, as fields of psycho-perceptive relaxation.<sup>25</sup> However, Adorno,<sup>26</sup> and surely Lachenmann too for that matter, would probably have argued that this abets an illegitimate attitude of ›atomistic‹, of purely hedonist moment-to-moment listening; immediate musical beauty in a traditional sense would instead have to be intrinsically questioned at its roots, mediated, mitigated by its compositional frame and aesthetic network.<sup>27</sup>

It was exactly this what Lachenmann criticised in Henze's *Kammermusik* in his initial oral statement:

›With your music, on the one hand I feel a fascination, am attracted, on the other hand, I am disconcerted, because I have the impression that you in your works create a utopia, that you simply ordain [items] in an intact language, as if this kind of lyrical attitude was our language in the first place, with which we had to communicate our sentiments. [...] And when there comes something like – to put it more precisely –, such an idyll of the guitar [...],

21 Cf. Reinhard Froese, ›Hans Werner Henze und die Tentos aus der Kammermusik 1958‹, in: *Gitarre & Laute* 1 (1979), v. 1, pp. 8–14, here p. 14.

22 Again, the same peril, though not similarly addressed, is part of Boulez' *Marteau* whose René Char texts are not at all suited to facilitate an ›understanding‹ of the music either. On the topic on a larger scale cf. Ulrich Mosch, *Musikalisches Hören serieller Musik. Untersuchungen am Beispiel von Pierre Boulez' Le Marteau sans maître*, Saarbrücken: Pfau 2004.

23 Cf. Petersen, *Handbuch*, p. 67.

24 Henze, *Reiselieder*, p. 74: ›[...] geglückt wirkende Stellen, Momente, wo für einen Augenblick ein Schluß, eine Auflösung, eine Erlösung sich anzubahnen scheint.‹

25 See Jerrold Levinson, ›Musical Frissons‹, in: *Revue française d'études américaines* 25 (2000), v. 86, pp. 64–76.

26 Cf. Theodor W. Adorno's classic text ›Schöne Stellen‹, in: *Musikalische Schriften V* (Gesammelte Schriften, 18), Frankfurt/M.: Suhrkamp 1997, pp. 695–718.

27 Concerning the problems of mediation of musical passages in large-scale form per se cf. Jerrold Levinson, *Music in the Moment*, Ithaca and London: Cornell University Press 1997, and the debate in its aftermath, for instance Justin London, Arnie Cox, Charles D. Morrison, Fred Everett Maus, Bruno H. Repp and Jerrold Levinson, ›Music in the Moment‹: A Discussion, in: *Music Perception* 16 (1999), pp. 463–494.

I immediately feel sceptical. I am saying [...], that the composer exploits the idyll attached to this instrument, but he does not change it [...]. This idyll of the guitar [...] almost carries itself already, which means, the situation to me is really a utopian one actually: things are not as beautiful as that [...].<sup>28</sup>

Henze, however, in answering Lachenmann, insisted on a composer being permitted to delve into the realms of idyll and utopia occasionally: ›An artist *is allowed* to portray, sketch, to pre-form utopias, he has permission to do so, from the Good Lord, if you like, or from whoever, even from Adorno.<sup>29</sup>

It is a curious instance that such a licence for a utopian striving for purity and beauty is also found in Hölderlin's *In lieblicher Bläue* already:

›The elysians, however, who are always good, above all, as wealthies, have these, virtue and joy. Man may imitate this. May, when life is all toil, a man look up and say: I want to be like this too? Yes. As long as friendliness, pure, rests at the heart, man does not measure himself in vain with the deity.<sup>30</sup>

These lines must have appealed to Henze immensely when he wrote his *Kammermusik* and the *Tentos*.

As Adolf Nowak recently pointed out,<sup>31</sup> two diverging notions of beauty become visible in the Henze/Lachenmann controversy: one nurtured by the experience of fundamental worldly negativity, with the only perspective of leading out of it in a very concrete manner on Lachenmann's side, the other as a conscious turning away from reality, as a transfiguration of it, towards an otherworldly utopia. For Henze, music according to such a notion in the 20<sup>th</sup> century must still remain permitted to stand in its own right and, at the same time, be a starting point in what he imagines as ›understanding‹ him and his art, an initiation – but not necessarily the final stage – of a successful conversation between himself and his audience.

28 Lachenmann, ›Offener Brief‹, pp. 14–15: ›[...] ich habe da bei Ihrer Musik einerseits eine Faszination, bin angezogen, dann wieder befremdet, weil ich den Eindruck habe, daß Sie in Ihren Werken eine Utopie schaffen, daß Sie in einer intakten Sprache einfach setzen, als ob diese Art von lyrischer Haltung von vornherein unsere Sprache wäre, mit der wir unsere Empfindungen mitzuteilen hätten. [...] Und wenn dann so etwas kommt – um einmal konkret zu werden –, so ein Idylle der Gitarre [...], dann habe ich sofort ein Mißtrauen. Ich sage [...], der Komponist nutzt die Idylle aus, die dieses Instrument mitbringt, aber er ändert sie nicht [...]. Diese Idylle der Gitarre [...], die trägt sich im Grunde schon fast von selbst, d.h., die Situation ist für mich eben eine utopische, eigentlich: so schön ist es doch eigentlich nicht [...].‹

29 Ibid., p. 15: ›Ein Künstler [...] darf Utopien zeichnen, vorzeichnen, Vorbilden, [...] er hat die Erlaubnis vom lieben Gott, wenn Sie wollen, oder von wem immer, auch von Adorno sogar [...].‹

30 Cited after Waiblinger, *Phaëton*, vol. 2, pp. 153–154: ›Die Himmlischen aber, die immer gut sind, alles zumal, wie Reiche, haben diese, Tugend und Freude. Der Mensch darf das nachahmen. Darf, wenn lauter Mühe das Leben, ein Mensch aufschauen und sagen: so will ich auch seyn? Ja. So lange die Freundlichkeit noch am Herzen, die Reine, dauert, misset nicht unglücklich der Mensch sich mit der Gottheit.‹

31 Adolf Nowak, ›Ästhetische Kategorien im musikwissenschaftlichen Diskurs‹, in: *Don't think positive. Zur Kritik des Positivismus in der Musikwissenschaft*, ed. Arbeitskreis kritischer Musikwissenschaftler\*innen Frankfurt/M., Hofheim: Wolke 2018, pp. 21–36, here pp. 21–22.

### 3. The futile tagging of the *Tentos*' utopia

But how far can this ›conversation‹ advance, how explicit does it get? Henze's call for understanding music ›like language‹ could entice us into thinking along the lines of a classical transfer model of communication that adds up to the importance of decoding messages as precisely as possible. This would ideally not only require to minimise the framework of expectations and experiences, in short: of contingency, on the receiver's side, in order to lessen the risk of possible shifts in meaning. Speaking of ›Spanish Tentos‹ in the programme notes would have to count as a major own goal of Henze's in this regard. Furthermore, and this would be crucial to the case at hand, it would also have to rest on a clear definition of meaning on the sender's side. And this, then, would be exactly what Henze seemingly neglects here by his reactivation and re-semantisation of musical elements repeatedly employed earlier already, of his original ›vocabulary‹, one might say.

What is the consequence of it when the musical elements of the *Tentos*, which are supposed to serve as ›bridges of communication‹, are moved »from one river to the other«, from one syntax to the next, from one communicative setting to a different one? As seen above, the ›vocabulary‹ of *Tento I* is first located in Homeric archaism, then in the folklore sphere of an anonymous Neapolitan-baroque lover's lament. Even if Naples to Henze always carried distinct traits of ancient Greece,<sup>32</sup> he also claimed at another time that antiquity and folklore were not the same thing to him.<sup>33</sup> Can the final Hölderlinian sphere of a Hellenistic visionary, born out of German Romanticism, serve as a convincing synthesis here, like a pidgin idiom that one can catch up on alright, even without *fully* ›understanding‹ it in every nuance? *Tento III*, for what it is worth, wanders even further, starting again from the Odyssey, but then moves, of all places, into an Italian dance temple of the mid-20<sup>th</sup> century post-war era, and only after that back to the 19<sup>th</sup> century's German reflections on Grecian antiquity: ancient-Greek, baroque-Neapolitan, post-war-Italian, German-Greek-romantically transfigured, and in the end, *horribile dictu*, even Spanish – these are the various attributes applicable to the *Tentos* from the different points of view and respective semantic networks employed by the composer.

One might not be troubled by this indecision though, might rather accept it all, perhaps, as depicting varieties of the entire Mediterranean culture of past and present, and finally judge it all as a large holistic expression of artistic freedom, had Henze himself not given out statements like this one:

›Tonal colours, rhythms, chordal and thematic constellations are invented with the objective of the work in mind. The construction and its rules emanate from the phenomena in the first bars. The rules are no longer relevant when the final bar is written.‹<sup>34</sup>

32 Cf. Henze, *Reiselieder*, p. 148.

33 Brill, *Die Gitarre*, p. 82.

34 Hans Werner Henze, *Undine. Tagebuch eines Balletts*, Munich: Piper 1959, p. 62: ›Klangfarben, Rhythmen, Akkordisches und Thematisches werden auf das Ziel des Werkes hin erfunden, die Konstruktion und ihre Regeln ergeben sich aus den in den ersten Takten dargelegten Erscheinungen [...] Die Regeln verlieren ihre Gültigkeit, nachdem der Schlußtakt des Werkes geschrieben ist.‹

Half a century later a conviction such as this should become even more prominent:

›It is an important fact that a different world of sound manifests itself in each of my pieces: the harmonic and motivic material is unique and it can and shall not be used again once the piece is finished.‹<sup>35</sup>

If we were to measure Henze strictly by these self-set formalities, we might indeed end up regarding *Kammermusik 1958*, and by extension the *Tentos*, as aesthetic self-deceptions. After all, this was precisely what Lachenmann had accused Henze of:<sup>36</sup> a more or less haphazard grasp into the musical past<sup>37</sup> – which in this case was in fact, as Lachenmann could not know, Henze's *own* musico-biographical past too – and the mere assembly of anecdotic patches. In the light of this notion, a philological analysis of the *Tentos* and of *Kammermusik 1958* seems to become rather subversive than sensible, more of a case for the Henze-prosecution than for his defence.

#### 4. Potential lines of defence

##### Tempus fugit

There are possibilities, though, to exonerate Henze. One first line of defence might be opting for mitigating circumstance due to lack of time: If the genesis of the Visconti-ballet *Maratona* of '57, which not only reactivates music from *Der Sechste Gesang* but also from the ballet *Der Idiot* of '52, has been called ›an artistic marathon between euphoria and exhaustion‹,<sup>38</sup> similar things can surely be said of May 1958, when Henze, out of money and besieged by a multitude of commitments, worked under immense pressure on a verily polyvalent *Kammermusik*, tackling it only with ›utmost effort‹,<sup>39</sup> and with ›peculiar feelings and affliction‹.<sup>40</sup>

In this rush, keeping his pace up until the first performance in autumn, Henze may have had consultations with Bream, but he hardly seems to have had any time to discuss, let alone reconsider the practical difficulties the envisaged vocal star soloist Pears would be faced with. Neither, maybe, was there time to follow through with possible compositional schemes, e.g., potentially to not only profoundly interlock the first, as shown above, but rather all three *Tentos*

35 Hans Werner Henze, ›Phaedra-Tagebuch‹, in: *Phaedra. Ein Werkbuch*, ed. Hans Werner Henze and Christian Lehnert, Berlin: Wagenbach 2007, pp. 13–52, here pp. 40–41: ›Die Tatsache, dass in jedem meiner Stücke sich eine andere Klangwelt manifestiert, ist wichtig: [...] das harmonische und melodische Material ist einmalig und kann und soll nach Abschluss des Stückes nicht mehr verwendet werden.‹

36 Lachenmann, ›Offener Brief‹, p. 13: ›[...] aus frommem Selbstbetrug Aufgeschreckter.‹

37 Ibid.: Lachenmann uses the drastic term ›Auschlachten.‹

38 Andreas Krause, ›Maratona di danza – Komponierter Marathon oder Komponieren als Marathon‹, in: *Hans Werner Henze und seine Zeit*, ed. Norbert Abels and Elisabeth Schmierer, Laaber: Laaber 2013, pp. 95–106, here p. 96: ›[...] ein künstlerischer Marathon zwischen Euphorie und Erschöpfung.‹

39 ›[...] mit aeusserstem impegn,‹ as Henze wrote to Hübner in retrospect on 14 July 1958, cited after Kellersmann, ›Kammermusik 1958‹, p. 148.

40 Henze's letter to Bachmann, 30 April 1958, Bachmann/Henze, *Briefe einer Freundschaft*, p. 199: ›arbeite an der »lieblichen bläue« mit merkwürdigen gefühlen und mit bedrängnis.‹

with the vocal movements. Nor, perhaps, may there have been enough time to fathom a deeper relevance of the twelve-tone row that clearly determines the *Prefazione*'s beginning, but soon, apparently, loses any tangible significance.<sup>41</sup> Finally, it seems, Henze could not even bring himself to writing an essentially helpful text for the first performance's booklet. It was only much later, in LP notes,<sup>42</sup> in an interview in the '80s, in the work catalogue, and the autobiography, both of '96, that he should find leisure to explain to the audience – and possibly to himself as well –, what the intention of the piece might have been in the first place, even if it meant bending facts about composition dates and an alleged Greek inspirational vacation.

Lack of time was a pivotal factor in all of this, it seems. Of the tenor/guitar movements Gunther Schuller wrote actually fittingly, as one might begrudgingly suspect:

›The rambling manner of these pieces [the ›Hölderlin Fragmente‹] (as if the composer had put down the first thing that came, unsolicited, to his mind), the constant stylistic discrepancies between voice and guitar, the guitar part's random and abrupt floundering between bland pentatonic patterns (obviously dictated by the guitar tuning), and meaningless interspersions of atonality, would indicate that Henze did not spend much time on their composition.<sup>43</sup>

One need not agree with Schuller's verdict fully or literally, but Henze seems indeed to have written his *Kammermusik* under heaviest duress, outward and inward. In the light of this and in the face of his established decision to group the whole piece around the guitar, it is only too understandable a choice that Henze should reinvolve music for guitar he already possessed – and which he knew would generally work well for the instrument too (bearing in mind Berlioz' or Mustonen's worries and the ordeal of managing Boulez's *Marteau*'s first performance).

### Neapolitan counterpoint

A second defence strategy might emphasise that Henze's deciding for the guitar to be the epicentre of the *Kammermusik* converged with a perhaps heterogeneous, but still not inexistent notion of overarching semantics. For in matters of the guitar, for Henze everything really starts with Ischia and Naples. To no small degree on a personal, probably even erotic level, this goes for his then-muse Cigliardo, but there is also a connection with a wider network of aesthetic ideas. ›Naples‹ is not so much a pool of clearly translatable ›vocabulary‹, but it is first of all a

41 Cf. Palmer-Füchsel, *The Solo Vocal Chamber Music*, pp. 73–74 and 210, Lück, ›Literarische Bilderwelten‹, p. 42, and Lotzow, *Henze*, pp. 55–56 (with musical examples). The row *b, b flat, f, e flat, f sharp, g, c, d, e natural, a, c sharp, g sharp* is discernable very well in the first seven bars of the *Prefazione*. After that, Petersen (*Handbuch*, p. 67) too finds it to be almost irrelevant. It remains possible, though, that its deeper relevance has not yet been fully observed, considering Henze's consciously unconventional serial procedures. One prominent instance quite alike, also from the 1950s, could be *König Hirsch*, in which Henze's use of several 12-tone-rows was only discovered belatedly; cf. Peter Petersen, ›Ein unbekanntes Skizzenheft zu ›König Hirsch‹ von Hans Werner Henze‹, in: *Opernkomposition als Prozeß. Referate des Symposiums Bochum 1995*, ed. Werner Breig (Musikwissenschaftliche Arbeiten, 29), Kassel: Bärenreiter 1996, pp. 147–164, here pp. 160–163.

42 Henze only supplied liner notes for the 1975 Decca/L'Oiseau-Lyre recording, not for the WERGO LP ten years before.

43 Schuller, review.

large cultural counterimage: The city's ›seductive calls of tonality from a thousand mandolins and guitars, finding their way to me up on the fifth floor‹<sup>44</sup> are an invitation ›to throw all possible conventions and precautions, a too-much of counterpoint and encryption overboard‹.<sup>45</sup> And it is equally important what, to Henze, the musical imagery of Naples (and of all its derivatives) is opposed to: It is foremost an antidote to strict serialism and the corresponding ›pure‹ aesthetics of the avant-garde of late '50s Darmstadt, which for Henze also represented a typically German suppression at the time, one that he had chosen to distance himself from.<sup>46</sup> Naples and its musical epitome, the guitar, their ›sounds from the depth of time‹<sup>47</sup>, are, accordingly, also a kind of promise for the emigrant, a fascination for a world still foreign to the Westphalian in the '50s, a new seduction to which Nono (being at least Venetian) or the Swabian Lachenmann would not have yielded similarly.

It is the guitar-accompanied *Canzone* from *König Hirsch*'s second act (see Ex. 21<sup>48</sup>), written almost a year before *Der sechste Gesang*, and also before even meeting Cigliano,<sup>49</sup> that Henze characterises as his first experience of ›no longer resisting this sphere‹,<sup>50</sup> and he would gladly let himself be seduced time and again later, in the quasi-guitarist *Neapolitan Songs*, and also, explicitly phrased so in retrospect, in the ›guitar pieces of Kammermusik 1958‹.<sup>51</sup>

It was quite clairvoyant of Heinz Joachim when he wrote this in his critique of the *Kammermusik*'s first performance:

›The starting point for this music's style is that canzonetta [sic] in »König Hirsch«, solely accompanied by a guitar, in which Henze for the first time put into practice his ideal of a new beauty, of a cantability aligned with the eternal laws of chant and the human voice, and of a relieved harmony. With its engrossed silence and levitating beauty this scene is really the opera's internal climax.‹<sup>52</sup>

44 Hans Werner Henze, ›Musiksprache und künstlerische Erfindung‹, in: *Musik und Mythos*, ed. Hans Werner Henze (Neue Aspekte der musikalischen Ästhetik, 5), Frankfurt/M.: S. Fischer 1999, pp. 116–136, here p. 121: ›[...] Lockrufen der Tonalität [...], wie sie aus tausend Mandolinen und Gitarren zu mir herauftönten bis in den 5. Stock‹.

45 Hans Werner Henze, ›Neapel‹, in: *Musik und Politik. Schriften und Gespräche 1955–1975*, ed. Jens Brockmeier, Munich: dtv 1976, pp. 37–44, here p. 37: ›[...] alle möglichen Konventionen und Vorsichten, ein Zuviel an Kontrapunktik und Verschlüsselung über Bord zu werfen [...]‹.

46 Henze, ›Musiksprache‹, pp. 120–121.

47 Ibid., p. 122: ›Klänge aus der Tiefe der Zeit‹.

48 Taken from the score of Henze's later reworking of the opera as *Il Re Cervo* (*Il Re Cervo oder die Irrfahrten der Wahrheit. Oper in drei Akten* (1962). *Study Score* [ED, 9413], Mainz: Schott 2000, pp. 295–296). Although Henze made some shortenings of the *Canzone* too, the beginning shown is identical (cf. *König Hirsch. Oper in drei Akten* (1953–1956). *Partitur*, Mainz: Schott 1956, pp. 547–549).

49 Grün, ›Ein Gedankenstrich‹, part 2, p. 197.

50 Henze, ›Musiksprache‹, p. 121.

51 Ibid., p. 122.

52 Joachim, ›Durchbruch‹: ›Ausgangspunkt für den Stil dieser Musik ist jene nur von einer Gitarre begleitete Canzonetta [sic] in »König Hirsch«, in der Henze sein Ideal einer neuen Schönheit, einer an den ewigen Gesetzen des Gesanges und der menschlichen Stimme orientierten Kantabilität und ausgesparten Harmonik zum erstenmal rein realisiert hat. Mit ihrer entrückten Stille und schwebenden Schönheit ist diese Szene geradezu der innere Höhepunkt der Oper.‹





Ill. 34: Cover of the 1960-edition of *Drei Fragmente nach Hölderlin* and *Drei Tentos*.

this picture which became the title page of the 1960 edition (Ill. 34). In the correspondence pertaining the cover design, more (unspecified) Picasso options were mentioned between Arno Volk and Henze but not this particular picture.<sup>54</sup> Perhaps the forthcoming sale from the publisher's estate tipped the scales finally.

The Picasso, depicting the ancient marble fist and a plucked instrument in a modern collage must have seemed fitting to Henze for his compositional extract of the *Kammermusik*, as it too referred to his overarching idea of modern-day-mirrored beauty of a fragmented Mediterranean antiquity. For this whole conglomerate Andreas Grün found very fitting words:

»In this field of tension: »Antiquity – Renaissance – Romanticism – present«, or also: »Germany – Greece – Italy – Spain«, with Naples at the centre as the focal point, Henze designed his work in 1958. In diatonic, almost tonal and consonant turns on the one hand and chromatic, twelve-tone and dissonant complexity on the other hand it is a perfect image of the Westphalian neo-Neapolitan's unfulfillable longing for the ideal world of an archaic past.«<sup>55</sup>

54 Cf. Volk's letter to Henze, 23 October 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle.

55 Grün, »Ein Gedankenstrich«, part 3, p. 37: »In diesem Spannungsfeld: »Antike – Renaissance – Romantik – Gegenwart«, oder auch: »Deutschland – Griechenland – Italien – Spanien«, mit Neapel im Brennpunkt, konzipiert Henze 1958 also sein Werk, das in diatonischen, fast tonalen und konsonanten Wendungen einerseits und chromatischer, zwölftöniger und dissonanter Komplexität andererseits ein perfektes Abbild ist der unerfüllbaren Sehnsucht des westfälischen Neo-Neapolitaners nach der idealen Welt einer archaischen Vergangenheit.«

In this spirit, Henze hoped to ›speak an important word in this time of confusion, when music seems to be coming to an end<sup>56</sup>, a word that not least to the guitar-induced aesthetics, as he had fathomed them for himself, would serve as a means of refutation towards an avant-garde acting increasingly hostile against him.

### ›Like language‹ – like art

The third and perhaps most substantial line of defence might lie in once again scrutinising the concept of Henze's music/language analogy more thoroughly. It seems to be essential, that Henze wished for music not to be understood *as* language but *like* language, hence in a *similar* but not entirely analogous or even *identical* manner. It is, first of all, a matter of equal valuation: He wished for music to be *on par* with language, neither looking up to nor down on it.<sup>57</sup> Accordingly, Henze's claim to understanding music ›like language‹ must in any case be read with complaisant reservation. The first major misunderstanding to be dispelled: It cannot mean treating music as having pseudo-lexical external reference, its semiotic efficacy must hence not be overestimated. If we did not observe this, we might indeed end up at Christian Kaden's assessment of calling Henze's ideas naïve.<sup>58</sup>

In the history of musical discourse there have been, and still are, many competing concepts of ›understanding music‹ or, in general, art. Actually, such attitudes, in scholarship as well as in general public reflection, are currently in the process of changing profoundly, as Western societies find themselves in the tendency of partially shifting, in Hans Ulrich Gumbrecht's terminology, from a prevalence of ›cultures of sense‹ to such of ›cultures of presence.<sup>59</sup> This results in a different appreciation of art too. Traditional approaches used to favour concepts of ›understanding‹ art either via the mode of a ›hermeneutic As‹, as an invitation of interpreting it, involving an interplay of repeated circular acts between sender and receiver, hopefully leading to an ever heightened understanding, or along the lines of an ›apophantic As‹, meaning an interest in decoding art in its semiotic functionality, according to an authorised ›message‹ – authorised by the sender, hence the artist.<sup>60</sup> It is this concept often implied when thinking of understanding music in correspondence with functioning ›like‹ or ›in analogy to‹ language.<sup>61</sup>

With reference to Emil Anghern, however, we would have to observe that a strict semiotic notion of ›understanding something as something also means to know by what it could be

56 Henze to Schneider-Schott, 28 May 1958: ›[...] ein wichtiges wort in dieser zeit der wirrnis [zu] sprechen, wo es mit der musik zu ende zu gehen scheint.

57 Cf. Jens Brockmeier, ›Eine Sprache in harter Währung. Die Idee musikalischer Sprachlichkeit bei Hans Werner Henze‹, in: *Hans Werner Henze. Musik und Sprache*, ed. Ulrich Tadday (Musik-Konzepte, 132), Munich: etk 2006, pp. 5–26, here p. 19.

58 Kaden in his article ›Zeichen‹ (in: *MGG Online*, ed. Laurenz Lütken, New York, Kassel, Stuttgart 2016ff., first published 1998, online 2016, <https://www.mgg-online.com/mgg/stable/13727>; accessed 26 February 2024).

59 Cf. Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey*, Stanford: University Press 2004.

60 Markert (›*Musikverstehen*‹, *passim*) uses these dichotomic categories in relation to Martin Heidegger.

61 Cf. *ibid.*, p. 199.

substituted'.<sup>62</sup> In this sense, this kind of ›understanding‹ would result in a lethal threat to any aesthetic purpose and meaning. For what defines a work of art is indeed that, which it does not share with *anything* else, hence its non-substitutable qualities.<sup>63</sup> Aesthetic ›understanding‹ thus cannot be an »automatic understanding«, resting on the safety of conventions and the appliance of secured categories. It would rather be an essential element of aesthetic ›understanding‹ that it ›lacks this kind of reassurance‹.<sup>64</sup>

Henze was undoubtedly aware of this – even if some of his verbal pronouncements ostensibly point in another direction. As much as Ingeborg Bachmann would not have insisted on an authorised decoding of her poetry with all its inherent ambiguities, Henze would not have insisted on an accredited *singular* meaning of his music.<sup>65</sup> For a start, ›like language‹ can only mean ›like language in art‹, like *poetic* language. ›Understanding‹ poetic language is not the same thing as understanding language in everyday life. Just like Hölderlin's poetry too, it does use the same vocabulary, images and references to the visible world, which a reader can cling to in the first place, take his outset from, even if the final ›meaning‹ which offers itself to him is not congruent with messages conferred via language in daily routine.

Henze's point would be, that he too took the liberty of starting from common »vocabulary« generated, quite as Adorno put it, throughout music history, but would certainly also have allowed for, embraced even, openness, vagueness and probably also the possibility of productive ›misinterpretation‹.<sup>66</sup> We might foist on Henze the notion that misunderstanding and non-understanding too, for that matter, can very well play an important part of aesthetic experience.<sup>67</sup> And we might even add, following Hartmut Rosa, that relations of resonance, including successful experiences of art, are very much dependent on remaining aspects of ›Unverfügbarkeit‹, of indisposability, on not *entirely* grasping, ›understanding‹, seeing through an object of art (or any counterpart, really).<sup>68</sup>

A case for a very productive misunderstanding might be made, to remain in the guitar's realm, in the instance of *Royal Winter Music*: On more than one occasion Henze stressed the importance of Gloucester's opening monologue from Shakespeare's *Richard III*, not only for the first movement of the same name, but also for dubbing and characterising the huge cycle altogether. It is the very first verse of the play, ›Now is the winter of our discontent‹,

62 Emil Angehrn, *Sinn und Nicht-Sinn. Das Verstehen des Menschen* (Philosophische Untersuchungen, 25), Tübingen: Mohr Siebeck 2011, p. 251: ›[E]twas als etwas verstehen [...] [heißt] auch wissen, wodurch es ersetzt werden könnte.‹

63 Cf. exhaustively Markus Gabriel, *The Power of Art*, Cambridge: Polity Press 2020.

64 Markert, »Musikverstehen«, p. 74.

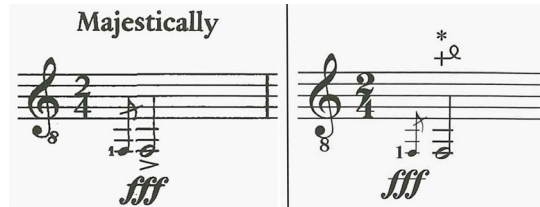
65 Cf. *ibid.*

66 Cf. Brockmeier, ›Sprache in harter Währung‹, p. 19.

67 Hermann Danuser, ›Lob der Torheit oder Vom Nicht- und Mißverstehen bei ästhetischer Erfahrung‹, in: *Musik und Verstehen*, ed. Christoph von Blumröder and Wolfram Steinbeck (Spektrum der Musik, 8), Laaber: Laaber 2004, pp. 313–331, here p. 314: ›[...] Miß- und Nichtverstehen [...] Teil des Prozesses ästhetischer Erfahrung [sein kann]‹. Cf. also Markus Gabriel's neo-realist notion of aesthetic experiences in his essay *The Power of Art*, and Markert, »Musikverstehen«, *passim*.

68 See Hartmut Rosa, *Unverfügbarkeit*, Vienna and Salzburg: Residenz 2018; published in English as *The Uncontrollability of the World*, transl. by James C. Wagner, Cambridge: Polity Press 2020.

that seems to be the source of all that follows.<sup>69</sup> Finish guitarist Otto Tolonen went as far as to suggest the massive, heavily ›resonating‹, as it were, *F* at the beginning of ›Gloucester‹ to be a musical manifestation of said ›Now‹ (see Ex. 19<sup>70</sup>).<sup>71</sup>



Ex. 22: Henze, *Royal Winter Music*, *First Sonata*, I. *Gloucester*, b. 1.

All this, though, suppresses, consciously or not, the fact that Gloucester's opening is *not* about an – ideational – winter in the ›now‹, for the Duke actually says ›Now is the winter of our discontent/Made glorious summer by this son of York.‹ The predicate of the clause is not ›is‹ but ›is made‹. Although Richard speaks this opening in callous irony – for he will not allow his brother Edward's, the ›son of York's‹, radiance to last and to ›warm‹ him –,<sup>72</sup> the first line is, speaking strictly from the point of view of the dramatic present, at the utmost about a ›royal winter‹ to be conjured up by Richard, but only yet to come. The dramatic ›now‹, though, which the guitar's entrance supposedly tags, is still untarnished, however bitter the protagonist may be.

Nevertheless, I do not suppose Henze would have objected to a productive ›misunderstanding‹ such as this, in this case stemming from the semantic isolation of a single phrase or even lexeme. To him, it would have been more important that players, singers, and listeners at least find *something* in his music to cling to *at all* rather than understand it in *the* or *a* ›correct‹ way, if there even is such a thing. He would have appreciated their picking up some familiar ›vocabulary‹ in a foreign language that in its entirety will always remain foreign to everyone, anyway, also to himself.

It need not be a disadvantage accordingly that in Henze's *Tentos* what he calls ›certain things‹ in heated debate with Lachenmann must eventually remain *uncertain*, undetermined in a stricter sense. They do not even consist solely of Neapolitan refractions of Grecian antiquity,

69 Cf. Henze's introductory lines in the score's first edition and also his verbal commentary in the previously mentioned sequence from the Bream documentary *A Life in the Country*: ›The title ›Royal Winter Music‹ derives from Gloucester from the beginning of *Richard III*, when he says, not yet being a king, ›Now is the winter of our discontent‹.‹

70 From Julian Bream's (left) and Marco Minà's (right) editions: Minà reinstated the originally demanded Bartók-pizzicato (cf. Appendix II for bibliographical details of the scores).

71 See the beginning of the YouTube film ›Hans Werner Henze: Royal Winter Music (Guitar Canon)‹: <https://www.youtube.com/watch?v=uedRV5C3nZ4>, accessed 26 February 2024.

72 ›Son‹ appears as ›sun‹ in various editions, highlighting a doubtlessly intentional pun; cf. Wolfgang Clemen, *A Commentary on Shakespeare's Richard III*, transl. from German by Jean Bonheim, London 1968, p. 4.

resulting in an alleged idyll. Not that Henze would have refrained from such unclouded music. Vis-à-vis Lachenmann in 1982, in oral conversation, Henze went as far as marking the *Tentos* as a euphonic utopia, consisting of legitimate music-made ›happiness‹.<sup>73</sup> In the *Tentos*’ cycle, though, idyll is, to my ears and mind, feasibly questioned and challenged decidedly, quite strongly, not least, by the youngest and arguably roughest of the movements, *Tento II*, in the second half of *Tento I*, and in various other places.

Perhaps it is not by accident that only recent years have in a way rediscovered the *Kammermusik*, as our own approaches to art have, maybe only subconsciously, changed since 1958, become ever more motivated by post-hermeneutic practices which rely more on performative and phenomenological fulfilment of art than on an unequivocal cognitive ›understanding‹ of it. What most probably has occurred since then, is a certain relief in matters of aesthetic contention which may also be mirrored in the late personal reconciliation of Henze and Lachenmann.<sup>74</sup> Perhaps there is an overall increased preparedness for attitudes, in which ›the problems of thinking of activity as an intentional act can be expounded of in favour of the notion of a genuine passibility, of a letting oneself be appealed by the other‹.<sup>75</sup> Henze, however, might perhaps still have maintained that the probability of such acts may be heightened considerably by inviting his listeners via bridges of the ostensibly familiar.

73 For guitar, a similar example might be found in Henze's *Drei Märchenbilder* from *Pollicino*. The arrangement of these pieces for solo guitar was handled by Reinbert Evers in 1980, obviously as a by-product of the cooperation with Henze for the second *Royal Winter Music* sonata's first performance (which Bream had declined) of the same year. A second version for two guitars was arranged in 1996 by Jürgen Ruck and Elena Cásoli. The quite untarnished ›idyll‹ of these pieces becomes even more evident when compared to another *Pollicino* paragon, the *Sechs Stücke für junge Pianisten*.

74 See Jörn Peter Hiekel, *Helmut Lachenmann und seine Zeit*, Lilienthal: Laaber 2023, pp. 297–298 and 470–471: Both met in London in 2010 at the Royal Academy of Music which led to Lachenmann's – accepted – invitation to Marino for the celebration of Henze's 85<sup>th</sup> birthday the following year. Hiekel quotes a letter by Lachenmann of 12 November 2011, where he speaks of ›friendly / cordial attention‹ (›freundschaftliche / herzliche Zuwendung‹) and offers Henze admiration for his ›youthful readiness for adventure full of creative energy‹ (›jugendliche Abenteuerbereitschaft voller kreativer Energie‹).

75 Markert, »Musikverstehen«, p. 62: ›[...] ob das Denken von Aktivität als intentionalem Akt problematisiert werden kann zugunsten der Vorstellung einer genuinen Passibilität, eines Sich-ansprechen-Lassens durch das Andere.‹

## VI Postscript, with some concluding remarks

This book started with some thoughts on the odd status of the ›classical‹ guitar, an instrument, as Robert Craft saw it, supposedly meant ›for the player alone‹ primarily, being fit, when presented in public nonetheless, to not ›hearing‹ but rather ›overhearing‹ it.<sup>76</sup> This does not have to be an aesthetic verdict though, in fact it may just point towards quite the contrary: The instrument's undisputable limits surely contribute to its fascination – a fascination undoubtedly shared by the newly-Italian Hans Werner Henze of the 1950s who recognised in the guitar the essence of a newly adopted aesthetics referring to antique dignity, led by austerity and an ever evolving undogmatic musical instinct.<sup>77</sup>

In practical regards, of course, the guitar's limits hindered its occasional advancing into the centre of the music world's attention for a long time. It seems something of a paradox that it only came to be, eventually, at a time when performance venues had risen to become large temple-like buildings, mounted for the masses of orchestras and choirs, but certainly not in the least for hushed pluckery. But at the same time, it was only by then that audiences had been trained, had trained themselves to a focussed behaviour towards music as an art. The guitar's limits force any audience into intent stillness and only then can its intimacy reveal itself as its central merit. Not without reason has Andrés Segovia, the instrument's great precursor in conquering the 20<sup>th</sup> century concert hall, been known for his impetuous reactions to coughing or otherwise audible audience members during his performances.

It was an achievement of Julian Bream's not to be valued enough to extend Segovia's groundwork in the direction of contemporary composition in a more specified sense and thus gaining the instrument further recognition in wider circles of the musical world in the 20<sup>th</sup> century's second half. Amidst his cooperative endeavours, Bream's approaching Hans Werner Henze in the 1950s was an act of considerable success for his project – in the long run by enabling the monumental *Royal Winter Music*, in greater proximity by inspiring Henze to elect the guitar to be the structural and – with Bream preaching to an already converted – semantic centre of his *Kammermusik 1958*, in the network of which the smaller cycle of the *Drei Tentos* should become an early cornerstone of the guitar's solo repertoire.

Even if complementary sources may yet come to light, the enquiries above had to strongly suggest a smaller direct influence of Bream in the emergence of Henze's 1958 guitar music than so far assumed. If one accepts Henze's already existing music for *Der sechste Gesang* to have been one, or even *the* main incentive in getting the larger work started with a view to its larger structure, it might well be that he did in fact start his work from the guitar solo cycle, gradually working on from there. In this case, it would not be impossible that Bream was in fact involved more profoundly at a very early stage via consultation with the

---

<sup>76</sup> Craft, *Stravinsky*, p. 120.

<sup>77</sup> See above the remarks on, e.g., the *Five Neapolitan Songs*, which quite frequently imitate the guitar without actually employing it, or the whole sphere of *König Hirsch*.

composer on the solo music way before Henze's fixing the whole score of *Kammermusik* in his fair copy of 22 May. At the moment, though, no such cooperation is retraceable.

If it were a fact, it would have had to be a fairly quick and smooth international exchange between Henze and Bream after which a lot of compositional work on the *Kammermusik*'s remaining movements would still have had to follow. While Henze later described ›to pause, and completely exclude noise‹ as a requirement of composing for guitar, he had absolutely no time to pause in the spring of 1958. I have suggested several larger schemes that Henze may have had in mind for his piece initially but which he may not have gone through with, possibly for lack of time: a thorough twelve-tone basis and evolvment, deeper worked out structural links between the *Tentos* and the vocal movements, especially with regard to the respective ›headings‹ of the *Tentos* (which could only be verified, see above, for the first one), to perhaps more thoroughly think through his aesthetic intentions with regard to Hölderlin's transformations of concepts of beauty derived from Greek antiquity, or even to in fact wait for his own impressions gathered on his very first own Greece-trip in the following June, and maybe then to tackle the score in a still different mindset afterwards. Analysis of the existing and accessible sources gives rise to the conclusion that hardly anything of all this took place.

*Kammermusik* 1958, with the *Tentos* inside them, became a piece for Henze for which he, in all his hurry, only found a conspicuously prosaic title that he – tellingly – should no longer be content with by the end of the year: On 5 January 1959, the hassle of the Hamburg performance behind him but the score just not out for sale yet, he demanded from Werner Pilz at Schott an alteration at the eleventh hour:

›besides, I would like to change the title: simply kammermusik ueber hoelderlin [›Chamber music on Hölderlin‹] away with the date 58. »kammermusik ueber hoelderlin« it shall be called, that is much more beautiful.«<sup>78</sup>

It was only Pilz's intervention of 19 January that made things keep as they were and as we know them today. Concerning the newly envisaged title he replied:

›On reflection, I do not like it at all. Yes, frankly, I find it inaccurate, not well thought-out, and bad. After all, it is not the matter of music about a person, quite apart from the fact that that no such thing exists anyway, but rather an exhaustion of the content and background of this wonderful hymn, behind which there stands the entire Hölderlin. This is why I honestly recommend sticking to the title you found first.«<sup>79</sup>

78 Henze's letter to Werner Pilz, 5 January 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle: ›[...] ausserdem moechte ich den titel aendern: einfach kammermusik ueber hoelderlin und die jahreszahl 58 weg. »kammermusik ueber hoelderlin« soll es heißen, das ist viel schoener. [...]‹

79 Werner Pilz's letter to Henze [carbon copy], 19 January 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle: ›Bei näherem Nachdenken gefällt mir das gar nicht. Ja offen gesagt, ich finde das ungenau, nicht durchdacht und schlecht. Es handelt sich ja nicht um eine Musik über eine Person, ganz abgesehen davon, dass es das gar nicht gibt, sondern um eine Ausschöpfung des Inhaltes und Hintergrundes dieser wunderbaren Hymne, hinter welcher ja der ganze Hölderlin steht. Darum rate ich wirklich ehrlich,

Henze apparently did not fight Pilz's rejection, did not want to, perhaps did not care enough after all, or simply trusted his intimate's opinion sufficiently. In retrospect, one can nevertheless wonder if it was not, again, Henze's *instinct* that should have been trusted, whether *kammermusik ueber hoelderlin* would not have been a more attractive and promising option indeed, being much more suited to draw attention to the piece – compared to what was still deplored by Franco Serpa almost five decades later as a relatively meagre appreciation.

Henze's not being prepared to care about semiotic unambiguousness of his *Kammermusik* in the frenzy of May 1958, when he was recycling existing material into, in the strictest sense of the word, a ›composition‹, a (nonetheless coherent) collection of occasional *musics* for several of his networks, might give rise to some insight into Henze's art in general. It is, foremost, an art that is aesthetically compelling without being ›logical‹ throughout. In fact, the denial of all-encompassing ›logic‹ is, especially in the late 1950s, one of its central assets, having turned away from an Avant-garde that had discarded him and that he felt to act dogmatically. Diether de la Motte wrote about Henze in 1960: ›Hans Werner Henze has no style but he has stylistic sense and that is more.‹<sup>80</sup> This may be utterly true. Henze would, on the one hand, rather trust his instinct than external systems of structural order. It is only natural, on the other hand, that his instinctive decisions would not always be retraceable later and would sometimes lead the composer to disarray in terms of self-evaluation.

The inability to set all information on the *Tentos* and *Kammermusik 1958* gathered here in a coherent line possibly serves as a good example of a preferable dealing with Henze's music: Sometimes it serves his music well not only to ignore Henze's somewhat overstressed notion of ›understanding‹ music but also his approaches in auto-exegesis. We should sooner trust the artist Henze than the at times quite unreliable self-witness commenting on his art. If we do, we need *not* believe that the *Tentos'* immediate success with the, as an average rule at least, not exactly over-venturous guitar community had been the result of having been – to vary a word by Julian Bream – ›the best boys in a girls' school‹<sup>81</sup> back then, but let us be convinced by a consistent work of highly felicitous and beautiful music.

Out of closest proximity in the mid-1970s, Bream should experience Henze as an ›immensely practical man‹<sup>82</sup>, whose enormous capability to turn external necessities into artistic virtues simply amazed him:

›Henze is [...] very fecund. [...] Fruitful, fertile [...]. Having the ability to let it all pour out, which in turn just creates more and more energy. He's got so many ideas, his brain is so

---

es bei dem erstgefundenen Titel zu belassen.«

80 Diether de la Motte, *Hans Werner Henze. Der Prinz von Homburg. Ein Versuch über die Komposition und den Komponisten*, Mainz: Schott 1960, p. 67: ›Hans Werner Henze hat keinen Stil, aber er hat Stilgefühl, und das ist mehr.‹

81 *Kenneth Allsop in conversation with Julian Bream*, BBC South, broadcast 28 June 1972 (contained on DVD in Bream, *RCA Album Collection*). In an understatement very typical of him, Bream refers to his own early success as a classical guitarist in Britain in the late '40s and '50s to have been merely due to his being ›the best boy in a girls' school‹.

82 Palmer, *Julian Bream*, p. 82.

quick, and it's that quickness which creates the energy, the speed with which he assesses things. He knows exactly what he's doing, and this generates a super-abundant creativity. It's phenomenal. But what is attractive about Hans is that he always seems to have time for people. When he talks to you, it's as though you are the most important person in the world at that time. I dropped in to see him recently, during my tour of Italy. He has a villa just south of Rome. There he was, rushing round the room, with a little portable radio telephone receiver, dialling places all over the globe, fixing this, fixing that. His new Sonata [the second sonata of the *Royal Winter Music*] has one or two problems which I wanted to chat through with him. But I hardly got a word in edgeways. Tea, drinks, phone calls, tour of the garden, a lecture on trees, more tea, more drinks, more phone calls and that's your lot, thank you for calling and good-bye.

Above all, Hans is immensely professional, and knows precisely what he's doing and what the world is doing in relationship to him. [...] Now I don't consider myself to be the final arbiter in all matters concerning contemporary music. It can often be most stimulating when a composer demands a little more from your technique than you can muster, provided of course it is for musical reasons. In fact, Hans writes well for the instrument, at times marvellously well. He gets a little expansive occasionally; his gestures can be a bit large for the guitar. But when he's really concentrating on the instrument, he writes fabulously well for it. It's when his enormous imagination comes to the fore, that he sometimes writes impossibly hard music for the instrument to play. On the other hand, I would much rather he did so, because at the end of the day he's got such incredible facility that he can rewrite a passage on the spot if it doesn't work. He doesn't just tinker with the music and change the odd note, but he re-writes the whole passage completely. If I'm with him and I've got the guitar on my lap, and he's hearing the sound, I can show him what is possible and why a certain passage doesn't work. He understands; he can see the technical problem in a flash, and he's so quick that he can adjust the music without losing any of the original shape or inspiration. God, that's very unusual.<sup>83</sup>

A fruitful as well as practical artist, quick, astute, and professional, full of energy and, most of all, inspiration – this seems to be an appropriate description of the younger composer also: For isn't this exactly what Henze is manifestly all about?

---

83 Bream on Henze, cited after *ibid.*, pp. 83–84.

## Appendix

---



## Appendix I: Complete transcriptions of unpublished correspondence

**Benjamin Britten's letter to Hans Werner Henze, 28 July 1963**  
**Collection Hans Werner Henze, Paul Sacher Foundation, Basle**  
**(© Britten Pears Arts)**

July 28<sup>th</sup> 1963

My dear Hans,

I was very touched by your letter. It pleased me greatly that you liked the Requiem – praise from you so gifted, so much younger than me, touches me enormously. At the moment, alas, I have a real depression about my work – it all seems so feeble & obvious, & I dread starting a new piece! But we all get these ups & downs, don't we?!

I gather from Peg (she was very pleased with your letters) that you have a nice period for work now, but that next year seems rather full. Does that mean, thinking of your visits to Leeds & Edinburgh, that you'd rather not come to Aldeburgh? We want you, you know – the dates are June 10–21<sup>st</sup> – but quite understand if you'd rather postpone the visit for another year. Perhaps you'll let us know, but the invitation is a serious one!

Sometime we must have our promised & so important time together. Let's keep in touch & make suggestions, & who knows, one day it may work out.

In the meantime, my love, & warmest thanks for your works which I appreciate more than I can say.

Ben

**Britten's letter to Henze, 13 November 1963**  
**Collection Hans Werner Henze, Paul Sacher Foundation, Basle**  
**(© Britten Pears Arts)**

13<sup>th</sup> November, 1963

My dearest Hans,

I am sorry to have left your letter so long unanswered, but since it arrived with the welcome news that you can be with us next June I have been travelling a lot, and our programme discussions have been rather delayed.

I quite understand about your feeling you would like to do a whole concert, and under other circumstances we would happily have agreed. Unfortunately this kind of concert – for which we have to have the best players, quite a few of them, and a lot of rehearsal – is only possible as one of the B.B.C. Invitation Concerts. For several years now the B.B.C. have put on one of these concerts as part of our Festival, and it enables us to do many works which

otherwise would have been financially outside our range. These concerts have always a mixed programme. I have discussed your visit with them, and they have agreed under the present circumstances just to have one work not by you, and this will be the very beautiful and strange late Schumann cycle »Minnespiel« for four voices and piano. The works of yours we would love to include would be: the two new harpsichord works (»Six Absences« and the »Pot pourri«), »The Emperor's Nightingale«, and the »Kammermusik«.

The Schumann plays nearly half-an-hour, but since this will be an evening concert we do not feel it will be too long.

We would very much like to have included the new »Being Beauteous«, but we have decided against this, partly because of length but also because the soprano who could sing it would be quite wrong for the Schumann, and we do not like to have more singers in the programme.

I am so glad you are well and happy. Peter and I have been pretty well, but terribly overworked – I am having a difficult time with all the celebrations of my birthday, which are touching, but take a lot of time and energy which one would rather spend on writing new works. Still, I have managed to do a big new piece for Julian.

With much love to you,

& from Peter,  
Yours ever  
Ben

P.S. Could you possibly let us know the timing of the 2 harpsichord pieces?

**Hans Werner Henze's letter to Heinz Schneider-Schott, 28 May 1958**  
**Collection Hans Werner Henze, Paul Sacher Foundation, Basle**

Napoli 28 Mai 58

lieber herr schneider-schott,

in meinem gestrigen brief habe ich versa<sup>e</sup>umt, Jhnen ausfuehrlicher von meiner »kammermusik 1958« zu berichten. es ist ein werk von der dauer von ca. 40 min. und besteht aus stuecken fuer gesang und aus instrumentalstuecken (aufstellung folgt unten.) das werk kann in der gesamtheit unter dem titel »kammermusik 1958« gespielt werden (und wird zunaechst einmal so praesentiert werden) aber es enthaelt 4 selbststaendige werkchen, die sich getrennt spielen lassen und die auch unter einem anderen titel kommen. das ist besonders interessant weil der saenger pears die lieder mit auf seine reisen nehmen will (er reist mit einem gitarristen) und weil der gitarrist fuer seine recitals werke sucht und mich um ein solches gebeten hatte. dazu kommen dann stuecke fuer oktett, um die das oktett der berliner philharmoniker mich gebeten hatte. die arbeit, die geistig sehr anspruchsvoll ist, kommt zuerst im herbst in hamburg.

kammermusik 1958

- a.) Prefazione (Oktett) b.) In lieblicher Bläue (Tenor u. Git.)
- c.) Tiento »du schoenes Baechlein« (Gitarre solo)
- d.) Innen aus Verschiedenem entsteht (Tenor und Instr.)
- e.) Tiento »es findet das Aug oft« (Gitarre solo)
- f.) Gibt es auf Erden ein Maas (Tenor und Instr.)
- g.) Sonata (Oktett) h.) Moecht ich ein Komet sein (Ten. und Git.)
- i.) Cadenza (Oktett) k.) Wenn einer in den Spiegel siehet (T. u. G.)
- l.) Tiento »Sohn Laios'« (Gitarre solo)
- m.) Wie Baeche reisst das Ende von Etwas (Ten. u. Instr.)

daraus entstehen nun folgende »einzelausgaben«

- a.) Drei Tentos fuer Gitarre (oder Harfe)
- b.) Drei Fragmente Hoelderlin [sic] fuer hohe Stimme und Git. (oder Harfe)
- c.) Musik fuer clar. horn fagott und streichquintett
- d.) Drei Hoelderlin-Gesaenge fuer Tenor und 9 Instrumente.

es wuerde sich nur darum handeln, dass die partitur von vornherein so angelegt wird, dass man leicht die einzelnen teile herausziehen kann (ich habe herrn mueller auch schon in diesem sinn geschrieben.

mit der gitarrenmusik realisiere ich auch einen langgehegten wunsch von willy strecker. ich hoffe, dass dieses werk einen weiteren schritt [sic] auf meinem wege sein wird, dass seine bedeutung nicht erst in einigen jahren erkannt wird, und dass ich damit meinem mangel an kammermusik abgeholfen habe. fuer die urauffuehrung moechte ich gern die studienpartitur bereit haben, und werde herrn joachim bitten, in der NZ eine ausfuehrliche analyse zu veroeffentlichen, und aehnliches stelle ich mir mit den »drei dithyramben« vor, die im november in koeln kommen sollen. wenn es sein muss, kann ich auch »trommeln« und es muss ja wohl sein. ich verspreche mir von der »kammermusik« einen erfolg wie es die jahre hindurch war und noch ist der »apollo und hyazinthus« und aehnliches hoffe ich auch von der (in deutschland pressemaessig ganz unterdrueckten) streichermusik. alles sind »hochaktuelle« werke, die ein wichtiges wort in dieser zeit der wirrniss sprechen, wo es mit der musik zu ende zu gehen scheint. dabei will ich gar nichts gegen nono boulez etc. sagen, sondern ich will mich nur dagegen verwahren, dass der gutorganisierte propagandarummel von strobel, woerner und vielen anderen nicht dazu fuehrt, dass mein wirken als etwas nebensaechliches oder gar weniger interessantes dahingestellt wird.

ich hoffe, Sie koennen sich mit mir irgendwo im sommer treffen. werden Sie in salzburg sein? koennten Sie mir nicht einmal Ihre daten wie auch die Ihres schwiegervaters geben?

fuer heute mit besten gruessen Ihr  
hans werner henze



## Appendix II: References

### Manuscript musical sources

- Henze, Hans Werner, *Drei Fragmente nach Hölderlin; Drei Tentos*, handwritten fair copy score (anon.) with editorial inscriptions, 22 pp. / autograph front matter (Henze), with correction instructions and editorial inscriptions, 2 pp., [1960], Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze, Hans Werner, *Kammermusik 1958*, autograph score, fair copy, 40 pp. [May 1958], Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze, Hans Werner, *Kammermusik 1958*, »provisorische Gitarrenstimme« [summer 1958], Jerwood Library of the Performing Arts at Trinity Laban Conservatoire of Music and Dance, London, Julian Bream collection, box 24.13
- Henze, Hans Werner, Music for *Der sechste Gesang*, solo guitar, sketches, 8 pp. [1955], Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze, Hans Werner, *musiche per chitarra, accompagnando il SESTO CANTO di Ernesto Schnabel*, 1955, autograph fair copy score, private property of Anton Stingl jr., Merzhausen

### Printed music sources

- Bach, Johann Sebastian, *Chaconne from Partita No. 2 for Violin solo, BWV 1004. Arranged for guitar by Andrés Segovia* (GA, 141), Mainz: Schott 1934/1963
- Henze, Hans Werner, *Drei Fragmente nach Hölderlin. Drei Tentos*, Mainz: Schott 1960
- Henze, Hans Werner, *Fünf neapolitanische Lieder (Canzoni 'e copp' 'o tammurro) auf anonyme Texte des 17. Jahrhunderts für mittlere Stimme und Kammerorchester. Studien-Partitur* (Edition Schott, 4579), Mainz: Schott 1957
- Henze, Hans Werner, *Il Re Cervo oder die Irrfahrten der Wahrheit. Oper in drei Akten* (1962). *Study Score* (ED, 9413), Mainz: Schott 2000
- Henze, Hans Werner, *Kammermusik 1958 über die Hymne »In lieblicher Bläue« von Friedrich Hölderlin für Tenor, Gitarre und acht Solo-Instrumente*. Full score, first imprint (Schott 39899, [1958], 71 pp.), including handwritten corrections and performance inscriptions, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze, Hans Werner, *Kammermusik 1958 über die Hymne »In lieblicher Bläue« von Friedrich Hölderlin für Tenor, Gitarre und acht Solo-Instrumente*. Miniature score (Edition Schott, 4599), Mainz: Schott [1959], signed by the composer with a dedication to Benjamin Britten, Britten Pears Arts, Aldeburgh, UK, 11Aa7
- Henze, Hans Werner, *Kammermusik 1958 über die Hymne »In lieblicher Bläue« von Friedrich Hölderlin für Tenor, Gitarre und acht Solo-Instrumente. Studien-Partitur* (Edition Schott, 4599), Mainz: Schott [©1959]
- Henze, Hans Werner, *Kammermusik 1958 über die Hymne »In lieblicher Bläue« von Friedrich Hölderlin für Tenor, Gitarre und acht Solo-Instrumente (Streichquartett ad lib. chorisch). Klavierauszug der Gesangsstücke von Heinz Moehn* (Edition Schott, 4897), Mainz: Schott 1960
- Henze, Hans Werner, *König Hirsch. Oper in drei Akten* (1953–1956). *Partitur*, Mainz: Schott 1956
- Henze, Hans Werner, *Maratona. Dramea danzato di Luciano Visconti. Study Score* (ED, 9416), Mainz: Schott 1956
- Henze, Hans Werner, *Royal Winter Music. First Sonata on Shakespearean Characters for Guitar*, ed. Julian Bream (Guitar Archive, 467), Mainz: Schott 1976
- Henze, Hans Werner, *Royal Winter Music. First Sonata on Shakespearean Characters for guitar solo*, ed. from the manuscript by Marco Minà (Guitar Archive, 580), Mainz: Schott 2023

### Unpublished primary verbal sources

- Julian Bream's letter to Hans Werner Henze, 18 October 1975, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Bream's note to Igor Stravinsky, added to J. W. Wilson's letter to Stravinsky, 11 December 1958, Collection Igor Stravinsky, Paul Sacher Foundation, Basle

- Bream's letter to Luciano Berio, 24 April 1988, Collection Luciano Berio, Paul Sacher Foundation, Basle
- Bream's letter to Berio, 30 July 1989, Collection Luciano Berio, Paul Sacher Foundation, Basle
- Benjamin Britten's letter to Henze, 19 May 1958, Collection on Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Britten's letter to Henze, 28 July 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Britten's letter to Henze, 13 November 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Britten's letter to Henze, 16 December 1963, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Britten's letter to Henze, 2 June 1964, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Hans Werner Henze's letter to Heinz Schneider-Schott, 28 May 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze's letter to Ludwig Strecker, 7 August 1958, Collection on Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze's letter to Anton Müller, 3 October 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze's letter to Ludwig Strecker of 7 December 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze's letter to Werner Pilz, 5 January 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Henze's letter to Diether de la Motte, 11 September 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Peter Pears's letter to Henze, [22 to 25] August 1958, Collection Hans Werner Henze, Paul Sacher Foundation, Basle (© Britten Pears Arts)
- Werner Pilz's letter to Henze [carbon copy], 19 January 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Arno Volk's letter to Henze, 2 September 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle
- Volk's letter to Henze, 23 October 1959, Collection Hans Werner Henze, Paul Sacher Foundation, Basle

## Published primary verbal sources

- Alcázar, Miguel (ed.), *The Segovia-Ponce Letters*, transl. by Peter Segal, Columbus: Editions Orphée 1989
- Anon., 'Chamber Works on Third Programme', in: *The Times*, 5 February 1960, p. 13
- Anon., 'Ein ungleiches Duo', in: *Frankfurter Allgemeine Zeitung* 23 April 1966, p. 84
- Anon., 'Hans Werner Henze: »Kammermusik 1958«, in: *Der Spiegel* 17/1966, [https://www.spiegel.de/kultur/hans-werner-henze-kammermusik-1958-a-6082af5d-0002-0001-0000-000046266536?sara\\_ref=re-xx-cp-sh](https://www.spiegel.de/kultur/hans-werner-henze-kammermusik-1958-a-6082af5d-0002-0001-0000-000046266536?sara_ref=re-xx-cp-sh), accessed 14 February 2025
- Anon., 'Konzertchronik', in: *Neue Zürcher Zeitung* No. 724, 5 March 1960, p. 37
- Bachmann, Claus-Henning, 'Apotheose des »Mediterranen. Uraufführung von Hans Werner Henzes »Kammermusik 1958«, in: *Die Kultur* 8 (1959), 1 January
- Baumgartner, Andreas Hérm and Wolfgang Rathert (eds.), *»Offenheit, Treue, Brüderlichkeit...«. Karl Amadeus und Elisabeth Hartmann im Briefwechsel mit Hans Werner Henze. Briefe und Dokumente* (Schriftenreihe Karl Amadeus Hartmann, 1), Munich: Allitera 2022
- 'Benjamin Britten', in: Murray Schafer, *British Composers in Interview*, London: Faber 1963, pp. 113–124
- Berlioz, Hector, *Grand Traité d'Instrumentation et d'Orchestration modernes*, Paris: Schöenberg 1844
- Birtwistle, Harrison, *Wild Tracks. A conversation diary with Fiona Maddocks*, London 2014
- Bosman, Lance, interview with Hans Werner Henze, in: *Guitar* 10 (1982), v. 11, pp. 29–31, <https://www.lancebosman.co.uk/assets/img/1601769.pdf>, accessed 14 February 2025
- Bream, Julian, 'How to Write for the Guitar', in: *The Score* 8 (1957), v. 19, pp. 19–26
- Craft, Robert, *Stravinsky. Chronicle of a Friendship. Revised and Expanded Edition*, Nashville and London: Vanderbilt University Press 1994
- Danler, Karl-Robert, 'Gespräch mit Hans Werner Henze. »...die Musik muß aus ihrer Sprachlosigkeit herausfinden!«, in: *Das Orchester* 20 (1972), v. 3, pp. 137–138
- Dickinson, Peter (ed.), *Lennox Berkeley and Friends. Writings, Letters and Interviews*, Woodbridge: Boydell Press 2012, p. 225–229, <https://doi.org/10.1515/9781782040453>
- Ferstl, Erich, 'Der Gitarrenpart in Henze's »Kammermusik 1958«, liner notes for the LP Hans Werner Henze, *Kammermusik 1958*, Philharmonisches Oktett Berlin, Loren Driscoll, Erich Ferstl, WERGO 1965

- Glock, William, *Notes in Advance: An Autobiography in Music*, Oxford: OUP 1991
- Hauptmann, Hans, ›Der Komponist H. W. Henze. Zu einer Hamburger Uraufführung‹, in: *Schwäbische Landeszeitung* 14 (1958), 10 December
- Henze, Hans Werner, liner notes for the booklet accompanying the first performance of *Kammermusik 1958*, NDR, *das neue werk*, Hamburg, 26 November 1958
- Henze, Hans Werner, *Die englische Katze. Ein Arbeitsstagebuch 1978–1982*, Frankfurt/M.: S. Fischer 1983
- Henze, Hans Werner, *Ein Werkverzeichnis 1946–1996*, Mainz: Schott 1996
- Henze, Hans Werner, *L'Upupa. Nachtstücke aus dem Morgenland. Autobiographische Mitteilungen*, Munich: Propyläen 2003
- Henze, Hans Werner, ›Musica impura – Musik als Sprache. Aus einem Gespräch mit Hans-Klaus Jungheinrich‹, in: *Musik und Politik. Schriften und Gespräche 1955–1975*, ed. Jens Brockmeier, Munich: dtv 1976, pp. 186–195
- Henze, Hans Werner, ›Musiksprache und künstlerische Erfindung‹, in: *Musik und Mythos*, ed. Hans Werner Henze (Neue Aspekte der musikalischen Ästhetik, 5), Frankfurt/M.: S. Fischer 1999, pp. 116–136
- Hans Werner Henze, ›Neapel‹, in: *Musik und Politik. Schriften und Gespräche 1955–1975*, ed. Jens Brockmeier, Munich: dtv 1976, pp. 37–44
- Henze, Hans Werner, ›Phaedra-Tagebuch‹, in: *Phaedra. Ein Werkbuch*, ed. Hans Werner Henze and Christian Lehnert, Berlin: Wagenbach 2007, pp. 13–52
- Henze, Hans Werner, *Reiselieder mit böhmischen Quinten. Autobiographische Mitteilungen 1926–1995*, Frankfurt/M.: S. Fischer 1996
- Henze, Hans Werner, *Undine. Tagebuch eines Balletts*, Munich: Piper 1959
- Hölderlin, Friedrich, *Gedichte. Eine Auswahl*, ed. Gerhard Kurz, Stuttgart: Reclam 2003
- [Hölderlin, Friedrich,] *Poems of Hölderlin*, translated by Michael Hamburger, London: Nicholson & Watson 1943
- Höller, Hans (ed.), *Ingeborg Bachmann und Hans Werner Henze: Briefe einer Freundschaft*, Munich/Zurich: Piper 2004
- Joachim, Heinz, ›Durchbruch zu neuer Schönheit. Henze-Uraufführung im NDR‹, in: *Die Welt* 13 (1958), 28 November
- J. v. L., ›Musik in London‹, in: *Neue Zürcher Zeitung*, No. 717, 4 March 1960, edition 3, pp. 13–14
- Lachenmann, Helmut, ›Offener Brief an Hans Werner Henze‹, in: *Helmut Lachenmann*, ed. Heinz-Klaus Metzger and Rainer Riehn (Musik-Konzepte, 61/62), Munich: etk 1988, pp. 12–18, <https://doi.org/10.2307/833650>
- Lachenmann, Helmut, ›Open Letter to Hans Werner Henze‹, transl. by Jeffrey Stadelman, in: *Perspectives of New Music* 35 (1997), pp. 189–200
- Pauli, Hansjörg, ›Hans Werner Henze und die »Kammermusik 1958«‹, liner notes for the LP Hans Werner Henze, *Kammermusik 1958*, Philharmonisches Orchester Berlin, Loren Driscoll, Erich Ferstl, WERGO 1965
- Reed, Philip and Mervyn Cooke (eds.), *Letters from a Life: The Selected Letters of Benjamin Britten 1913–1976. Volume Five 1958–1965*, Woodbridge: Boydell Press 2010
- Saba, Thérèse Wassily, ›Catching Up with Julian Bream: The Legendary Master Looks Back‹, in: *Classical Guitar* 33 (2014), v. 4, pp. 11–19; <https://classicalguitarmagazine.com/catching-up-with-julian-bream-the-legendary-master-looks-back/>, accessed 14 February 2025
- Schnabel, Ernst, *Der sechste Gesang. Roman*, Frankfurt/M.: S. Fischer 1956
- Stuckenschmidt, H[ans] H[einz], ›Ein Katalog der Vogelstimmen. Festwochen-Konzerte in Berlin‹, in: *Frankfurter Allgemeine Zeitung*, 1 October 1959, p. 10
- Thomas, Ernst, ›Komponisten oder Richtungen? Henze und Dallapiccola an den Sendern Hamburg und Köln‹, in: *Frankfurter Allgemeine Zeitung*, 1 December 1958, p. 12
- Tosone, Jim, *Classical Guitarists. Conversations*, Jefferson, N.C.: McFarland 2000
- uh, ›Hans Werner Henze-Konzert des »Collegium Musicum Zürich«‹, in: *Neue Zürcher Zeitung*, No. 5065, 17 December 1962, edition 3, pp. 1–2
- Waiblinger, Wilhelm, *Phaëton*, 2 vols., Stuttgart: Franckh 1823
- Walton, Susanna, *William Walton. Behind the Façade*, Oxford: OUP 1988
- Weber, Hildegard, ›Musik im kleinen Fischerhafen. Das Festival von Aldeburgh an der englischen Ostküste‹, in: *Frankfurter Allgemeine Zeitung*, 29 July 1959, p. 12

## Secondary verbal sources

- Adorno, Theodor W., ›Fragment über Musik und Sprache‹, in: *Musikalische Schriften I–III* (Gesammelte Schriften, 16), Frankfurt/M.: Suhrkamp 1997, pp. 251–256
- Adorno, Theodor W., *Kranichsteiner Vorlesungen*, ed. Klaus Reichert and Michael Schwarz (Nachgelassene Schriften, IV, 17), Berlin: Suhrkamp 2014

- Adorno, Theodor W., *Philosophie der neuen Musik*, Tübingen: Mohr 1949
- Adorno, Theodor W., 'Schöne Stellen', in: *Musikalische Schriften V* (Gesammelte Schriften, 18), Frankfurt/M.: Suhrkamp 1997, pp. 695–718
- Andersch, Alfred, 'Die Geheimschreiber', in: *Merkur* No. 337, June 1976, pp. 555–563
- Angehrn, Emil, *Sinn und Nicht-Sinn. Das Verstehen des Menschen* (Philosophische Untersuchungen, 25), Tübingen: Mohr Siebeck 2011, <https://doi.org/10.1628/978-3-16-151336-7>
- Annala, Hannu and Heiki Mätlik, *Handbook of Guitar and Lute Composers*, transl. by Katarina Backman, Pacific, MO: Mel Bay 2007
- Barthel-Calvet, Anne-Sylvie, 'Les péripéties de la création du Marteau sans maître de Pierre Boulez', in: *Créer, jouer, transmettre la musique de la troisième République à nos jours. Pour Myriam Chimènes*, ed. Anne Piéjus, Paris: Centre de documentation Claude Debussy 2019, pp. 115–129
- Bertaux, Pierre, *Friedrich Hölderlin*, Frankfurt/M.: Suhrkamp 1978
- Böschenstein, Renate, 'Hölderlins Ödipus-Gedicht', in: *Hölderlin Jahrbuch* 27 (1990/91), pp. 131–151
- Bostridge, Ian, *A Singer's Notebook*, London: Faber 2011
- Brill, Hans Gerd, *Die Gitarre in der Musik des XX. Jahrhunderts*, Cologne: Gitarre & Laute 1994
- Brockmeier, Jens, 'Eine Sprache in harter Währung. Die Idee musikalischer Sprachlichkeit bei Hans Werner Henze', in: *Hans Werner Henze. Musik und Sprache*, ed. Ulrich Tad-day (Musik-Konzepte, 132), Munich: etk 2006, pp. 5–26
- Burde, Wolfgang, 'Anrufung der musikalischen Tradition. Notizen zum ersten Satz der »Symphonie Nr. 7« von Henze', in: *Der Komponist Hans Werner Henze*, ed. Dieter Rexroth, Mainz: Schott 1986, pp. 250–259
- Burton, Humphrey and Maureen Murray, *William Walton. The Romantic Loner: A Centenary Portrait Album*, Oxford: OUP 2002
- Button, Stuart W., *Julian Bream. The Foundations of a Musical Career*, Aldershot: Scolar Press 1997
- Clemen, Wolfgang, *A Commentary on Shakespeare's Richard III*, transl. from German by Jean Bonheim, London 1968
- Danuser, Hermann, 'Lob der Torheit oder Vom Nicht- und Mißverstehen bei ästhetischer Erfahrung', in: *Musik und Verstehen*, ed. Christoph von Blumröder and Wolfram Steinbeck (Spektrum der Musik, 8), Laaber: Laaber 2004, pp. 313–331
- Downes, Stephen, *After Mahler: Britten, Weill, Henze and Romantic Redemption*, Cambridge: CUP 2013, <https://doi.org/10.1017/CBO9781139051804>
- EGgebrecht, Hans Heinrich, *Musik im Abendland. Prozesse und Stationen vom Mittelalter bis zur Gegenwart*, Munich: Piper 1991
- Evans, John, Philip Reed and Paul Wilson, *A Britten Source Book*, Aldeburgh: Britten Estate 1987
- Förster, Otto H., *Die Sammlung Strecker im Wallraf-Richartz-Museum*, Cologne: Wallraf-Richartz-Museum 1959
- Frank, Klaus D., 'In lieblicher Bläue blühet...', in: *Scheidewege* 24 (1994/95), pp. 194–205
- Froese, Reinhard, 'Hans Werner Henze und die Tentos aus der Kammermusik 1958', in: *Gitarre & Laute* 1 (1979), v. 1, pp. 8–14
- Gabriel, Markus, *The Power of Art*, Cambridge: Polity Press 2020
- Geitel, Klaus, *Hans Werner Henze*, Berlin: Rembrandt 1968
- Gilardino, Angelo, *Andrés Segovia. L'uomo, l'artista*, Milano: Curci 2012
- Gishford, Anthony (ed.), *Tribute to Benjamin Britten on his Fiftieth Birthday*, London: Faber 1963
- Glasenapp, Lutz, *Die Gitarre als Ensemble- und Orchesterinstrument in der Neuen Musik – unter besonderer Berücksichtigung der Werke Hans Werner Henzes*, Regensburg: Bosse 1991
- Gumbrecht, Hans Ulrich, *Production of Presence: What Meaning Cannot Convey*, Stanford: University Press 2004, <https://doi.org/10.1515/9780804767149>
- Greene, Taylor Jonathon, *Julian Bream's 20th Century Guitar. An Album's Influence on the Modern Guitar Repertoire*, M.A. Thesis University of California Riverside 2011
- Grün, Andreas, »Ein Gedankenstrich, der zitternd Wellen schlägt«. Hans Werner Henzes Annäherung an die Gitarre in seiner Musik zum Rundfunkroman »Der sechste Gesang« (1955), in: *Concertino. Das Magazin für Gitarre, Mandoline und Laute* 65 (2013), v. 3, pp. 140–145, v. 4, pp. 190–197, and 66 (2014), v. 1, pp. 34–41
- Hodeige, Harald, 'Dreams of Beauty, Dreams of Antiquity. Being Beateous and Kammermusik 1958 by Hans Werner Henze', booklet text, transl. by John Patrick Thomas and W. Richard Rieves, for Hans Werner Henze, *Being Beateous, Kammermusik 1958*, Anna Prohaska, Peter Gijbbersen, Jürgen Ruck, NDR Sinfonieorchester, Peter Ruzicka, WERGO 2016, pp. 19–25
- Hinkel, Jörn Peter, *Helmut Lachenmann und seine Zeit*, Lilienthal: Laaber 2023
- Kaden, Christian, 'Zeichen', in: *MGG Online*, ed. Laurenz Lütken, New York, Kassel, Stuttgart 2016ff., first published 1998, online 2016, <https://www.mgg-online.com/mgg/stable/13727>

- Kam, Kenneth, ›William Walton: The Evolution of Five Bagatelles, Part 1‹, in *Soundboard* 45 (2019), v. 4, pp. 38–46
- Kayath, Marcelo, ›Reflections On The Guitar‹, 2011, <https://www.guitarsalon.com/blog/marcelo-kayath-reflections-on-the-guitar>; accessed 14 February 2025
- Kellersmann, Jutta, ›Kammermusik 1958 und Henzes Position im »neuen Werk« Hamburg‹, in: *Hans Werner Henze. Die Vorträge des internationalen Henze-Symposiums am Musikwissenschaftlichen Institut der Universität Hamburg 28. bis 30. Juni 2001*, ed. Peter Petersen (Hamburger Jahrbuch für Musikwissenschaft, 20), Frankfurt/M.: Lang 2003, pp. 139–154
- Kläger, Matthias, ›Hans Werner Henzes Gitarrenmusik als Spiegel seiner Musikästhetik‹, in: *Gitarre & Laute* 12 (1990), v. 5, pp. 13–19, v. 6, pp. 59–64, 13 (1991), v. 1, pp. 45–51, and v. 2, pp. 45–49
- Kloe, Jan J. de, ›Frank Martin y la guitarra (v2.0)‹, published at <https://www.digitalguitararchive.com/2022/03/frank-martin-y-la-guitarra-v2-0>, accessed 14 February 2025
- Kozinn, Allan, ›Julian Bream, Maestro of Guitar and Lute, Dies at 87‹, in: *The New York Times*, 14 August 2020, <https://www.nytimes.com/2020/08/14/arts/music/julian-bream-dead.html>; accessed 14 February 2025
- Krämer, Ulrich (ed.), Arnold Schönberg, *Kammermusik II. Teil 1: Serenade op. 24. Kritischer Bericht [...]*, (Sämtliche Werke, VI, B, 23,1), Mainz: Schott and Vienna: UE 2014
- Krause, Andreas, ›Maratona di danza – Komponierter Marathon oder Komponieren als Marathon‹, in: *Hans Werner Henze und seine Zeit*, ed. Norbert Abels and Elisabeth Schmierer, Laaber: Laaber 2013, pp. 95–106
- Leathwood, Jonathan, ›Bream, Birtwistle, and Beyond: The Genesis of a New Work‹, in: *Revista Vórtex* 8 (2020), v. 3, <https://doi.org/10.33871/23179937.2020.8.3.1.53>
- Leisner, David, ›Contemporary guitar music. Three perspectives on Henze's »Drei Tentos«‹, in: *Soundboard* 4 (1977), v. 2, pp. 36–38
- Lessing, Kolja, *Ignace Strassfogel. Leben und Werk* (Verdrängte Musik, 24), Neumünster: von Bockel 2023
- Levinson, Jerrold, *Music in the Moment*, Ithaca and London: Cornell University Press 1997
- Levinson, Jerrold, ›Musical Frissons‹, in: *Revue française d'études américaines* 25 (2000), v. 86, pp. 64–76, <https://doi.org/10.3406/rfea.2000.1824>
- London, Justin, Arnie Cox, Charles D. Morrison, Fred Everett Maus, Bruno H. Repp and Jerrold Levinson, ›»Music in the Moment«: A Discussion‹, in: *Musical Perception* 16 (1999), pp. 463–494, <https://doi.org/10.2307/40285805>
- Lotzow [né Butz], Alexander, *Hans Werner Henze: Kammermusik 1958 – Analytische und ästhetische Untersuchungen*, Lübeck 2008, published online 2022: <https://nbn-resolving.org/urn:nbn:de:gbv:8:3-2022-00819-0>
- Lotzow, Alexander, *Julian Bream. Künstler mit Gitarre*, Munich: etk (forthcoming)
- Lück, Hartmut, ›Literarische Bilderwelten. Zu Henzes früher vokaler Kammermusik‹, in: *Hans Werner Henze. Musik und Sprache*, ed. Ulrich Tadday (Musik-Konzepte, 132), Munich: etk 2006, p. 27–50
- Macdonald, Hugh, *Berlioz's Orchestration Treatise: A Translation and Commentary*, Cambridge: CUP 2002, <https://doi.org/10.1017/CB09780511481949>
- Markert, Malte, ›»Musikverstehen« zwischen Hermeneutik und Posthermeneutik. Untersuchungen aus historischer und pädagogischer Perspektive (Klangfiguren, 4), Würzburg: Königshausen & Neumann 2018
- Minà, Marco, ›Preface‹, in: Hans Werner Henze, *Royal Winter Music. First Sonata on Shakespearean Characters for guitar solo*, ed. from the manuscript by Marco Minà (Guitar Archive, 580), Mainz: Schott 2023, pp. 3–5
- la Motte, Diether de, *Hans Werner Henze. Der Prinz von Homburg. Ein Versuch über die Komposition und den Komponisten*, Mainz: Schott 1960
- Mosch, Ulrich, *Musikalisches Hören serieller Musik. Untersuchungen am Beispiel von Pierre Boulez' Le Marteau sans maître*, Saarbrücken: Pfau 2004
- Nonnenmann, Rainer, *Der Gang durch die Klippen. Helmut Lachenmanns Begegnung mit Luigi Nono anhand ihres Briefwechsels und anderer Quellen 1957–1990*, Wiesbaden: Breitkopf 2013
- Nowak, Adolf, ›Ästhetische Kategorien im musikwissenschaftlichen Diskurs‹, in: *Don't think positive. Zur Kritik des Positivismus in der Musikwissenschaft*, ed. Arbeitskreis kritischer Musikwissenschaftler\*innen Frankfurt/M., Hofheim: Wolke 2018, pp. 21–36
- Palmer, Tony, *Julian Bream. A Life on the Road*, London: Macdonald 1982
- Palmer-Füchsel, Virginia, *The Solo Vocal Chamber Music of Hans Werner Henze*, Diss. TU Berlin 1993
- Petersen, Peter, ›Ein unbekanntes Skizzenheft zu »König Hirsch« von Hans Werner Henze‹, in: *Opernkomposition als Prozeß. Referate des Symposiums Bochum 1995*, ed. Werner Breig (Musikwissenschaftliche Arbeiten, 29), Kassel: Bärenreiter 1996, pp. 147–164
- Petersen, Peter, *Hans Werner Henze. Ein Handbuch*, Munich: etk 2022, <https://doi.org/10.5771/9783967076288>
- Petersen, Peter, *Hans Werner Henze. Werke der Jahre 1984–93* (Kölner Schriften zur Neuen Musik, 4), Mainz: Schott 1995

Powell, Ronald C., 'Segovia Remembered', in: *Sound-board* 14 (1987), p. 167–169

Powroźniak, Józef, *Gitarren-Lexikon*, transl. by Bernd Haag, Wilhelmshaven <sup>2</sup>1982

Ramelli, Marco, 'The Influence of the Spanish Civil War in Gerhard's Guitar Music', in: *Roberto Gerhard. Re-Appraising a Musical Visionary in Exile*, ed. Monty Adkins and Rachel E. Mann, Oxford: OUP 2022, pp. 203–215, here pp. 205–209, <https://doi.org/10.5871/bacad/9780197267134.003.0012>

Ridler, Ben and Louis Jambou, Art. 'Tientos', in: *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie, v. 25, London 2001, pp. 467–468, <https://doi.org/10.1093/gmo/9781561592630.article.27944>

Rosa, Hartmut, *The Uncontrollability of the World*, transl. by James C. Wagner, Cambridge: Polity Press 2020

Rosa, Hartmut, *Unverfügbarkeit*, Vienna and Salzburg: Residenz 2018

Rosteck, Jens, *Hans Werner Henze. Rosen und Revolutionen. Die Biographie*, Berlin: Propyläen 2009

Schuller, Gunther, review of 'Hans Werner Henze: Drei Fragmente nach Hölderlin (für Singstimme & Gitar-

re). *Drei Tentos* (Für Gitarre allein). Aus Kammermusik', in: *Notes* 18 (1961), v. 4, p. 654, <https://doi.org/10.2307/895588>

Serpa, Franco, 'Adonis' Bolero', in: *Hans Werner Henze. Komponist der Gegenwart*, ed. Michael Kerstan and Clemens Wolken, Leipzig: Henschel 2006, pp. 73–77

Strasfogel, Ian, *Ignace Strasfogel. The Rediscovery of a Musical Wunderkind* (Jewish Miniatures, 257A), Leipzig: Hentrich & Hentrich 2020

Tanenbaum, David, 'Perspectives on the Classical Guitar in the Twentieth Century', in: *The Cambridge Companion to the Guitar*, ed. Victor Anand Coelho, Cambridge: CUP 2003, pp. 182–206, <https://doi.org/10.1017/CCOL9780521801928.012>

Wade, Graham, *The Art of Julian Bream*, Blyden on Tyne: Ashley Mark 2008

Warrack, John, 'Bream's favorite modern guitar music'; liner notes for Julian Bream's LP *20th Century Guitar*, RCA 1966

Wittkop, Gregor, 'Die Jahre 1806–1843', in: *Hölderlin-Handbuch. Leben – Werk – Wirkung*, ed. Johann Kreuzer, Berlin: Metzler <sup>2</sup>2020, pp. 57–61, [https://doi.org/10.1007/978-3-476-04878-3\\_7](https://doi.org/10.1007/978-3-476-04878-3_7)

## Audio sources

Behrend, Siegfried, LP *Deutsche Gitarrenmusik aus 5 Jahrhunderten*, Deutsche Grammophon 1968

Henze, Hans Werner, *Kammermusik 1958*, Philharmonisches Oktett Berlin, Loren Driscoll, Erich Ferstl, LP, WERGO 1965

Henze, Hans Werner, *Kammermusik 1958*, recordings of the Hamburg first performance, 26 November 1958 and of a complete performance during preceeding rehearsals; provided by the archives of NDR Hamburg

Henze, Hans Werner, *The Complete Deutsche Grammophon Recordings*, Deutsche Grammophon 2013

Schnabel, Ernst, *Der sechste Gesang. Roman für den Rundfunk*, as broadcast on 28 and 30 December 1955 and 1 January 1956 by NDR and on 4, 5, and 6 January 1956 by SWR; recording provided by SWR Media Services Baden-Baden

Radio Feature *Come Heavy Sleep*, Tom McKinney in conversation with Julian Bream, July 2013, BBC Radio 3

## Video sources

*Catalan Peasant With Guitar. Julian Anderson Interview*, <https://www.youtube.com/watch?v=lc4uyYNrbcy>, accessed 14 February 2025

*Christopher Parkening on Andrés Segovia: Guitar Talks with Benjamin Verdery*, <https://youtu.be/pvqitrUbVnk?si=NG-TgkGJzHLDDqUM>, accessed 14 February 2025

'Hans Werner Henze: Royal Winter Music (Guitar Canon)': [https://youtu.be/uedRV5C3nZ4?si=WiuxJi6bl\\_r-KZy](https://youtu.be/uedRV5C3nZ4?si=WiuxJi6bl_r-KZy), accessed 14 February 2025

*Julian Bream. My Life in Music*, documentary directed by Paul Balmer, Avie Records 2006

*Julian Bream Masterclass. 1. Isaac Albéniz*, filmed by the BBC, [https://youtu.be/v4R82HxBLKo?si=oaMQIZJ1\\_3KP5E](https://youtu.be/v4R82HxBLKo?si=oaMQIZJ1_3KP5E), <https://www.bbc.co.uk/iplayer/episode/p01kvtfw/julian-bream-masterclass-1-isaac-albeniz>, accessed 14 February 2025

*Kenneth Allsop in conversation with Julian Bream*, BBC South, broadcast 28 June 1972, contained on DVD in *Julian Bream. The Complete RCA Album Collection*, Sony Music Entertainment 2013

Kroitor, Roman and Wolf Koenig, *Stravinsky* (1966), <https://www.nfb.ca/film/stravinsky>, accessed 14 February 2025

Olli Mustonen speaks about Jehkin livana, <https://youtu.be/4S99-ySi4o4?si=a0cmkNCWMn2u1Dfu>, accessed 14 February 2025

*The Lively Arts – Julian Bream: A Life in the Country*, TV documentary produced by Herbert Chappell, BBC, 1976, contained on DVD in *Julian Bream. The Complete RCA Album Collection*, Sony Music Entertainment 2013

## Online resources

BBC Programme Index: <https://genome.ch.bbc.co.uk/>, accessed 14 February 2025

Britten Pears Arts integrated catalogue: <https://www.bpacatalogue.org/archive>, accessed 14 February 2025

Chávez, William, *JulianBreamGuitar.com*, <https://www.julianbreamguitar.com/>, accessed 14 February 2025

Database of contemporary guitar music *sheerpluck*: <https://www.sheerpluck.de/>, accessed 14 February 2025

Website dedicated to Anton Stingl, run by Anton Stingl jr., <http://www.anton-stingl.de/>, accessed 14 February 2025

Website of Museum Ludwig Köln, <https://museum-ludwig.kulturelles-erbe-koeln.de/>, accessed 14 February 2025

Website of Schott Music GmbH & Co. KG <https://www.schott-music.com/de/>, accessed 14 February 2025

Website of The Julian Bream Trust, <https://www.julian-breamtrust.org/>, accessed 14 February 2025