

Sound Commitments

Avant-garde Music and the Sixties

Edited by Robert Adlington

OXFORD

UNIVERSITY PRESS

2009

Aesthetic Theories and Revolutionary Practice

*Nikolaus A. Huber and Clytus
Gottwald in Dissent*

Beate Kutschke

From the end of 1968, the musicians, composers, and music writers of Germany's New Music scene immersed themselves in the question of how to contribute, through music, to the political upheaval initiated by the student and protest movements of the 1960s. "New Music," according to the program as it was pursued by contemporary musicians, "should actually be music that is adequate for a new society."¹ Yet, while this decision was easily taken, precisely how to carry out this program was by no means clear—and did not become any clearer during the following years. The reason for this situation was obvious: music, a nonverbal sign system, is unable to refer unambiguously to political issues, just as in general terms its relationship to extramusical meaning cannot be verified. However, the West German avant-garde music scene of the early 1970s—the period in which the new leftist spirit manifested itself most intensively in the musical field—was especially notable for its numerous discussions and debates about the nature of political music, its perfection and failures, conducted by musicians and music writers with endless energy and engagement. In turn, this lively discourse on political music helped to promote musical works that, in the opinion of their critics, could be considered as accomplished examples of the genre.

This chapter throws light on one of these debates: the argument between Nikolaus A. Huber and Clytus Gottwald in 1971–72 about Huber's composition *Harakiri*. It investigates the terms of the debate, first with regard to the musical facts—and in particular a comparison

made at the time between Huber's *Harakiri* and Hans Otte's contemporary piece *Zero*—and second with regard to the ideas of Theodor W. Adorno, who provided the new leftist avant-gardists with some of their politico-aesthetical ideas, but against whom many were also reacting in the desire to move beyond critical theory toward political practice. *Harakiri*, it will emerge, provides an exemplary case study for the debates surrounding the idea of politically engaged music in West Germany in the early 1970s.

The Suicide of Music

Nicolaus A. Huber (b. 1939) could accurately have titled his 1971 composition for twenty-five musicians, one conductor, one female speaker, tape, and loudspeaker “Presque rien,” i.e., “almost nothing”—had Luc Ferrari not used this title the previous year. Huber's composition, which was in fact named *Harakiri*, was indeed almost nothing. Central to the piece is a long crescendo, which builds slowly for a minute and a half.² This is preceded by a pedal tone lasting almost ten minutes; and followed by a resounding thunderclap, a pause, a patter of rain on a metallic surface (for almost a minute), and a short spoken declaration (section 3). For the rain noise, Huber suggests a timbre that resembles a “resonating metal roof, light, a somewhat sharp timbre.”³

The pedal tone—or better, pedal noise—of section 1 is produced by thirteen violins playing on an A string detuned by more than two octaves to G-flat (see figure 4.1). Not surprisingly, the strings are so flabby that they cannot vibrate properly. Instead of a sound with a distinct pitch, the listener hears the rough, coarse, breathy scrubbing of the bow over the string. This section of nonevent and nothingness is interrupted by similarly minimal, but slightly enlivening occurrences: first, a noisy dissonance of tremolos and vibrato sounds, *piano-pianissimo*, performed by the strings; second, a dissonant “snap” on the harp; and third, an agglomeration of sounds and “stimmlos,” breathy noise, irregularly increasing and decreasing in intensity between *pianissimo* and *piano-pianissimo*. Two and a half minutes later, section 2 begins. Although it is more or less impossible to produce a reasonable sound on the flabby strings, Huber uses them to perform the long crescendo that finally emerges out of the aspirating, coarse groaning of the first section, and builds to a hissing noise.

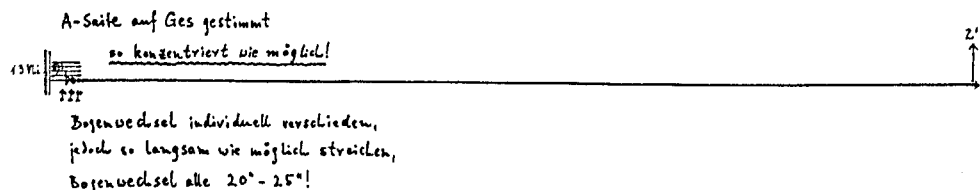


Figure 4.1 Nicolaus F. Huber, *Harakiri*, full score, p. 1. The instruction above the violin staff reads “A string tuned to G flat. As concentrated as possible!”

© Bärenreiter Verlag, Kassel. Reproduced by permission.

Let us leave section 3 and its radio-play-like appendix aside for a moment and focus on the first two sections. What do they signify, especially the salient musical elements—pedal tone and crescendo—that dominate these sections? According to traditional ideas of composition, the various acoustical elements that shape a musical work are related to one another. They *refer* to one another on the basis of the gestalt-like similarity epitomized by motives and subjects, for instance, and in this way enable music to signify, i.e., to possess meaning.⁴ It is well known that in the course of the twentieth century alternative approaches to composition arose in opposition to this aesthetic-semiotic concept, which focused instead on the qualities of sounds themselves. Huber, however, aligns himself with neither of these two contrasting aesthetic concepts, be it the program of sound qualities or the emphasis on music's meaning that emerges from referentiality (as in traditional music). Rather than attracting the listener's attention through distinctive timbral and articulatory qualities, the scrubbing noise of the pedal tone and the crescendo are conspicuously arid and sterile. These lifeless "anti-sounds"—and this is Huber's purpose—do not invite being listened to and enjoyed.

Just as Huber's composition does not pursue an aesthetics of sound quality, so the thinned out, haggard pool of gestalts—the pedal tone and the crescendo—fails to constitute a meaningful sign system in the traditional sense. Although the crescendo emanates from the pedal noise, the musical elements of the first section—the almost inaudible pedal noise and the similarly inaudible interruptions, which are over before the listener is able to recognize them properly—appear to be essentially isolated. Thus, the pedal tone apparently serves nothing more than to indicate that the piece has started, that "music *is*" at that moment. In light of the emptiness of the pedal-tone, the build up of the crescendo is unmotivated, as if simply annexed to the first section.

However, if Huber's piece neither constitutes musical referentiality nor displays distinctive sound qualities, what is the effect of his composition? To what degree can *Harakiri* be considered meaningful? As I will demonstrate, Huber directs attention to another, third dimension: the pedal tone and the crescendo as they exist in the hands of the composer, namely as formal modules, morphemes of composition. The neutralization of the function of the crescendo that accompanies its isolation becomes especially recognizable in comparison with the role of crescendos in traditional compositions. In Western musical culture, a crescendo that builds up over several measures and is followed by a new musical section is a formal element of revolution, enhancement, and transcendence; it serves to lead from one stage or phase to the next, the latter hierarchically higher positioned and/or different in status. (The open-ended crescendos that occur at the end of musical compositions or phrases similarly signify a transcendental process; they

prefigure what is beyond the composition and what cannot be shown.) In Huber's work, in contrast, the crescendo remains teleologically pointless. To what does the crescendo lead? A thunderstorm, i.e., an acoustic event that possesses not musical, but *extra* musical meaning. To put it bluntly: the crescendo leads out of the music; it leaves the realm of art. So, from where to where does it lead? From stasis and nothingness (the pedal tone) to nature.⁵

It is to this negation of musical form and meaning that the title of Huber's composition most obviously refers. The Japanese term "*harakiri*" denotes a specific form of suicide carried out in connection with shame and/or the loss of honor: the individual kills himself by cutting open his stomach or belly. In Germany, the term "*harakiri*" is often used to "poetically" circumscribe any sort of suicide. Huber has never specified the precise significance of the title of his piece. In light of the constitution of the piece as described above, however, the title could easily be interpreted as indicating the suicide of music in general or, at least, of the piece as a musical work.

How, though, does this analytical finding of "musical suicide" in *Harakiri* relate to the spoken declaration at the end of the piece, which we have not yet mentioned? This closing section does not articulate the abolishment of music, but warns of the dangerousness of specific musical elements. "The practice of crescendo and decrescendo," the speaker declares, "is hidden in war and peace, in work and recreation, in everyday and holiday, in taking a life and sparing one, in sunrise and sunset, in repression, in moods, in pleasure, in destruction. . . . Crescendi are not free of value/Music conceals their dangerousness,/mystifies their use. One should no longer, under the guise of structure, make a parade with crescendos which are no more than themselves!"⁶ In what follows, I will discuss this closing declaration and the musical structure's relationship to extramusical issues, in light of various ideas of political music as they were articulated in the debate between Huber and Gottwald.

Cancellation of the Premiere

In August 1970, Clytus Gottwald, producer for New Music at the Süddeutscher Rundfunk in Stuttgart from 1967 to 1988, commissioned a composition by Huber,⁷ at this time thirty-one years of age and toward the start of his career as a composer. The remuneration was to be 3,000 DM, half of which was paid immediately after Huber accepted the commission in December 1970. According to the season prospectus published in June 1971, the premiere of *Harakiri* was scheduled for February 4, 1972. Thus far, everything went according to plan. However, having received Huber's work in summer 1971, Gottwald refused to fulfill the contract, i.e., to premiere the composition in the framework of a public concert.

Gottwald's refusal, and the critique of *Harakiri*, which he developed in order to justify his decision, spurred—not surprisingly—a heated debate between Huber and Gottwald in which further people, “adjutants” of Huber and Gottwald, were also temporarily involved: these included Wolfgang Timaeus, director of the department “Music, stage and orchestra” at the publishing house Bärenreiter⁸ and Huber's agent; Willy Gaessler, director of the music program of the Süddeutscher Rundfunk; and Reinhard Oehlschlägel, new music producer at Deutschlandfunk Köln. The initial discussion took place in private, through written correspondence between Huber and Gottwald. In mid-1972, however, the dissent became widely known because of the initiative of two young, exceptionally active music students, Frieder [Friedrich Christian] Reininghaus and [Jürgen] Habakuk Traber.⁹ Stimulated by Oehlschlägel, they published excerpts of the letters, as well as their own comments, in the July/August issue of *Melos*, one of the leading journals of contemporary music in Germany.¹⁰ The publication, which clearly took a stand in favor of Huber, initiated the public sequel of the debate, for Gottwald felt pressured to respond to Reininghaus and Traber's presentation with additional arguments supporting his decision, and Gottwald's reply in turn prompted a response from Huber. Only after a further round in the November/December issue was the debate concluded.¹¹

What were the arguments exchanged by the opponents? Paying tribute to *Harakiri*'s distinctive constitution, Gottwald diagnosed the suicide—or better, murder—of music in Huber's piece. *Harakiri*, he argued, is not a composition, but directed *against* composition. This observation led him to refuse to consider the piece as an artwork, as he indirectly and dialectically explained in his first letter to Huber, written on November 10, after he had received the score of *Harakiri*: “What you had articulated by musical means in *Informationen* [Huber's composition *Informationen über die Töne e-f* for string quartet (1965/1966)], is degraded to mere compositional relief in *Harakiri*. . . . If composing, in your view, has become impossible, such an impossibility needs to be composed: one should not dodge it.”¹² And he added in a schoolmasterly tone: “Such a habit of making-oneself-comfortable indeed has no future.”¹³

Gottwald's expressions “compositional relief,” “dodging,” and “making oneself comfortable” shed light on what irritated him. In his view, *Harakiri* was not the product of “labor.” In applying this criterion to music, Gottwald pursued an aesthetics that—in contrast to the aesthetics of the genius, according to which the artwork's value increases if it emerges suddenly, by an unforeseeable and uncontrollable stroke of inspiration, as has been said of Mozart for instance—was inspired by the model of Beethoven, who is well known to have amply elaborated his ideas. Following an aesthetic concept aligned with the criterion of craft, the genius's moment of illumination had to be completed by

a considerable amount of intellectual time and energy, by means of which the initial idea was further developed. Gottwald's assessment of *Harakiri* as the product of insufficient labor becomes even more obvious in a report from Huber's agent Timaeus, according to which Gottwald made "remarks [about *Harakiri*] such as 'pulled together in half an hour'."¹⁴ Gottwald clearly considered Huber to have been lazy. In his view, the amount of work and intellectual energy that had gone into *Harakiri* was not worth 3,000 DM, which at this time equalled two months' of an average household's net income.¹⁵

Why did Gottwald apply an aesthetics of labor to *Harakiri*, instead of an aesthetics of genius for instance? Or—and this would have been even more plausible—why did he not avail himself of Adorno's theories, of whom he was usually a fervent advocate and whose texts belonged to the reading list of any new leftist avant-gardist musician and music writer at this time? If he had done so, he could easily have interpreted the emptiness of *Harakiri*, not as an aesthetic failure ("lack of labor"), but as an aesthetic *necessity*, for according to Adorno's aesthetics of the "availability of musical material," music history determined for the composer the kind of musical material available at a given time. In light of this notion, Gottwald could have argued that Huber did not choose deliberately to compose *presque rien*, i.e., refuse to invest compositional labor, but, governed by the musical material available at this time, had no other choice.

Furthermore, Gottwald's professional activities meant that he was familiar with current compositional techniques and thus knew that Huber's "lack of compositional labor" by no means collided with current compositional aesthetics. Gottwald was a multitalented specialist in avant-garde music, both as a music writer and as a musician. After earning a Ph.D. in musicology in 1961, he subsequently made his living as a cantor in Stuttgart. During this period, he founded the celebrated avant-garde vocal ensemble Schola Cantorum Stuttgart, whose director he was to remain until 1990. In 1967, he additionally became producer for New Music of the Süddeutscher Rundfunk. As director of the Schola Cantorum, he engaged himself for the premiere of numerous avant-garde compositions, among them well-known works such as Dieter Schnebel's...*missa est* and *Maulwerke*, György Ligeti's *Lux aeterna*, Mauricio Kagel's *Hallelujah*, Karlheinz Stockhausen's *Aus den sieben Tagen*, and Klaus Huber's *Erniedrigt-geknechtet-verlassen-verachtet*. Moreover, Gottwald's advocacy for avant-garde music sometimes came at a personal cost. In 1970, the production of the film *Hallelujah*, which occupied Stuttgart's Paulus church for a week, as well as the general presence of New Music in this Christian environment, provoked increasing protests by the congregation's council and priests against the "occupation" of the church, and finally

pushed Gottwald to resign. This was the very same year in which he commissioned *Harakiri*.

In any case, as a specialist in New Music, the musician, music writer, and radio producer Gottwald could hardly claim to be astonished by excessive aesthetical reductionism as regards either the resulting product or the amount of time and intellectual energy used to create the artwork. After Fluxus and Cage's desire "to let sounds be themselves," not to forget the ready-mades in the field of visual arts (such as Duchamp's *Pissoir/Fountain* of 1917), artworks could no longer shock their percipients on account of the lack of time, work, and energy invested by their creators. The director of the music program at Süddeutscher Rundfunk, Willy Gaessler, although agreeing with the arguments of Gottwald, compared Huber's compositional method with Giacinto Scelsi's method of writing music on only one pitch,¹⁶ and thereby—unintentionally—undermined Gottwald's arguments. Furthermore, Gottwald already knew that Huber pursued a decisively reductionist compositional style. Huber's string quartet *Informationen über die Töne e-f*, which, having been well received at the *Allgemeines Deutsches Musikfest* in Munich 1967, must have inspired Gottwald to the commission was, as the title already says, based on heavily reduced material, the notes E and F. All in all, Gottwald's criticism of the insufficiency of compositional labor lacked consistency. At the same time, as we will see, the lack of labor argument, on the basis of which Gottwald justified his initial refusal to pay the remaining half of the commission fee, was somewhat marginal to the underlying set of arguments around which the debate revolved, which involved the larger question of the "right" concept of politically engaged music.

Even if the lack of labor argument was a rather weak justification when the whole pool of available aesthetic theories is taken into account, Huber himself did little to allay Gottwald's criticisms. He attempted only half-heartedly to rebuff Gottwald's impression that he had aimed to cash in a good salary for no work. Indeed, he encouraged Gottwald's interpretation by creating the impression that *Harakiri* was opposed to music and that he intended to abolish composition in general. "In *Harakiri*, the acoustical event does not establish itself immediately as music. In this respect it is *not* music. By avoiding congruence between what can be heard and music, I made it difficult to mistake what are presented as *elements* of music as music itself" (*italics added*).¹⁷ This he declared in the program note that he sent Gottwald on November 13, 1971, right after the commissioner had informed him of his doubts as regards the quality of the piece.¹⁸ And in his letter of November 27 he confirmed: "I don't care for composition [...] what matters is not composition [...] please, please, no composition anymore!!!"¹⁹ Such a discourse could easily be interpreted as confirming Gottwald's suspicion of Huber's laziness. What Huber truly

intended to convey, however, only becomes visible when viewed in the light of the sociocultural climate at the time of *Harakiri*'s creation.

Music as Sociopolitical Mirror; Negativity and Utopia

As I will demonstrate, Gottwald was mainly bothered not by *Harakiri*'s compositional technique, but by its political message, or more exactly: the political message that he attributed to the composition. The late 1960s and early 1970s chronicle a decisive politicization in the German music scene.²⁰ An avant-garde composer who wanted to be taken seriously had to demonstrate not only a leftist politically engaged attitude but also the *right* leftist attitude by means of his music. That *Harakiri* was a political piece was quite obvious because of the spoken declaration at the end, which (as we have seen) placed the crescendo, i.e., a musical element, in relation to sociopolitical situations and accused music in general of concealing this relationship. However, the two opponents could not agree about whether *Harakiri* as a composition succeeded or failed to articulate this political critique appropriately.

What Gottwald's ideal might have been, in light of which he evaluated *Harakiri*, Reininghaus and Traber attempted to deduce by comparing Huber's composition with another piece programmed in the February 1972 concert: the orchestral work *Zero* by Hans Otte who, like Gottwald and Oehlschlägel, was a radio producer of new music at this time.²¹ At the concert, Gottwald had honored Otte's piece—in preference to the other new work on the program, Luciano Berio's *Bewegung* (1971)—with an audience discussion, a decision that also conveniently extended the length of the concert, which had been shortened by the cancellation of *Harakiri*, to a normal duration.²² *Zero* consists of a single musical event ("klangliches Ereignis"²³) that is to be repeated 224 times. The *klangereignis* lasts about ten seconds and is contained within a 7/4 bar, beginning suddenly and explosively on the second beat—the first beat is a pause—and then fading out between the fourth and the seventh beat. The main compositional idea, however, is not endless repetition, but the subtle modification of each event, which results from its distinctive notation. For every repetition of the 7/4 bar, the score asks the performers (orchestra and choir) to choose one event out of a pool of possible events of different length, intensity, and timbre: a trill, a diminuendo pedal tone, glissando, various tone cascades and atonal fanfares, as well as diverse modes of cheering or screaming exclamations.²⁴ Further modifications are implemented by the conductor, who indicates slight changes of speed and, thus, of the recurrence of the *klangereignis*. The result is a kaleidoscope-like series of loud, energetic, and excited tutti clusters, quite similar to techniques in the visual arts developed by Andy Warhol:²⁵ the repetitive presentation

of a motive such as *Campbell's Soup Can* or the *Marilyn* prints (both 1962), which are, in spite of their repetition, always different.

Ignoring the subtle modification of the *klangereignis*, Gottwald suggested that the composition "faces the merciless monotony of working life without major aesthetical rupture and mediation." The "powerlessness" that the musicians most likely feel while producing these 224 repetitions during a performance of *Zero* should stimulate "rage."²⁶ This interpretation, propagated by Gottwald through the *Melos* debate, was initially developed in a radio program about *Zero* broadcast on July 21, 1972, that is, half a year after the premiere and a few weeks before the publication of the debate's first part. Whereas the first thirty-five minutes of the forty-minute broadcast, presented by the music journalist Wolfram Schwinger, was a harsh critique of the composition (in Schwinger's view *Zero* was "neither traditional, nor modern or even avant-gardist, but simply bad—and very, very boring on top of everything"²⁷) Gottwald's commentary underscored the work's strengths: as well as the sociocritical impact mentioned above, its focus on one sound had to be considered alongside earlier canonical works such as the *Vesperae Beatae Mariae Virginis* of Monteverdi and the *Rheingold* prelude of Wagner. In the context of the public debate, Gottwald picked up the analogy with assembly-line types of labor in order to explain what proper politically engaged music might be. He considered the main compositional idea of *Zero*, the uncountable repetitions of a *klangereignis* over thirty-five minutes that (in his view) confronted the merciless monotony of the working life, to be the composition's "social truth."²⁸

Gottwald's formulation that "the composition *faces* [sich stellen] the monotony of the working life"—a formulation that suggests that the composition is an acting subject in the philosophical sense and, thus, able to "face" an object—reveals the methodological basis of Gottwald's interpretation. He considered the overall musical structure of *Zero*, the repetitions, as analogies to modes of labor that are similarly repetitive. In this light, the formulation "the composition faces . . ." has to be read as "the composition mirrors (or depicts) . . ." According to Gottwald, *Zero* mirrored the merciless monotony of working life, i.e., made its *negative* impact on workers palpable to the musicians and audiences.

Gottwald's focus on negative aspects of West German society and their depiction in musical works was by no means an arbitrary one. The concept of negation and negativity played an important role in Adorno's philosophy, which shaped the music aesthetic discourse of the politicized climate of the early 1970s. Soon after the publication in 1966 of Adorno's *Negative Dialectics*, which propagated the term, the monograph became obligatory reading among New Leftists, including many musicians. Not surprisingly, ideas of negativity also played an important role in Gottwald's critique of *Harakiri*. With regard to the thunderclap and the patter of rain, which in Gottwald's view

represented nature, he remarked: "Nature can be rescued aesthetically only through *negation*, not through the positivism of a thunder clap" (*italics added*).²⁹ What did Gottwald mean by this? The answer becomes clear only in the wider context of Adorno's aesthetic theory. Adorno, like his fellow philosophers and sociologists of the Frankfurt School, especially Max Horkheimer, placed much weight on exposing sociocultural and political forces such as the so-called culture industry, which seduced and soothed their audiences by means of light entertainment. The complement of both this critique and the constant warning—from the early 1950s onward—of the arrival of another totalitarian state following the Third Reich, was the idea of utopia, an idea that also played an important role in the New Leftists' struggle for a better world.³⁰ Interestingly, the sociopolitical idea of utopia, like the ideas of the culture industry and the menace of the emergence of a totalitarian system possessed a place not only in Adorno's socio-philosophical thinking but also in his music-aesthetical thinking. In his view, exceptionally accomplished works foreshadowed a utopian state. The mechanism of foreshadowing, however, had to be imagined as an *indirect, mediated* process.

Because utopia is unknown—according to the literal translation, utopia is a "no place"—it cannot be depicted. Adorno explained this idea most clearly in his *Aesthetic Theory*, published posthumously in 1970, and read by Gottwald shortly thereafter.³¹ Adorno wrote: "Art is not more able than theory to concretize utopia, not even negatively. The cryptogram of the new is the image of collapse; only by virtue of the absolute negativity of collapse does art enunciate the unspeakable: utopia."³² The reason for the impossibility of depicting utopia intentionally by means of art or theoretical thinking is that fantasy necessarily fails to depict that which does not exist; fantasy usually only repeats or recombines what is already well known. Adorno expressed this idea at another point in *Aesthetic Theory*: "If the effort is made to envision a strictly nonexistent object through what epistemologists dubbed *fantasmizing fiction*, nothing is achieved that cannot be reduced—in its parts and even in the elements that constitute its coherence—to what already exists" (*italics added*).³³ If utopia, notwithstanding, emerges in artworks, it does so—this is Adorno's real insight—only *ex negativo*, "by virtue of the absolute negativity," i.e., when the artwork depicts a *negative* sociopolitical condition. Utopia, i.e., a *positive* social or worldly condition, emerges from the depiction of the negative, just as, in the well-known example of the Danish psychologist and phenomenologist Edgar Rubin, the profiles of two white faces emerge from the profile of a black goblet on a white background.

In the context of this matrix of ideas—sociocultural critique and the emergence of utopia *ex negativo*—the concept of nature that Gottwald found epitomized in *Harakiri's* thunderclap and patter of rain plays a central role. As an important value that the Frankfurt School

opposed to the technical world, nature is equivalent to utopia. Having been increasingly erased by the technical progress, rationality, and instrumental reason that have become our "second nature," *true nature*—so called *first nature*—must be recovered. This conclusion could be drawn from Horkheimer's and Adorno's well-known lament about the "compulsion of nature"³⁴ in the *Dialectic of Enlightenment*. This rediscovery of first nature also formed one of the key purposes of the rising ecological and alternative movements following the protests' climax in 1967/1968.³⁵ In light of Adorno's verdict upon the positive depiction of utopia, however, Gottwald could easily criticize Huber's piece for aiming at depicting nature, i.e., utopia, in the form of a thunderclap and rain noise, instead of letting it emerge from the isomorphic representation of negative social conditions, as (in Gottwald's view) Otte's *Zero* had done.

Having reconstructed Gottwald's implicit basis for his critique of *Harakiri*—his reception of Adorno's philosophy—it should be noted that, in fact, he did not apply Adorno's ideas faithfully. For utopia (or nature) does not emerge through its negation, as Gottwald demands, but *ex negativo*, i.e., as a sort of side effect of the process of negation. In brief, it is not nature itself (as a positive value) that has to be negated in an artwork, as Gottwald suggests, but it is the negative *loss* of nature that has to be *depicted* in the artwork. This matter notwithstanding, it remains to be asked: what were the reasons and theoretical ideas that motivated Huber to write a piece that, as he himself claimed, *refused* to be music?

The Drive for Praxis

In his first response to Gottwald's concerns, when the premiere of *Harakiri* had not yet been canceled, Huber explained: "My piece is certainly not a piece of success, of thundering applause or for critics, but it offers considerable material for *practice*" (*italics added*).³⁶ In the program note that he sent to Gottwald together with this letter, he wrote:

The piece is about the presentation of various degrees of *activity*. These must be separated from each other in order not to be misunderstood as the formation of structure. The long-lasting sound receives a new meaning. It is the result of *activity* which makes it break out of the familiar energy framework. [*italics added*]³⁷

And in the declaration at the end of *Harakiri*, Huber had announced: "After a long, cumulative concentration, a crescendo indicates the departure, the departure to the exterior, to *activity*" (*italics added*).³⁸ These quoted passages are not only informative of Huber's music-poetic program but also represent typical new leftist ideas prevailing in the early 1970s. As the New Music scene in Germany took on board

the New Leftists' political program, a discourse that stressed "practice" and "activity" could not be misunderstood. Huber clearly aligned himself with the call for practice, as it had been launched by the engaged students and political activists in the wake of 1968. The importance of the ideas of activity and practice for the New Left—and new leftist musicians—became especially visible in the conflicts that the politicized students had with their teachers and mentors Adorno and Herbert Marcuse. Indeed, this was the issue that finally led to the New Leftists' break with Adorno. As early as the beginning of the 1960s, student groups publicly demanded the transformation of theory, especially critical theory, into practice.³⁹ This demand was also reflected in the writings of the so-called revolutionary group Subversive Aktion, founded in 1963 and which may be considered as one of the artistic seeds of the New Left, complementing the cognitive orientation provided by the Frankfurt School. The "homo subversivus," as one of the numerous manifestos of Subversive Aktion declared, "have decided to realize all possibilities of the human *hic et nunc* by vital and experimental execution" (italics added) against the repressive world.⁴⁰ Similar critique was soon to emerge from Adorno's own students. In the summer of 1969 Hans-Jürgen Krahl accused critical theory of being incapable of "formulating the criteria of a revolutionary *realpolitik*" (italics added).⁴¹ First and foremost, however, the students directed their critique against Adorno himself. From 1967, the students frequently interrupted Adorno's lectures and humiliated the esteemed philosopher. Flyers accused his Critical Theory of "critical powerlessness"⁴² and declared that "the old Adorno and his theory . . . disgusts us because it does not tell how we can best set fire to this shitty university and some America-houses in addition—one for each terror attack on Vietnam."⁴³

In light of the changing relationship between Adorno and the protesting students, Huber's emphasis upon practice and activity—which, as he claims, manifests itself in *Harakiri*—becomes understandable. For the discrepancy between theory and practice mattered equally in the musical field, where it was connected with a deep crisis in the image of New Music and its sociocultural relevance. In the context of the political upheaval of the sixties, advocates of German avant-garde music had to face a problem that could already be traced back to the late 1940s and 1950s, but was not openly discussed before 1970: namely New Music's lack of acceptance by wider audiences. While, in the framework of Germany's reconstruction, New Music had been actively supported by the allies and, on this basis, had received a solid institutional basis that included specialized broadcast departments, concert series, and festivals, New Music had never gained wide popularity among audiences. On the contrary, it was rejected by the majority of music lovers and even musicians. This discrepancy between institutionalization and popular rejection had already come to light a few months after the establishment of various regular radio programs dedicated to

New Music.⁴⁴ At the beginning of the 1970s, numerous articles published in the music periodicals *Melos* and *Neue Zeitschrift für Musik*, as well as flyers distributed by radical students, reflected the contemporaneous situation. They welcomed the fact that New Music appeared to be institutionally anchored and culturally established and integrated. However, at the same time, they disapproved of the fact that it was desocialized and isolated because only insiders—a cultural elite—were willing to enjoy it.⁴⁵ In light of this general disregard for New Music, its ability to contribute to the political upheaval and sociopolitical reform of German society appeared to be rather limited. How could music that lacked the appreciation and acceptance of the majority have a political impact on large numbers of people, the so-called masses, who were indispensable to changing society from the bottom?

In defiance of this hopeless situation, new leftist musical avant-gardists were driven to propel sociocultural change by means of their music. They did this by replacing *cultural* practice (corresponding to theory) with *political* practice (i.e., action). Musicians founded avant-garde music ensembles such as *Musica Negativa* (1969), *Hinz & Kunst* (1972), and the *Free Music Group* (1970), all of which were dedicated to the performance of sociopolitically critical compositions or improvisations that replaced authoritarian, composer, and conductor-oriented modes of performance by grassroots democratic (“basisdemokratisch”) ones.⁴⁶ Composers articulated their willingness to support the new leftist striving for revolt and reform by writing politically engaged compositions; Hans Werner Henze’s oratorio *Das Floß der Medusa* (1968) and his concert composition *El Cimarron* (1969–1970), as well as his music theater pieces *La Cubana* (1973) and *We Come to the River* (1976) are conspicuous examples.

For Huber, whose political engagement had been incited by his teacher Luigi Nono and the activities of the student movement, and who had read Karl Marx, Marcuse, Georg Lukács, Mao Tse-tung, Leon Trotsky, and accounts of the Commune de Paris, the transfer of music from the realm of art to that of political activity was especially urgent.⁴⁷ Correspondingly, Huber dedicated *Harakiri* to the stimulation of praxis and action and, at the same time, rejected those types of music that “paralyzed” listeners and prevented them from becoming politically active. In this light, it becomes easier to see why Huber and Gottwald fought about the idea of redemption. Whereas Gottwald interpreted “the Fortissimo-blow” of the thunder as redemption,⁴⁸ Huber insisted that it “should *not* redeem. Otherwise the question regarding the sense of the effort of the crescendo would not be understandable.” And he indirectly reproached music for “isolating energies, with which it works, from a significant practice, that is to say: instruments (in this case) create concealment” (*italics added*).⁴⁹ These sentences express—if somewhat enigmatically—the problem Huber wished to have recognized regarding music, and avant-garde music especially: its quality of

siphoning—in Huber's words, isolating—"energy" from political activity. It is this quality that Huber called the "weakness of music."⁵⁰

This view was shared by many of Huber's colleagues, including Frank Wolff, a cellist who gave up his formal musical studies in 1966 and subsequently became a federal chairman (Bundesvorsitzende) on the SDS (Sozialistische Deutsche Studentenbund, or Socialist German Student Union), because he felt that, at this time of political change, he could not justify an exclusive focus on bourgeois music performance at the expense of political action.⁵¹ Most musicians, however, pursued a less radical mode of political activity by combining music and politics, but at the same time remaining skeptical toward music and its political potential. Correspondingly, Huber explained to Gottwald:

Compositional problems are altogether pseudo-problems; they are our problems; that is the reality. . . . The less that *Harakiri* relieves us [and] the more it imposes upon us, the better. Nothing *should* be carried out in the piece! Does *The Capital* of Marx carry out the revolution?⁵²

Unlike Wolff, Huber did not leave the musical field, but aimed at transforming it in order to make it suit his political purposes. Huber's above-cited claim that he no longer wrote music—a claim that Gottwald could consider confirmation that his "lack of labor" reproach was justified—must be interpreted in this context. While Gottwald, as commissioner, measured the elaboration of the work in relation to the remuneration, Huber was, right from the beginning of his conversation with Gottwald, fully immersed in the political discourse. What counted for him was the political quality of his music, not his obligation as commissioned composer. This he believed to be measured by the transformation of music into political practice that, in his view, implied the negation of musical form and meaning, i.e., *Harakiri's* suicide. It is in this light that, regardless of Gottwald's critique, Huber could proudly claim that *Harakiri* was marked by creative achievement and that, by avoiding the production of structure, he, Huber, had assigned the "length of a sound a new function" and new significance, namely, to call for political practice.

For the premiere of *Harakiri*, finally given by an ad hoc orchestra during the Darmstadt summer course in July 1972,⁵³ Huber wrote a new version of the piece's final declaration. It comprised a call to arms against a catalog of perceived social evils: "Fight the intellectual profiteers/fight the uninterested pleasure/fight the subjective expression/fight the exploiters of human underdevelopment/fight empiricism/fight the finished works/dispossess the possessors of music."⁵⁴ By asking the musicians to recite the slogans with a lifted fist, *Harakiri's* finale availed itself of behavior modes typical of political demonstrations. More clearly, Huber transformed the performance of music into a political demonstration that, unlike the latter, however, preserved its aesthetical character by articulating the political ideas only in an enigmatic, diffuse mode.

Conclusion

The dissent between Huber and Gottwald is typical of the situation in the early 1970s, when the avant-garde music scene, inspired by the new leftist climate, strove to contribute to the reform of West German society. Musicians, composers, and music writers struggled to come to terms with the concept of political or politically engaged music. The arguments put forward in discussions and debates could be reckless and imprudent and often did not withstand critical inspection, but they were entered into with engagement and optimism. Most of the key ideas that unfolded during the discussion had been shaped by Adorno. This, however, by no means led to clarification. The complex and multifarious ideas revolving around utopia, negativity, and nature created misunderstandings and contradictions among new leftist musicians and music writers. The exchange was further complicated by the critical attitude that the new leftist students had developed toward Adorno during the late 1960s and which manifested itself most clearly in anti-Adornian notions such as the call for practice. Thus, in the musical field, Adornian and anti-Adornian ideas and imperatives co-existed and competed with each other.

This ambiguity manifested itself in the dissent between Huber and Gottwald. Whereas both shared the belief that current sociopolitical conditions were far from tolerable, and that music had to be considered as being related to these issues, the consequences that they drew from this diagnosis diverged. Gottwald focused on the depiction of negative sociocultural conditions (such as the depiction of assembly line-like work conditions in *Otte's Zero*); Huber, in contrast, aimed at negating traditional musical elements and transforming music into direct political practice. Both, however—though they were apparently not aware of their common ground—concluded that aesthetic reductionism, as exemplified by *Otte's Zero* and Huber's *Harakiri*, provided the appropriate musical conversion of sociocritical and political aspirations. Sympathizing with reductionist and, thus, radical avant-gardism, they by no means advocated "mainstream" political music—unlike many of their colleagues, including members of the above-mentioned ensemble Hinz and Kunst, who drew on the tradition of Hanns Eisler and the workers' song of the 1920s and 1930s and, thus, promulgated agitprop-like modes of music making. This however is another story, to be told in a different context.

Notes

1. Christian Wolff, "Zur Situation," in *Darmstädter Beiträge zur Neuen Musik XIV*, ed. Ernst Thomas (Mainz: Schott, 1975), 9–11, esp. 10.
2. *Harakiri* does not have conventional bars but uses time-span notation.

3. Nicolaus A. Huber, *Harakiri* (score) (Kassel: Bärenreiter, 1971).

4. Nelson Goodman, *Languages of Art* (Indianapolis, Cambridge: Hackett, 1976).

5. The thunderstorm itself, as it is presented in Huber's piece, is certainly an artificially created product. This however can be disregarded for the moment. What counts is the fiction: the piece's narrative, which describes the transformation of an almost nonexistent musical sound into the evocation of nature.

6. "Crescendo- und Decrescendo-Praxis steckt in Krieg und Frieden, in Arbeit und Erholung, in Alltag und Feiertag, im Morden und Schonen, im Sonnenaufgang und Sonnenuntergang, in Unterdrückung, in Stimmungen, in Freude, im Zugrunderichten. . . Crescendi sind nicht wertfrei/Musik verheimlicht ihre Gefährlichkeit, /mystifiziert ihren Gebrauch. Unter dem Schutz von Struktur sollte man mit Crescendi, die nur sie selbst sind, keinen Staat mehr machen!"; Huber, *Harakiri*.

7. Today, after various reforms of the German radio landscape, the Süd-deutscher Rundfunk is a part of the Südwestdeutscher Rundfunk. Following the reconstruction of Germany's cultural and radio landscape after 1945, most radio stations in West Germany possessed departments promoting New Music, and devoted a fixed amount of broadcasting time to it. They were equipped with a reasonable budget that allowed their editors to organize concerts and commission contemporary composers.

8. Verlagsdirektor für den Bereich "Musik, Bühne und Orchester"; the indication of Timaeus's profession in Nicolaus A. Huber, *Durchleuchtungen: Texte zur Musik* 1964–1999, ed. Josef Häusler (Wiesbaden: Breitkopf & Härtel, 2000), 389 is incorrect.

9. Inspired by the events of 1968, Traber and Reininghaus had in 1969 initiated the Theorieplenum, a student working-group at the Stuttgart conservatory that aimed at addressing music's sociopolitical implications.

10. Habakuk Traber and Friedrich Christian Reininghaus, "Chronologie eines Kompositionsauftrages," in *Melos* 4 (1972): 252–58.

11. Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 252–58; Clytus Gottwald, "Viel Lärm um nichts," in *Melos* 4 (1972): 253–58; Clytus Gottwald, "'Harakiri'—zum letzten Mal," in *Melos* 6 (1972): 388–89; Nicolaus A. Huber, "Apropos, Viel Lärm um Nichts'," in *Melos* 6 (1972): 388–89; Nicolaus A. Huber, "Harakiri—Nachwort des Komponisten," (1998) in Huber, *Durchleuchtungen*, 400–401. All the *Melos* articles are reprinted in *Durchleuchtungen*, 387–400.

12. "Was in Ihren Informationen auskomponiert wurde, ist in Harakiri zur bloßen kompositorischen Entlastung abgesunken. . . Wenn schon Komponieren nach Ihrer Meinung unmöglich geworden ist, dann muß solche Unmöglichkeit komponiert werden: Nicht ist ihr auszuweichen"; letter of Gottwald to Huber, November 10, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 252.

13. Ibid.

14. He made "Äußerungen wie 'in einer halben Stunde daherkomponiert' und ähnliche"; letter of Timaeus to Gottwald, December 23, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 254.

15. According to the Federal Statistical Office (Statistisches Bundesamt), the average income of a household (2.7 persons per household) was 1,384 DM (net income) and 1,900 DM (gross income) in 1969. Between 1969 and 1973

the income increased significantly. In 1973, the income of a household (still 2.7 persons per household) was 2,040 DM (net income) and 2,500 DM (gross income).

16. As for instance in Scelsi's *Quattro pezzi per orchestra (ciascuno su una nota sola)*.

17. "In *Hararkiri* etabliert sich das akustische Ereignis nicht selbst unmitelbar als Musik. Insofern ist es *keine* Musik. Dadurch, daß zu Hörendes und Musik sich nicht mehr decken, ist es schwergemacht, das, was Elemente der Musik darstellen soll, selbst als Musik mißzuverstehen."

18. Progam note by Huber, November 13, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 252.

19. Letter of Huber to Gottwald, November 27, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 253.

20. The idea that music, especially avant-garde music, should contribute to the revolution and reform of German society manifests itself clearly in the debate around Henze's *Raft of the Medusa* at the time of its premiere on December 9, 1968. All other types of classical music were also subject to politicization; see Martin Elste, "Die Politisierung von Sprache und Kriterien der Musikkritik nach 1968," in *Musikkulturen in der Revolte*, ed. Beate Kutschke (Stuttgart: Franz Steiner, 2008), 65–73.

21. Otte (1926–2007) was the head of the music department of Radio Bremen from 1959 to 1984.

22. The real reason why Otte and not Berio had been invited to participate in an audience discussion on his composition may have been that Berio was in the process of relocating from the United States to Italy and thus was not likely to be available, whereas Otte lived in West Germany.

23. Otte, commenting on his composition during the audience discussion; Wolfram Schwinger and Clytus Gottwald, broadcast on *Zero* (live recording of the world premier, the audience discussion and commentaries) as part of the series *Musik unserer Zeit*, July 21, 1972.

24. The score of *Zero* has never been published and could not be obtained from the composer before his death or, later, from his widow. My description is based on secondary sources (Schwinger and Gottwald, broadcast on *Zero*) and auditory analysis.

25. Otte himself considers his composition to be in the minimalist tradition of Steve Reich, La Monte Young, and Terry Riley (cf. Schwinger and Gottwald, broadcast on *Zero*).

26. Gottwald, "Viel Lärm um nichts," in *Melos 4* (1972): 253–58, esp. 257.

27. Schwinger and Gottwald, broadcast on *Zero*.

28. "*Zero* hat seine gesellschaftliche Wahrheit... darin, daß es sich dem erbarungslosen Einerlei des Arbeitsalltags ohne größere ästhetische Brechungen und Vermittlungen stellt."

29. "Ästhetisch ist sie [die Natur] zudem nur in ihrer Negation zu retten, nicht durch den Positivismus eines Donnerschlags"; letter of Gottwald to Huber, November 26, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 253.

30. See, for instance, the lecture series "The end of utopia" (Free University Berlin in 1967) in which philosophers, sociologists, and students discussed "the possibilities of political opposition in the metropolises in connection with the liberation movements in the countries of the Third World"; subtitle of the publication of the lecture series: *Das Ende der Utopie*, ed. Horst Kurnitzky and Hansmartin Kuhn (Berlin: Maikowski, 1967).

31. Clytus Gottwald, e-mail to the author, August 7, 2007.

32. Theodor W. Adorno, *Aesthetic Theory* (1970), trans. Robert Hullot-Kentor (London and New York: Continuum, 2004), 41. "So wenig wie Theorie vermag Kunst Utopie zu konkretisieren; nicht einmal negativ. Das Neue als Kryptogramm ist das Bild des Untergangs; nur durch dessen [des Bildes?] absolute Negativität spricht Kunst das Unaussprechliche aus, die Utopie"; Theodor W. Adorno, *Ästhetische Theorie* (1970) (Frankfurt: Suhrkamp, 1993), 55.

33. Adorno, *Aesthetic Theory*, 227. "Sucht man, wie die Erkenntnistheorie es taufte, in phantasierender Fiktion irgendein schlechterdings nichtseiendes Objekt sich vorzustellen, so wird man nichts zuwege bringen, was nicht in seinen Elementen und selbst in Momenten seines Zusammenhangs reduktibel wäre auf irgendwelches Seiende"; Adorno, *Ästhetische Theorie*, 259.

34. "Any attempt to break the compulsion of nature by breaking nature only succumbs more deeply to that compulsion. . . . In the mastery of nature, without which mind does not exist, enslavement to nature persists. By modestly confessing itself to be power and thus being taken back into nature, mind rids itself of the very claim to mastery which had enslaved it to nature"; Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment* (1944), ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford: Stanford University Press, 2002), 9, 31. "Jeder Versuch, den Naturzwang zu brechen, indem Natur gebrochen wird, gerät nur umso tiefer in den Naturzwang hinein. . . . Naturverfallenheit besteht in der Naturbeherrschung, ohne die Geist nicht existiert. Durch die Bescheidung, in der dieser als Herrschaft sich bekennt und in Natur zurücknimmt, zergeht ihm der herrschaftliche Anspruch, der ihn gerade der Natur versklavt"; Max Horkheimer and Theodor W. Adorno, *Dialektik der Aufklärung* (1947) (Frankfurt: Fischer, 1969), 15, 39.

35. Beate Kutschke, *Neue Linke/Neue Musik* (Cologne and Weimar: Böhlau, 2007); Beate Kutschke, "The Scream in Avant-garde Music: The New Left and the Rediscovery of the Body," in *The Modernist Legacy: Essays on New Music*, ed. Björn Heile (Aldershot: Ashgate, 2009).

36. Letter of Huber to Gottwald, November 13, 1971, in Traber and Reinighaus, "Chronologie eines Kompositionsauftrages," 252.

37. Gottwald, program note, November 13, 1971, in *ibid*.

38. Declaration at the end of score, in Huber, *Harakiri*.

39. Ingrid Gilcher-Holtey, *Phantasie an die Macht* (Frankfurt: Suhrkamp, 1995), 94.

40. The homo subversivus "[hat] sich entschieden . . . , alle Möglichkeiten des Menschlichen Hic et nunc im lebendigen Vollzug experimentell zu realisieren"; "Subversive Aktion," in *Subversive Aktion*, ed. Frank Böckelmann and Herbert Nagel (Frankfurt: Neue Kritik, 1976), 119–21, esp. 121.

41. "Andererseits teilt Marcuse das Elend der kritischen Theorie und das ungeschichtliche Selbstbewusstsein entstehender revolutionärer Bewegungen; er ist unfähig, die Kriterien einer revolutionären Realpolitik, bündnispolitischer Kompromisse, organisationspraktischer Stabilisierungen studentischer Protestbewegungen und klassentheoretischer Analysen zu formulieren"; Hans-Jürgen Krahel, "Fünf Thesen zu 'Herbert Marcuse als kritischer Theoretiker der Emanzipation'," in Hans-Jürgen Krahel, *Konstitution und Klassenkampf* (Frankfurt: Neue Kritik, 1971), 198–302, esp. 301.

42. "Kritische Ohnmacht verbreitet"; quote of flyer, by gaz, "Gutachter," in *Frankfurter Allgemeine Zeitung*, July 8, 1967, 9.

43. "Was soll uns der alte Adorno und seine Theorie, die uns anwidert, weil sie nicht sagt, wie wir diese Scheiß-Uni am besten anzünden und einige Amerikahäuser dazu—für jeden Terrorangriff auf Vietnam eines"; quoted by Alex Demirovic, "Bodenlose Politik—Dialoge über Theorie und Praxis" (1989), in *Frankfurter Schule und Studentenbewegung: von der Flaschenpost zum Molotowcocktail*, vol. 3, ed. Wolfgang Kraushaar (Hamburg: Rogner & Bernhard Beck, Zweitausendeins, 1998), 71–98, esp. 84.

44. Cf. Edgar Lersch, *Rundfunk in Stuttgart 1934–49* (=Südfunk-Hefte 17), ed. Süddeutscher Rundfunk Stuttgart (Stuttgart: n.p., 1990), 86–91; and Beate Kutschke, "Die Huber-Gottwald-Kontroverse—Die Inszenierung der Neuen Musik als politische Manifestation," in *Die Macht der Töne. Musik als Mittel politischer Identitätsstiftung im 20. Jahrhundert*, ed. Tillmann Bendikowski, Sabine Gillmann, Christian Jansen, Markus Leniger, and Dirk Pöppmann (Münster: Westfälisches Dampfboot, 2003), 147–69.

45. Cf. "Braucht die Neue Musik noch Festivals?," in *Melos* (1972): 2–10; SDS-Projektgruppe Kultur und Revolution und AStA of Hochschule für Musik Berlin, "In Sachen Henze" (flyer), distributed at Planten un Blumen, Hamburg, on December 9, 1968, Carl von Ossietzky Staats- und Universitätsbibliothek Hamburg, Hinz und Kunst archive; Aktionsgruppe Unkult der Universität, without title (flyer), January 27, 1969, quoted by Dieter Kühn, "Musik und Revolution," in *Melos* 1970: 394–401.

46. Beate Kutschke, "Angry Young Musicians: Gibt es eine Sprache der musikalischen Avantgarde für '1968' ?," in 1968: *Ein Handbuch zur Kultur- und Mediengeschichte der Studentenbewegung*, ed. Martin Klimke and Joachim Scharloth (Stuttgart: Metzler, 2007), 175–86; Kutschke, *Neue Linke/Neue Musik*.

47. Nicolaus A. Huber and Frank Zielecki, *Politisches Komponieren: ein Gespräch* (Saarbrücken: Pfau, 2000), 3; Nicolaus A. Huber, e-mail to the author, Aug 4, 2007.

48. Gottwald, "Viel Lärm um nichts," 255.

49. "Der Fortissimo-Schlag 'soll' eben nicht erlösen. Wie wäre denn sonst die Frage nach dem Sinn des Crescendo-Aufwandes verständlich! Musik isoliert Energien, mit denen sie arbeitet, von einer deutlichen Praxis, das heißt: Instrumente wirken (in diesem Fall) verschleiern"; Huber, "Apropos 'Viel Lärm um Nichts'," 388.

50. "Schwäche der Musik"; Huber, "Apropos 'Viel Lärm um Nichts'," 388.

51. Frank Wolff, e-mail to the author, May 29, 2007.

52. "Kompositorische Probleme sind allesamt Scheinprobleme, sie sind unsere Probleme, da ist die Wirklichkeit. . . . Je weniger uns *Harakiri* abnimmt, je mehr es uns auferlegt, desto besser ist es. Es darf nichts im Stück ausgetragen werden! Wird im *Kapital* von Marx die Revolution ausgetragen?"; letter of Huber to Gottwald, November 27, 1971, in Traber and Reininghaus, "Chronologie eines Kompositionsauftrages," 253.

53. Huber, *Durchleuchtungen*, 409.

54. "Kampf den intellektuellen Schiebern/Kampf dem interesselosen Wohlgefallen/Kampf dem subjektiven Ausdruck/Kampf den Ausbeutern menschlicher Rückständigkeit/Kampf dem Empirismus/Kampf den fertigen Werken/Enteignet die Musikbesitzer"; Nicolaus A. Huber, "Harakiri—Nachwort des Komponisten" (1998), in Huber, *Durchleuchtungen*, 400–401, esp. 400.