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| **Spahlinger, Mathias (1944–)** |
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| Mathias Spahlinger was a German composer and a major figure in the post-war avant-garde. Born 15 October in Frankfurt am Main, Spahlinger took in his childhood lessons on vielle, recorder, gamba and cello with his father, a cellist with the Frankfurt Opera, and later developed considerable proficiency on piano and saxophone. Heavily involved in the Frankfurt jazz scene, he initially considered a jazz career. However, in 1962 he began an apprenticeship as a typesetter, concurrently studying composition privately with Konrad Lechner. Formal composition studies followed with Lechner at the Akademie für Tonkunst Darmstadt and with Erhard Karkoschka at the Hochschule für Musik und Darstellende Kunst Stuttgart. From 1982–89 Spahlinger served as Professor of Composition and Music Theory at the Hochschule für Musik Karlsruhe. In 1990 he succeeded legendary pedagogue Klaus Huber as Professor of Composition and Director of the Institute of New Music at the Hochschule für Musik Freiburg, a position he kept until retiring in 2009. |
| Mathias Spahlinger was a German composer and a major figure in the post-war avant-garde. Born 15 October in Frankfurt am Main, Spahlinger took in his childhood lessons on vielle, recorder, gamba and cello with his father, a cellist with the Frankfurt Opera, and later developed considerable proficiency on piano and saxophone. Heavily involved in the Frankfurt jazz scene, he initially considered a jazz career. However, in 1962 he began an apprenticeship as a typesetter, concurrently studying composition privately with Konrad Lechner. Formal composition studies followed with Lechner at the Akademie für Tonkunst Darmstadt and with Erhard Karkoschka at the Hochschule für Musik und Darstellende Kunst Stuttgart. From 1982–89 Spahlinger served as Professor of Composition and Music Theory at the Hochschule für Musik Karlsruhe. In 1990 he succeeded legendary pedagogue Klaus Huber as Professor of Composition and Director of the Institute of New Music at the Hochschule für Musik Freiburg, a position he kept until retiring in 2009.  Fig: mathias-spahlinger.jpg  Composer photo: <http://ntslive.co.uk/wp-content/uploads/2012/02/mathias-spahlinger.jpg>  Spahlinger’s wide-ranging, often radical compositional approaches refuse categorisation into a single compositional style. An affinity for and deep understanding of Second Viennese School techniques and aesthetics are apparent in early works such as *fünf sätze, vier stücke*; *Rough (strange?)* breaks with this entirely, forcing a confrontation between jazz soloists and a classical orchestra; *éphémère* uses household items as instruments and involves deliberately provocative theatrical moments. While *farben der frühe* restricts itself to traditional techniques, other pieces explore primarily extended techniques (*adieu m’amour*); *nah, getrennt* takes microtonal repetition to a durational extreme. Several works incorporate musicians’ autonomy as formal determinants (*doppelt bejaht*, *128 erfüllte augenblicke*, *vorschläge*) while others thematise the concept of tempo composition (*off*) or open form (*passage/paysage*).  Influenced by the 1968 protests, twentieth century European political history and thinkers such as Marx, Engels, Liebrucks, Wittgenstein, et al., Spahlinger emphasises in his work both political engagement and music’s ability to awaken social consciousness. He defines new music as ‘music in which the relationship of the parts to the whole is fundamentally altered’, highlighting musical parameters’ autonomy as opposed to the various dependent parametric relationships, or established *Gestalten*,that exist in traditional classical music. In many works this autonomy is expressed through musical analogues to the Hegelian and Adornian concept of determinate negation(*bestimmte Negation*); material is carefully organised to negate large- and small-scale rhythmic, harmonic, pitch-based, or structural conventions (*furioso, gegen unendlich*). This rigorous approach to deploying material is coupled with a profound knowledge of instrumental idiom and sound production, evident in his meticulous, systematically notated scores. Like contemporaries N. A. Huber and Lachenmann, Spahlinger attempts in much of his instrumental writing a *musique concrète instrumentale*, exploring intensely a myriad of extended instrumental and noise techniques with the credo that ‘every sound can be material in new music’. Key Works *128 erfüllte augenblicke [128 fulfilled instants]* for soprano, clarinet, and cello (1976)  *éphémère [ephemeral]*, for percussion, veritable instruments, and piano (1977)  *extension*, for violin and piano (1979–80)  *adieu m'amour [goodbye, my love]*, for violin and cello (1982–83)  *in dem ganzen ozean von empfindungen eine welle absondern, sie anhalten [in the whole ocean of sensations, find one wave, and hold it]*, for choir groups and playback (1985)  *passage/paysage [passage/landscape]*, for orchestra (1988–90)  *nah, getrennt [near, separated],* for alto recorder (1992)  *und als wir* *[and as we]*, for 54 spatialised strings (1993)  *vorschläge [suggestions],* text-based improvisation concepts, open instrumentation (1993)  *akt, eine treppe herabsteigend* *[nude descending a staircase]*, for bass clarinet, trombone, and orchestra (1997–98)  *farben der frühe [colours of early morning]*, for seven pianos (1997–2005)  *doppelt bejaht* *[twice approved]*, etudes for orchestra without conductor (2009) |
| Further reading:  (Kane, Blume and Spahlinger)  (Warnaby)  (Claren, Kreidler and Mainka) |