Musical Analysis

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The Karol Lipiński Academy of Music in Wrocław

The Chair of Music Theory and History of Silesian Music Culture

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Contents

Introduction 9

1. Individual Analytical and Interpretative Ideas

Siglind Bruhn
La Lutte de Jacob avec l'Ange: Alexandre Tansman's Musical Ekphrasis of Paul Gauguin's Painting 13

2. Theories and Methods of Music Analysis

Mark Reybrouck
From Sound to Music: Real-Time Musical Experience and the 'In Time / Outside of Time' Dichotomy 31

Susanne Kogler
'Happy New Ears'! On the Importance of Listening for Musical Analysis 45

Małgorzata Pawłowska
Narratology in Music Analysis: Reconnaissance, Perspectives 57

3. Analysis in the Study of Style and Composer's Technique

Tomasz Górny
Johann Sebastian Bach's *Dritter Theil der Clavier Übung* in the Light of Johann Krieger's *Anmuthige Clavier-Ubung* 75

Aleksandra Pijarowska
The Symphonies of Ahmed Adnan Saygun – A Reconnaissance 87

Tomasz M. Kienik
Sonata for Organ by Bolesław Szabelski – Historical, Formal / Genre-Related, Harmonic, and Textural Aspects 103

Iwona Świdnicka
Musica profana by Paweł Łukaszewski, As Exemplified by *Sinfonietta* for String Orchestra 123

4. Analysis of Music Sources

Janka Petőczová
Musical Sources of the Levoča/Leutschau Lutheran Musical Collection from the Era of Dittersdorf, Haydn and Beethoven: Secular Music 143

Ewa Schreiber
Childhood Memories and Musical Constructions. Autobiographical Threads in György Ligeti's Notes on His Works 169

5. Analysis in Musical Reception and Perception

Barbara Literska
The 'Music Interpreter' – About the Usefulness of Musical Analysis in the Creation of Musical Commentaries in Printed Programmes 185

Klaudia Kukiełczyńska-Krawczyk
Emotional Reception of Ludwig van Beethoven's Music – The Author's Own Research 195

6. Music-Semiotic Analysis (1). Representation in Music

Andrzej Tuchowski
Chopin's 'Ecstasy Motive' in the Finales of Late Romantic Virtuosic Piano Concertos (Grieg, Tchaikovsky, Rachmaninoff) 213

Ilona Dulisz
The Musical Legacy of Martin Luther in *Salut für Doktor Martinus* by Oskar Gottlieb Blarr 231

Katarzyna Szymańska-Stułka
'The Wonderful Comeback of the *Aion* Dimension' – About the Sound Space in the Works of Anton Webern 247

Katarzyna Bartos
The Concept of Ecomusic in the Works by Grażyna Pstrokońska-Nawratil 263

7. Music-Semiotic Analysis (2).
Transmedialisation, Intersemiotic Translation, Interdiscourse

Teresa Malecka
Boris Godunov. From Pushkin's Tragedy to Mussorgsky's Music Drama. Translation – Transmedialisation 277

Ricardo Nogueira de Castro Monteiro
Discourse, Interdiscourse and Intertextuality in the Process of Construction of the Musical Meaning: Semiotic Tools for the Analysis and Discussion of Rachmaninoff's *Vocalise*, Op. 34 No. 14 291

Agnieszka Zwierzycka
'Poleciały pieśni moje' by Maria Konopnicka in Musical Interpretations of Selected Composers Around the Turn of the 20th Century 309

8. Music-Semiotic Analysis (3).
Intertextuality, Topics, Musical Meaning

Gesine Schröder
Reworking: The Significance of Reworking in the Music of Georg Friedrich Haas and Johannes Schöllhorn 329

Lóránt Péteri
Whose Farewell? Ligeti's *Horn Trio* and Mahler's *Ninth Symphony* 345

Justyna Humięcka-Jakubowska
The Acoustic-Temporal Phenomenon of Vocal-and-Instrumental Works by Luigi Nono and Luciano Berio 357

9. Music-Semiotic Analysis (4).
Musical Competence, Social Communication

Dario Martinelli
Music and Technologies: A Complex and Occasionally Deceiving Relation 375

Anna Granat-Janki
Musical Genre Transformations in Agata Zubel's Works and the Problem of Social Communication 397

Biographical Notes on the Authors 411

Introduction

The idea of establishing an international forum for discussion and exchange of ideas on diverse discourse methods applied with regard to music that is created with the use of various media and refers to various cultural traditions – initiated at the Karol Lipiński Academy of Music in Wrocław in 2008 – has so far brought about four volumes that have been published under the title *Musical Analysis Historia – Theoria – Praxis*. The fifth volume of the series is a part of the ten-year-long tradition of undertaking reflection on music analysis from different perspectives: historical, theoretical and practical.

The book includes 24 texts written by scholars from Poland, Austria, Belgium, Lithuania, Poland, Slovakia, Hungary, and from non-European countries such as Brazil and the USA. Their subjects are very diverse. What draws attention is the wide use of analysis in studying musical sources, style and composer's technique, reception and perception of music. This time, the scholars show particular interest in semiotic analysis. They raise such issues as: representation in music, transmedialisation, intersemiotic translation, interdiscourse, intertextuality, and topics. The authors direct their attention to the role of semiotic tools in the process of discovering and constructing musical meanings, and they also look into the subject of musical competence, which is very important in the process of social communication.

In view of the issues undertaken, the articles have been divided into nine thematic groups. The first one, just as in the previous volumes, is entitled *Individual Analytical and Interpretative Ideas*. It includes the text by **Siglind Bruhn**, who introduced the term ekphrasis into the language of musicology and studied the possibilities of intersemiotic transposition and the factors conditioning it. In her article, she presented the musical ekphrasis of Paul Gaugin's painting in the Alexandre Tansman's composition *La Lutte de Jacob avec l'Ange*. The second group, entitled *Theories and Methods of Music Analysis*, consists of articles by such authors as **Mark Reybrouck** ('From Sound to Music: Real-Time Analysis and the "in Time / Outside of Time" Dichotomy'), **Susanne Kogler** ('"Happy New Ears'"! On the Importance of Listening for Musical Analysis') and **Małgorzata Pawłowska** ('Narratology in Music Analysis. Reconnaissance, Perspectives'). In the third group, there are texts by authors who use analysis to gain insight into style and composer's technique. These include articles by **Tomasz Górny** ('Johann Sebastian Bach's *Dritter Theil der Clavier Übung* in the Light of Johann Krieger's *Anmuthige Clavier-Ubung*'), **Aleksandra Pijarowska** ('The Symphonies of Ahmed Adnan Saygun – a Reconnaissance'), **Tomasz**

Kienik ('*Sonata* for Organ by Bolesław Szabelski – Historical, Formal / Genre-Related, Harmonic and Textural Aspects'), and **Iwona Świdnicka** ('*Musica profana* by Paweł Łukaszewski, As Exemplified by *Sinfonietta* for String Orchestra').

The usefulness of analysis for the exploration of music sources has been demonstrated by **Janka Petőczová** in the article entitled 'Musical Sources of the Levoča/Leutschau Lutheran Musical Collection from the Era of Dittersdorf, Haydn and Beethoven: Secular Music', and by **Ewa Schreiber** in the text containing autobiographical elements entitled 'Childhood Memories and Musical Constructions. Autobiographical Threads in György Ligeti's Notes on His Works' (the fourth group). Musical analysis has also been applied to study reception and perception of music in articles by **Barbara Literska** ('The "Music Interpreter" – About the Usefulness of Musical Analysis in the Creation of Musical Commentaries in Printed Programmes') and **Klaudia Kukiełczyńska-Krawczyk** ('Emotional Reception of Ludwig van Beethoven's Music – The Author's Own Research').

The subsequent groups of texts (sixth, seventh, eighth, and ninth) raise subjects that are related to semiotic analysis. The problem of representation in music has been discussed by **Andrzej Tuchowski – '**Chopin's "Ecstasy Motive" in the Finales of Late Romantic Virtuosic Piano Concertos (Grieg, Tchaikovsky, Rachmaninoff)', **Ilona Dulisz – '**The Musical Legacy of Martin Luther in *Salut für Doktor Martinus* by Oskar Gottlieb Blarr', **Katarzyna Szymańska-Stułka –** '"The Wonderful Comeback of the Aion Dimension" – About the Sound Space in the Works of Anton Webern', and **Katarzyna Bartos – '**The Concept of Ecomusic in the Works by Grażyna Pstrokońska-Nawratil'. The issues of transmedialisation, intersemiotic translation and interdiscourse, in turn, have been raised by **Teresa Malecka** ('*Boris Godunov*. From Pushkin's Tragedy to Mussorgsky's Music Drama. Translation – Transmedialisation'), **Ricardo Nogueira de Castro Monteiro** ('Discourse, Interdiscourse and Intertextuality in the Process of Construction of the Musical Meaning: Semiotic Tools for the Analysis and Discussion of Rachmaninoff's *Vocalise*, Op. 34 No. 14'), and **Agnieszka Zwierzycka** ('"Poleciały pieśni moje" by Maria Konopnicka in Musical Interpretations of Selected Composers Around the Turn of the 20th Century'). The authors of the subsequent articles: **Gesine Schröder** ('Reworking: The Significance of Reworking in the Music of Georg Friedrich Haas and Johannes Schöllhorn'), **Lóránt Péteri** ('Whose Farewell? Ligeti's *Horn Trio* and Mahler's *Ninth Symphony*') and **Justyna Humięcka-Jakubowska** ('The Acoustic-Temporal Phenomenon of Vocal-and-Instrumental Works by Luigi Nono and Luciano Berio'), examine the problems of intertextuality, topics and musical meaning. Among the issues undertaken by the scholars there is also the problem of musical competence which is important from the point of view of social communication. This aspect has been discussed by **Dario Martinelli ('**Music and Technologies: A Complex and Occasionally Deceiving Relation') and **Anna Granat-Janki** ('Musical Genre Transformations in Agata Zubel's Works and the Problem of Social Communication').

While presenting this publication to the reader, we hope that the variety of texts included makes it a valuable monograph which will attract attention of scholars interested in musical analysis.

Anna Granat-Janki

1

Individual Analytical and Interpretative Ideas

Siglind Bruhn
University of Michigan

La Lutte de Jacob avec l'Ange: Alexandre Tansman's Musical Ekphrasis of Paul Gauguin's Painting

Alexandre Tansman (1897–1986, see Illustration 1), a Polish-born composer and concert pianist of Jewish family background, who spent 62 of the 89 years of his life in France, left the musical world an extensive oeuvre which, according to the Polish Music Information Centre, encompasses over 300 works. A gifted child from a family in which music-making was treasured, Tansman started playing the piano at the age of four, decided that he would become a musician at the age of six, and began composing at the age of eight. He received lessons in piano, harmony and composition all through his school years at the music academy in his hometown Łódź from Wojciech Gawroński, a student of Brahms. At the age of 18, he went to Warsaw to read law and philosophy, completing his studies with a PhD in law at the age of 21. Only then did he feel free to devote himself entirely to music.

Illustration 1. Alexandre Tansman. Reproduction of the photo from the composer's private archive.

During his years in Paris from 1919 to 1941 and from 1946 until his death in 1986, as well as in his American exile during the Second World War, he created a body of compositions that included 9 symphonies and 45 other symphonic works, 18 solo concertos, 13 piano works, 12 string quartets, 6 operas, 7 ballets, etc. According to Gérald Hugon from the Max Eschig publishing house, 20 works in addition to the

composition based on Paul Gauguin's painting of *The Vision of the Sermon (Jacob Wrestling with the Angel)* were directly inspired by the composer's self-perception as a Jew: by the Torah, the Jewish liturgy, or his attitude toward the new nation of Israel. These compositions began appearing in the year Hitler assumed power; there were eight until the end of the Second World War, comprising works for piano, orchestra, and voice with organ or piano:

1933 *Chants hébraïques* (harmonised old Jewish melodies)
1935 *Deux images de la bible* for orchestra
1935 *Rapsodie hébraïque* for small orchestra, later also for piano
1944 'Adam et Eve' for narrator and orchestra (movement II of *Genesis*, a biblical suite composed collaboratively by seven US exiled composers)
1944 *Suite hébraïque* for orchestra
1944 *R'hitia Jewish Dance* for piano
1945 *Prière hébraïque* for solo tenor, mixed choir and organ or piano
1945 *Kol Nidrei* for solo tenor, mixed choir and organ

They are complemented after Tansman's return to Paris with 12 more compositions, spanning the years from 1946 to 1979, when he was already over 80 years old:

1946 *Ma Tovu* for tenor or baritone, choir and organ
1946 *Le Cantique des cantiques* for chamber orchestra
1946 *La Sulamite* for chamber orchestra
1950 *Isaiah the Prophet*, symphonic oratorio
1951 *Psaumes de David*, four pieces for mixed choir
1955 *Deux pièces hébraïques* for organ or piano
1958 *Album d'Israel* for chamber orchestra or *Visit to Israel* for piano
1958 *Sabbataï Zevi, le faux Messie*, opera
1960–1961 *Psaumes 118, 119 and 120* for tenor, mixed choir and orchestra
1966 *Eli, Eli lama sabachtani* (In memoriam d'Auschwitz) for voice and piano
1977 *Apostrophe to Zion*, cantata on texts from the Qumran scrolls
1979 *Les dix commandments* for orchestra

Tansman's orchestral work *La lutte de Jacob avec l'ange* was a commission from the Orchestre de la Radiodiffusion-télévision française. Tansman composed it in the course of March, April and May 1960 and subtitled it 'Mouvement symphonique inspiré par le tableau de Gauguin'. It is scored for a large orchestra with an expanded woodwind section and a percussion group, including timpani, cymbals, triangle, tambourine, large drum, gong, glockenspiel and xylophone, as well as harp, celesta and piano. The world premiere on 15 July 1961 was played by the Orchestre Radio-Symphonique de Strasbourg conducted by Roger Albin. The playing time after this performance was noted as seven minutes. The Éditions Françaises de Musique in Paris published the score in facsimile form. A recording does not seem to exist.

Gauguin's painting from 1888, *Vision of the Sermon (Jacob Wrestling with the Angel)*, now in Edinburgh's National Gallery of Scotland, has a dual title: the second segment points to a scene from the Old Testament, while the first segment suggests where and

when this scene takes place (see Illustration 2). The secondary title indicates the topos, which is based on an event told in Genesis 32:22–32. Here is the relevant excerpt from the passage in the wording of the New International Version ['Genesis' 2019]:

24 Jacob was left alone, and a man wrestled with him till daybreak.
25 When the man saw that he could not overpower him, he touched the socket of Jacob's hip so that his hip was wrenched as he wrestled with the man.
26 Then the man said, 'Let me go, for it is daybreak.' But Jacob replied, 'I will not let you go unless you bless me.'
27 The man asked him, 'What is your name?' – 'Jacob,' he answered.
28 Then the man said, 'Your name will no longer be Jacob, but Israel, because you have struggled with God and with humans and have overcome.' […].

While the second segment of the bipartite title refers directly to the biblical event, the main title stresses that Gauguin is not painting the biblical scene as he imagines it or as it may have appeared to Jacob – whether in his waking state or in a dream – but as it rises in the eyes of people returning from Mass where they have just been listening

Illustration 2. Paul Gauguin, *Vision After the Sermon: Jacob Wrestling with the Angel* (1888), oil on canvas, from the collection of the National Gallery of Scotland, Edinburgh, UK. Reproduction of the painting available online: https://www.nationalgalleries.org/art-and-artists/4940/vision-sermon-jacob-wrestling-angel [accessed: 14.10.2019].

to a sermon based on the biblical story. An alternative title found in many commentaries is *Vision après le sermon* (*Vision after the Sermon*) instead of *Vision du sermon* (*Vision of the Sermon*).

Many other artists have depicted the topos, all of them focusing on the wrestling men themselves and thus with a basically different emphasis.

In Rembrandt's painting of 1659 (see Illustration 3), the scene is entirely focused on the two men. The angel looks down on Jacob with an expression as if to see whether this man understands what is happening to him.

In the encounter as Gustave Doré painted it in 1855, the angel also seems to act effortlessly while Jacob is threatened by the abyss behind him (see Illustration 4).

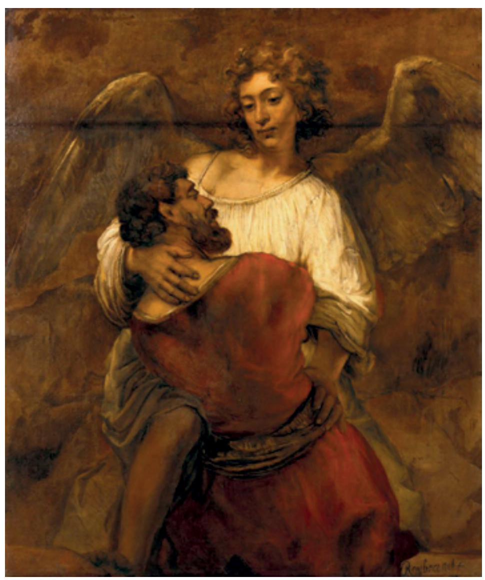


Illustration 3. Rembrandt, *Jacob Wrestling with the Angel*, oil on canvas, circa 1659, from the collection of the Gemäldegalerie Berlin. Reproduction of the painting available online: http://www.smb-digital.de/eMuseumPlus?service=ExternalInterface&module=collection&objectId=863634&viewType=detailView [accessed: 14.10.2019].

Illustration 4. Gustave Doré, *Jacob Wrestling with the Angel*, oil on canvas, 1855. Reproduction of the painting available online: https://www.wikiart.org/en/gustave-dore/the-wrestle-of-jacob-1855 [accessed: 14.10.2019].

Eugène Delacroix in 1861 saw Jacob in the clearing of a forest, wrestling vehemently with an angel while other men on horseback were presumably setting out to face human enemies (see Illustration 5).

Alexander Louis Leloir in 1865 connects with Rembrandt in that he isolates the two wrestlers, but at the same time he is one of the first artists to show that the angel, too, has to fight back (see Illustration 6).

Illustration 5. Eugène Delacroix, *Jacob Wrestling with the Angel* (1857–1861), fresco, held at L'église Saint-Sulpice, Paris. Reproduction of the painting available online: https://www.wikiart.org/fr/eugene-delacroix/jacob-s-fight-with-the-angel-1861 [accessed: 14.10.2019].

Illustration 6. Alexander Louis Leloir, *Jacob Wrestling with the Angel* (1865), oil on canvas, from the collection of the Musée Roger-Quilliot. Reproduction of the painting available online: https://www.the-athenaeum.org/art/detail.php?ID=125580 [accessed: 14.10.2019].

The same holds true for Léon Bonnat's painting of 1876, which conveys the existentially frightening nature of the embrace between a mortal and an eternal being that ensues from a battle involving such physical proximity (see Illustration 7).

Gustave Moreau, working only two years later, differs from his precursors in that he shows Jacob fighting what only he seems to see, whereas the angel, while close to him, is not physically involved (see Illustration 8).

Seventy five years later, in 1963, Marc Chagall paints an almost loving encounter, in which a child-sized being confronts a tall angel, who, however, seems anything but determined to overcome him, let alone unhinge his hip (see Illustration 9). The borderline between fight and embrace is a secondary topic in many of these paintings.

This is even more obvious in a sculpture created in 1941, in the midst of World War II, by Jacob Epstein (see Illustration 10).

Yet other sculptures focus on the ethereal nature of the angel, his belonging to the air rather than the solid earth on which his adversary is forced to remain. Two very expressive examples of this interpretation are the bronze group created in 1978 by the Polish-born

Illustration 7. Léon Bonnat, *Jacob Wrestling with the Angel* (1876), pencil and black chalk on paper, from the collection of the Dahesh Museum of Art, New York. 2002.30.

Illustration 8. Gustave Moreau, *Jacob and the Angel* (1878), from the collection of the Musée National Gustave Moreau, Paris, France. Reproduction of the painting available online: https://upload.wikimedia.org/wikipedia/commons/3/36/Gustave_Moreau_-_Jacob_et_l%27Ange.jpg [accessed: 14.10.2019].

artist Nathan Rapoport, now located in a park in Toronto (see Illustration 11), and the imposing pair sculpted in 1982 by the American artist Arlene Love, currently placed on the campus of the University of Scranton in Pennsylvania (see Illustration 12).

These works of art represent the biblical scene with either no historical contextualisation at all or a temporally and socially neutral environment. Conversely, Gauguin invites beholders to witness the scene as it appears, before the inner eye of a group of female parishioners who have just listened to a sermon about Jacob's encounter with God's messenger.

The parishioners are all women. Judging by their dress in stark black and white, which seems old-fashioned and visibly stiff, they are peasant women from the north-western French peninsula of Brittany. They have turned out in their traditional finery for Sunday's

Illustration 9. Marc Chagall, *La lutte de Jacob et de l'Ange* (1960–1966), oil on canvas, from the collection of the Musée national Marc Chagall, Nice, France. Reproduction of the painting available online: https://en.musees-nationaux-alpesmaritimes.fr/chagall/node/85 [accessed: 14.10.2019].

Illustration 10. Jacob Epstein, *Jacob and the Angel* (1940–1941), alabaster. © The estate of Sir Jacob Epstein. The sculpture from the collection of Tate Gallery, London. Reproduction of the photo available online: https://www.tate.org.uk/art/artworks/epstein-jacob-and-the-angel-t07139 [accessed: 14.10.2019] © Tate.

church service. Both during the last years before he left France for the first time to settle on Tahiti and upon his first return to France, Gauguin spent many months in the artists' colony of Pont-Aven in Brittany and would have seen women in just such attire. Significantly, only one of the women is actually looking at the wrestling scene; the others are evidently praying or at least looking down. Gauguin thus indicates that we witness what the women, immersed in pious meditation, see before their mind's eye. The eminent Gauguin scholar Dario Gamboni in his study, *Paul Gauguin: the Mysterious Centre of Thought*, speaks of 'participating observation' [Gamboni 2014: 50]. Gauguin's depiction suggests that the faith of these pious women enabled them to see the mysterious encounter between God and Man as vividly as if it were occurring just now in front of them.

As Gauguin's painting tells us, the women have just listened to a sermon about the night in which Jacob was assailed by a man he later realised was a messenger of God, hence an angel. In the Bible, the nocturnal combatant is referred to as 'the man'. Only

Illustration 11. Nathan Rapoport, *Jacob Wrestling with the Angel* (1978), bronze. Park of the Jewish Community Center, Toronto, Canada. Photo: © Aleksandra Dittwald.

Illustration 12. Arlene Love, *Jacob and the Angel*, sculpture. University Commons, University of Scranton, Pennsylvania, USA. Photo courtesy The University of Scranton.

when Jacob's demand to know the man's name remains unanswered, does he understand that he has seen God face to face. The word 'angel' appears nowhere in the biblical text itself, only in the commentaries. But Gauguin, like all other visual artists, follows these commentaries by painting the overwhelming wrestler with large wings.

The upper part of the painting, with the bright red, arena-like flat ground on which the wrestling scene takes place, is divided by the trunk of an apple tree reaching diagonally upward. This trunk separates the rural world of everyday life from the spiritual world of faith, which for the women is evidently as real as are their terrestrial surroundings: the physical and the spiritual share the same background colour. Close to the women on the left side of the painting, we see a cow. While its body faces toward the wrestling men, its face is turned halfway back to the left. It thus appears as a counterpart of sorts to the main scene, in which the bodies of Jacob and the Angel face toward the cow while especially the angel's head is turned halfway back to the right. Moreover, as Mark Roskill was the first to point out in his book *Van Gogh, Gauguin and the Impressionist Circle*, the cow's front legs appear unnatural: one is stretched exceedingly far forward, the other is strangely crooked (Roskill 1970: 104–105). This

makes the animal's four legs appear as a free mirror image of the four legs of the two wrestling men.

With this strange mirroring process, Gauguin draws attention to the fact that the wrestling pair seems as if welded together into one being. In this reading, the 'angel' can be understood to represent Jacob's alter ego. The ostensibly physical quarrel would then symbolise Jacob's wrestling with his own notion of God, or even with himself as he struggles to make sense of his conflicting notions of God: is God a being 'out there' whom humans must fear and obey as the unfathomable other? Or is God perhaps to be found inside oneself? At the conclusion of this wrestling, Jacob will be given a new name and a new function, thus a new identity. He will then understand that he is now a chosen player within God's plan for humankind. His new name, Israel, means 'He struggles with God'.

In a letter to Vincent van Gogh written on 26 September 1888, shortly after he had completed the painting, Gauguin described it as follows:

> A group of Breton women are praying, their costumes a very intense black. The bonnets a very luminous yellowy-white. The two bonnets to the right are like monstrous helmets. An apple tree cuts across the canvas, dark purple with its foliage drawn in masses like emerald green clouds with greenish yellow chinks of sunlight. The ground (pure vermillion). In the church it darkens and becomes a browny red. The angel is dressed in violent ultramarine blue and Jacob in bottle green. […]
>
> In the figures I think I've attained great simplicity, rustic and superstitious – all very severe – The cow underneath the tree, tiny compared to reality, is bucking – For me, the landscape and wrestling match in this picture exist only in the minds of the people praying after the sermon, that's why there's a contrast between the natural people and the wrestling match in a non-natural, disproportionate landscape [Merlhès (ed.) 1984: 232].

Gauguin also mentions that his first impulse had been to donate the painting to the church at Pont-Aven, where he had been fascinated by these 'exotic' women, but that 'naturally' they had not wanted it. The priest had argued that the theme was 'non-religious'. If only it had clearly shown the famous battle! 'But these enormous bonnets, the way the backs of these peasant women filled the canvas, and the essential element reduced, in the distance, to such insignificant proportions!! It was not possible, he would be held accountable' [Fowle 2005: 69].

As Daniel Wildenstein [2001: 475] points out, Gauguin originally planned to entitle the painting 'Apparition'. It was perhaps the uncontrollable nature of apparitions and imaginative visualisations that prompted the priest to assess the painting as non-religious. His rejection could be interpreted as expressing the fear of the Church that parishioners and listeners to priestly sermons might generate their own image of what they have heard, and even place it into their familiar surroundings.

Tansman was apparently attracted to just this facet of Gauguin's painting. His orchestral movement is conceived in a tripartite layout. The slow frame around a very agitated middle section, although not unusual in absolute music, is particularly suggestive when considered in relation to Gauguin's painting. The two framing sections are

marked *Lento* and remain almost entirely in the dynamic realm around *pp*. Conversely, the central section appears under the heading *Allegro con moto* with the addition of *agitato*. Its volume sets out from *mf*, but gains *forte deciso* after only three bars, a first *ff* after 12 bars, and remains strong and agitated throughout, with occasional additions of *furioso*. While the framing sections appear short in the score (with 29 and 26 bars respectively, in contrast to the 113 bars of the middle section), they add up to almost four minutes and thus absorb more attention than the three minutes of the inserted contrast. The sound of the framing sections is mostly static; their melodic phrases are presented by the mournful English horn with echoes in the bass clarinet (more on this further on). In the contrasting middle section, these two woodwind instruments are replaced by the brighter oboe and a unison of the piccolo and flute.

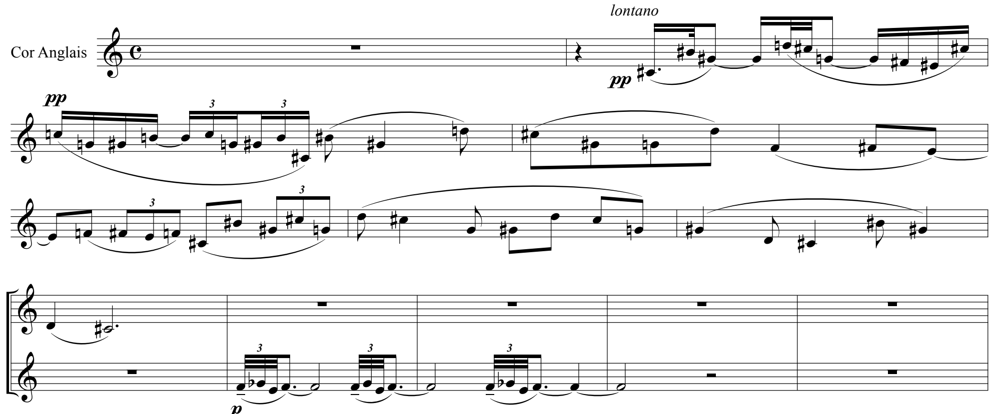
We are clearly invited to associate the framing sections with the peasant women from the village in Brittany who are under the spell of a thought-provoking sermon, and the middle section with Jacob's struggle as a spiritual event vividly present their mind's eye. Yet, what Gauguin indicates by the tree trunk dividing the painting into two separate dimensions, Tansman translates into a 'before' and 'after' the vision. Moreover, I read Tansman's music not as a depiction of the physical scenes – the parish women in the framing sections and the two wrestling men in the central contrasting one – but rather as a sonic representation of what goes on in the mind of the pious onlookers. The three musical sections may then be understood first as expressing the women's spiritual experience when they reflect about the biblical story they have just heard, then their mental upheavals as they involuntarily become absorbed into the struggle between Man and God, while forgetting the world around them, and finally their eagerness to leave this nightmare of sorts and re-enter the orderly world that normally defines their lives.

We may imagine the *Lento misterioso* in bars 1–29 as representing the Breton women, pious and serious, but not yet completely in the grip of the disturbing imagery evoked in the biblical story. The section is tripartite in itself. Its initial seven-bar segment is coloured by a soft, very high sound of the violins that, divided into four strands, play fast, whispering chromatic turn figures set next to each other in such a way that they create a shimmering chromatic cluster covering the range of a tritone. Two clarinets alternating with two flutes add a whole-tone tremolo of the two perfect fourth intervals *C#–F#* and *D#–G#*, doubled without tremolo by the violas. The tubular bells underscore the *F#* with its whole-tone neighbour *G#*, while *C#* with its whole-tone neighbour *D#* sounds in the harp, and *C#* alone is doubled in glockenspiel and flutes. The combination of the chromatic cluster and the two whole-tone alternations rests on harmonies added – very softly and on weak beats – by the celesta. These are variations of the polytonal chord superimposing an F sharp major triad over its tritone transposition, a C major triad, with or without occasional added pitches: Anna Granat-Janki in her work on Tansman identifies the superimposition as 'the Tansman chord', since she finds it in many of his compositions [Granat-Janki 2000: 80].

This sonic backdrop, as it were, continues with slightly different details but a basically related sound cushion in the next 15 bars, before a homophonic bridge – beginning

after a caesura and ending with *rallentando* and fermata – concludes the first section. While the 15 bars in the middle of the *Lento misterioso* are anchored in *F#* and the bridge rests on a C major triad, the two tonalities actually participate in both segments. The timpani and piano play an uninterrupted tremolo with several octaves of *F#* and *G#*, the low strings in pizzicato juxtapose the two pitches vertically in the cello and bass and horizontally in the viola, while the flutes play rising garlands through the same two pitches in the higher octaves.

The leading melodic element in this framing section is presented by the English horn (see Example 1). Its eloquent and varied rhythmic design makes it stand apart from the sound cushion in the background, despite the fact that Tansman suggests its tone quality as *lontano*, far away. The mournful contour is patterned with several recurring figures that play around the perfect fifth *F#–C#*. The first three-note figure, opening the line in bar 2 and appearing four times within the short phrase (bars 3, 5, and 7), is framed by *F#* and *C#* (remember that the English horn sounds a fifth lower than written). Another perfect fifth, a tritone higher, follows immediately on the heels of the first in bar 2. The fifth *C–G* is filled with the inner semitone neighbour of the higher note. This figure, too, recurs three times, in the process adding the other inner semitone (see bars 3–4: *G–F#–C#–C*, bar 6: *G–F#–C–C#–G–F#–C–*[*C#*]). When its variation returns to the fifth *F#–C#* in bar 7, it is filled with the inner semitone neighbour next to the lower note (*C#–G–F#*).



Example 1. A. Tansman, *La Lutte de Jacob avec l'Ange*, bars 1–11. Based on: Tansman [1960: 1].

Near the centre of the English horn's first phrase, there emerges a figure that seems tonally at odds with the rest: a chromatic turn around the pitch *B♭* with immediate repetition (see bars 4–5: *B♭–B–A–B♭–B–A–B♭*). The gentle clash presented by this figure centering on a pitch that is 'beside' the dominating *F#* strikes me as standing for the puzzlement experienced by the Breton women as the story from Genesis they have just heard expounded in a sermon sinks in. After the English horn has completed its first phrase, it is this figure that is taken over by the bass clarinet.

With imitation of the chromatic turn, the bass clarinet sets itself against the reigning metric order of $\frac{4}{4}$ time. It establishes a rhythm that repeats a group with an extension of three crotchets. This phenomenon of music placed outside the reigning order is a first brief preview of something that will be heard in dense succession in the music reserved for the 'vision'. One might conclude that the tonally jarring turn figure is Tansman's way of fleetingly evoking the content of the sermon, since this polyrhythmic juxtaposition and its variants are the distinguishing feature of the *Allegro con moto* section devoted to the scene in which God's Angel wrestles with Jacob. Another, slightly less striking, but nonetheless noteworthy rhythmic feature characterises the last active bar of the English horn phrase. The eight quavers of the bar in $\frac{4}{4}$ time are here rhythmicised in a division into three unequal parts (in this case 3 + 3 + 2). This deviation from the expected order, along with its two variants, is another prominent feature in the music of the *Allegro con moto*.

Of the 113 bars of the middle section, in which Tansman mostly retains the $\frac{4}{4}$ time of the frame, 30% are rhythmicised with deviating groupings, either supplanting the $\frac{4}{4}$ time:

- 12 bars sound in unacknowledged $\frac{3}{8}$ time,
- two in unacknowledged $\frac{5}{8}$ time,
- and one bar superimposes $\frac{5}{8}$ time over $\frac{3}{8}$ time, thus completely deviating from the chosen metric order;

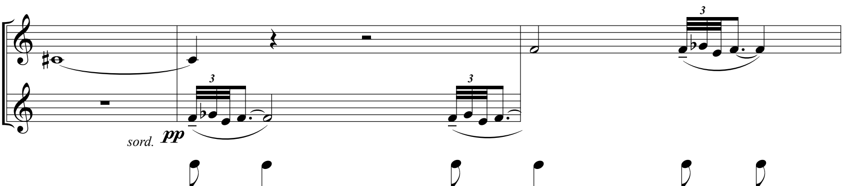
or setting a rivalling order against the reigning metre:

- nine bars juxtapose $\frac{5}{8}$ with $\frac{4}{8}$,
- four bars cross the bar-lines with groups of three quavers,
- and in two bars, Tansman even allows the music to be dominated by recurring groups of five quavers;
- finally, there are three bars in which the instrumental texture shows three patterned strands of $\frac{5}{4}$, $\frac{5}{8}$ and $\frac{4}{4}$ length. This, one assumes, must be the climax of the battle as the Breton peasant women imagine it;
- as if that was not enough, ten bars show three variants of the $\frac{8}{8}$ metre themselves (see Example 2).

Example 2. A. Tansman, *La Lutte de Jacob avec l'Ange*, abstract rhythmic regrouping from the middle section. Based on: Tansman [1960: 7–30].

When the daytime vision of the wrestling scene gives way to the women's return to their world in the third section of the movement, much from the first section can be recognised, but nothing appears quite as before. The bridge that opens the second *Lento* recalls the superimposition of the C major and the F-sharp major triads as well as the chromatic cluster. The shimmering sound of the divided violins is converted to a chromatically falling parallel of semitone mordents. The English horn, however, seems eager to revert to conventional ground: it abandons the intervallic richness of its earlier cantilena in favour of one that is replete with perfect fourths (5 × *F#–B*, 3 × *A–D*, 3 × *D–G* + 2 × *C#–F#*). Entering on the suspended last tone of its main phrase, the bass

clarinet plays three echoes of its tonally shifted chromatic turn, as if confirming the aftereffects of the disquieting mental experience the women have just had: with these turns the instrument seems ready to revert to the destabilising role it played before, and to establish $\frac{3}{4}$ units within the $\frac{4}{4}$ metre. Only when the third unit is cut short after only two crotchets, do we recognise that Tansman quotes a varied augmentation of the gentler reorganisation of the eight quaver beats.



Example 3. A. Tansman, *La Lutte de Jacob avec l'Ange*, bars 152–153. Based on: Tansman [1960: 131–132].

Meanwhile, the whole-tone alternations of *F#–G#* are even more prominent than before, now invading one instrument after the other. The movement closes on the multi-octave superimposition *F#–G#*, with a soft addition of the fourths above these pitches, *B* and *C#*.

As my analysis has shown, Tansman's music offers a merely indirect representation of the biblical scene on which other artists have focused – Jacob's nocturnal wrestling with a stranger whom he defeats, but not without experiencing physical injury before he receives divine blessing and with it a new identity distinguishing him as the man who wrestled with God. The symphonic movement in three sections traces the three consecutive states of the women's mental experience during their pious meditation on the disturbing biblical story they have just heard: the slow and mysterious first section is reserved for an initial mournful reflection. The agitated central section seems to depict the women in the state in which Gauguin has painted most of them: in their body postures, they seem absorbed in the internal picture of which the tiny wrestling pair in the upper right quarter of the painting only gives an externalised suggestion, while in their minds, they are profoundly moved and even disconcerted. The third section brings the women slowly back to their waking state, eager to regain familiarity, stability and control, and probably discomforted by the fleeting thought that the cow, an emblem of their secure world view, might in some way mirror an incomprehensible rite of passage that occurred to the patriarch of the twelve Old Testament tribes.

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La Lutte de Jacob avec l'Ange: Alexandre Tansman's Musical Ekphrasis of Paul Gauguin's Painting

Summary

In the spring of 1960, Alexandre Tansman (1897–1986), a Polish-born composer and concert pianist of Jewish family background who spent 62 of the 89 years of his life in France, wrote on commission from the Orchestre de la Radiodiffusion-télévision française a seven-minute orchestral piece on the biblical story of Jacob wrestling with God's angel. Its subtitle, 'Mouvement symphonique inspiré par le tableau de Paul Gauguin', specifies that the artist is not responding directly to the event as it is told in the Book of Genesis, but to a very particular representation on canvas. Paul Gauguin's painting differs quite dramatically from the many other depictions of this topos (from Rembrandt to Chagall and beyond), and not only with regard to its focus, but also with its title: *Vision after the Sermon (Jacob Wrestling with the Angel)* points to a setting in which a preacher has expounded and interpreted the theme of this human-divine struggle, leaving the listeners with a disturbing vision. Tansman was apparently attracted to just this facet. The author shows that Tansman's tripartite composition deepens and expands Gauguin's idiosyncratic presentation in fascinating ways, and thus constitutes a case of genuine musical ekphrasis.

2

Theories and Methods of Music Analysis

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From Sound to Music: Real-Time Musical Experience and the 'In Time / Outside of Time' Dichotomy

1. Introduction

Is music an ontological or epistemic category? Can we conceive of it as something that exists 'out there', as an autonomous structure or artefact? Or does it call forth epistemic interactions? Is there an epistemic cut between the listener and the music with the *interactions* leaving the music unchanged, or should we conceive of *transactional* processes between the music and the listener that affect both the music and the listener (for the concept of transaction, see Dewey and Bentley [1949])? Making sense of music, in fact, is not merely dependent on the intrinsic acoustic qualities of the music. It also depends on the way listeners are dealing with the sounds, as reflected in traditional musical behaviours, such as listening, performing, improvising or composing, as well as more general perceptual and behavioural categories, such as exploring, selecting and focusing of attention on the perceptual side, and actions, interactions on the behavioural side. The concept of interaction, however, is somewhat ill-defined: it can refer either to an actual interchange between an actor and that what is enacted upon in a physical sense, or to epistemic interactions at a virtual level of processing. The former involves actions on sound-producing devices, such as playing an instrument or singing; the latter rely on mental operations on symbolic replicas of the sounds, which can lead to the formation of internalised schemes as the outcome of previous physical actions. It recalls the theoretical claims of the Kharkov School in Russian psychology [Haenen 2001] in the 1930s, which drew attention to the concept of activity as the basis for semiotic means. Piotr Gal'perin, in particular, has sketched the development from action to thought with a gradual transition from overt actions to mental actions at an internalised level of performing, in what has become known as the 'formation of mental actions' [Gal'perin 1992].

A critical element in this regard is the actual relation with the sounding music and its processing 'in time' or 'outside of time' [Xenakis 1965, Reybrouck 2017c]. Listening, in fact, is a hybrid process that shows a dynamic tension between 'sensory experience' and 'symbolic play'. There is the sensorial aspect of capturing sound, which is characterised by consumption of time, tapping the moment-to-moment history of successive acts of focal attention. It entails real-time processing and is related in a linear way to the actual level of sonorous unfolding. The epistemic interactions, on the other hand, operate at a virtual representation in memory or imagination. They allow the simultaneous representation of sounding elements which makes it possible to transcend the narrow temporal window of actual now moments and to anticipate upcoming events, to recollect past events and to do mental computations on mental replicas of the sounds.

As such, there seems to be a major distinction between the music as a structure and the process of making sense of it. Depending on the kind and number of interactions, the same music can be understood as being meaningful or merely senseless, and the same holds true for the music being valued in a positive or negative sense. It makes a difference, therefore, to conceive of music as an autonomous category, and music as listened-to and music as enacted. There is, in fact, a kind of paradigm shift in the field of musical sense-making and music cognition that argues against a detached and disembodied approach in favour of an embodied and enactive approach that conceives of listeners – or music users to use a more generic term – who are endowed with senses and motor tools that enable them to carry out interactions with the music and to live a musical experience [Reybrouck 2017a, Schiavio *et al.* 2017].

2. Music as a temporal and sounding art

Music is a temporal and sounding art. In its broadest definition, it can be recognised as a subset of the sonic universe, which can be considered as the collection of sounding elements that represent the totality of sounds as a virtual infinity of possible combinations of individual vibrational events [Cogan 1984]. These events have the possibility of being structured, but this structuring process needs consumption of time [Reybrouck 2004]. Music, in fact, is an art of the time. It has a fugacious and ephemeral character which is unable to keep the forms, and it is only completed when it is actualised by a performer [Brelet 1951]. Unlike, e.g., a geometric figure, which is presented at a glance, it relies on the successive presentation of its component parts. Therefore, there must be some completion – also called 'point of condensation' [Francès 1958] – before the music user can make sense of it. Thus, it is possible to conceive of the sounding music in terms of its *sonorous articulation* over time, which encompasses both the actual sounding now moments and their overarching relational continuity.

The actual *now moment* is the starting point of each sensation. It has received considerable philosophical elaboration in the phenomenological constitution of time by Husserl [1928] in an attempt to combine phenomenological and objective time. It can

be depicted graphically as illustrated in Figure 1. The horizontal line refers to the primal data of objective time as a succession of now moments; the oblique lines refer to the receding of these now moments, with a shift from actual perception to retentional memory. The actual sound E1, e.g., becomes a memory trace E1' at the new time moment E2, and the first impression 0 has changed from perception at 0 to a memory trace at E1 and to a memory trace of a memory trace at 0', and so on. Every time moment, further, can be grasped in a horizontal (causal-transitive) and a vertical (simultaneous) way, constituting a relational framework which goes beyond the mere description of temporal order and offers a time experience which deals with actual and virtual time simultaneously.

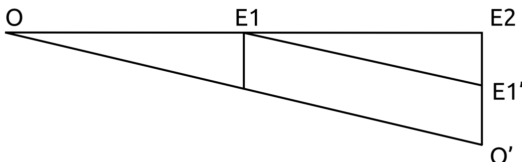

Figure 1. The constitution of time [after Husserl 1928: 445]. The horizontal line is a mere succession of now moments. The oblique lines refer to the receding of these now moments with a shift from actual perception to retentional memory.

The actual sensation exists of actual now moments that are perceived during a very short time, which constitute the temporal windows through which the listener keeps step with the unfolding over time. This temporal window has been termed *psychical present* by Stern [1897] and *specious present* by James [1950 [1890]], and has been discussed extensively in time perception studies [Roeckelein 2000]. It has been commonly defined as the demarcation of a moment of time that sharply separates past from future, but which is also clearly distinct from both of them. Such a focal point can be without duration – actually a point – but it can also inhabit a minimal span of time, with a horizon of retention of what just passed and a protention of what is coming next. As such, it can be very small or more encompassing, with a possible transition from processing in the range of about 10 milliseconds to perceptual units or events in the range of 2–3 seconds [Wittmann & Pöppel 1999–2000]. This transition from a kind of 'point' to some 'temporal extension' calls forth an organic rather than a mechanistic conception of musical unfolding, with a path of becoming rather than a static representation of discrete slices of time.

The temporal window, in this view, can move along with the unfolding of the music, and its duration can be extended even further, dependent upon the level of attention and cognitive organisation of the listener. Extending its length, however, changes the statute of processing with a gradual shift from actual sensation to memory and a transition from time-bound presentational immediacy to the simultaneous apprehension in consciousness of a temporally extended sonorous articulation. Extending the length even further also calls forth the synthesising function of imagery, substituting a relational network for the linearity of unfolding, allowing listeners to navigate through the music at a virtual level of representation that is not constrained by the inexorable

character of the articulation through time [Reybrouck 2001, 2004]. This highlights the plasticity of the mental operations as epistemic interactions, which can be partly time-bound (the actual now moments) and partly disconnected from actual sensation. It shows the tension between music processing that proceeds partly in real time and partly outside of the time of unfolding.

The distinction is important – it stresses the role of presentational immediacy as against representational distance. Real-time musical sense-making entails a *fullness of experience* that is lost when the listener relies on mental replicas of the sounds. Taking distance, on the other hand, makes it possible to deal with music in a *computational* way, allowing the listener to deal with the sounds in a kind of virtual simultaneity, recollecting previous and forthcoming sounding events in memory and imagination in a kind of synoptic overview. As such, the events can be compared with and related to each other, which enables listeners to conceive of the sonorous flux in terms of relational continuity and mental computations.

Figure 2 provides an illustration. It shows a visualisation of Chopin's *Prelude*, Op. 28, No. 7, both as a traditional score notation (left panel) and a more intuitive notation (right panel). The visualisation provides a synoptic overview, presenting 16 bars of sounding music at a glance. It emphasises the 'dynamics of hearing', which is constrained by the sequentiality and linearity of the temporal unfolding, and makes it akin to the 'dynamics of seeing', which has more freedom. Looking at a painting, e.g., is not temporally bound, with terms such as 'here' and 'there' being mutually interchangeable. It is possible, in fact, to look at each arbitrary point of the canvas and to conceive it as a 'here'. Listening to music, on the contrary, is much more constrained, as terms such as 'now' and 'later' cannot be used interchangeably. The visual representation neutralises the inexorability of time and freezes the continuity of the temporal unfolding in a simultaneous overview of distinct successive snapshots. As such, it provides a combination of a focal and synoptic view.

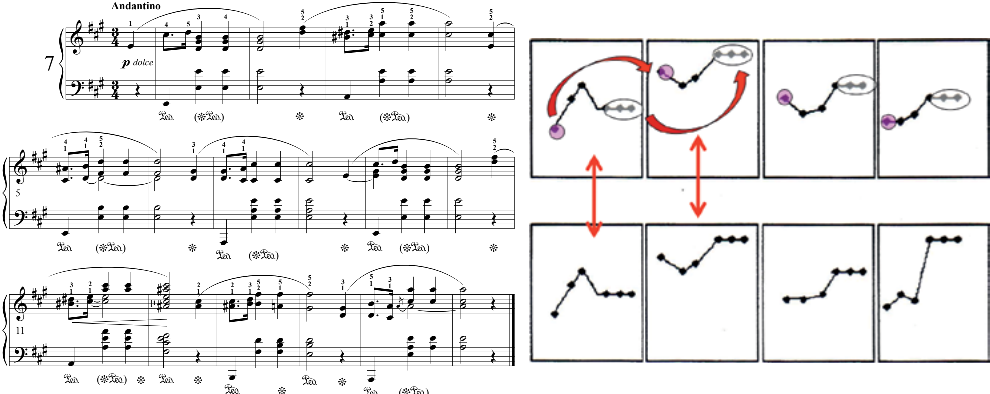

Figure 2. Synoptic overview of Chopin's Prelude Op. 28, No. 7, bars 1–16. The left panel shows traditional score notation (based on: Chopin [1988: 14]); the right panel shows an intuitive notation that illustrates the epistemic operations of segmenting and comparing (author's own elaboration).

The right panel of the figure depicts some basic epistemic operations, such as segmenting (the separate boxes), structuring (alignment of the boxes in two rows of four boxes), comparing (the boxes as a whole, the beginning notes and ending notes of the boxes), position finding (pitch level of the notes). It is possible to carry out these operations outside of the time of unfolding, and the order of carrying them out is not dependent on the inexorable character of the unfolding of time, which makes the operations plastic and reversible. They are carried out on symbolic replicas of the sound, hence the much-used term *symbolic play.*

The computational and perceptual approaches do not exclude each other. Their combination, on the contrary, makes the process of dealing with music a richer experience, doing justice to both the subtleties of the sonorous articulation and the more abstract and internal dialogues that allow the listener to simulate the actual unfolding through time. Rather than relying merely on symbolic representations as perceptual sensations in the absence of corresponding sensory input, however, it can be argued that music processing should be *coperceptual* as well, which means that the computational processing is added to the actual sensory experience, which is the primary trademark of music as a temporal and sounding art [Reybrouck 2016b].

3. From sound to music: the field of pointing and the dynamic-vectorial approach

Musical sense-making is not easy to assess. There are several problems which make it difficult to approach the issue in an objective manner. Firstly, there is the tension between the objective acoustic qualities of the music and the way listeners make sense of them. There is, in fact, a lot of subjectivity in this process of sense-making, dependent on the attentional focus and the learning history of each individual music listener. Secondly, there have been multiple attempts to measure the reactions of the listener by applying physiological and neuroimaging techniques in order to provide objective data about the way the body and the brain react to musical stimuli. Yet, there is the famous *explanatory gap* between mind and matter [Levine 1983], which refers to the relationship between an individual's physical system and his/her subjective properties, and which still remains obscure to some extent. This 'hard problem of consciousness' [see e.g. Chalmers 1995] is the fundamental problem of experience, in particular the lived, first-hand experience and its qualitative, subjective character. It calls forth the widespread and tenacious tension between external and internal, objective and subjective categories of sense-making.

This contribution is not about this hard problem. Yet, it is about experience and the way it relates to common conceptions of musical sense-making. There are, in fact, two major points of view, which can be termed as *logogenic* or *logocentric* as against the *musogenic* approach [Tagg 2013]: the former assumes that musical meaning is conducive to verbal description; the latter relates to music as having properties that can

be put adequately in music, and that refer mainly to the music as it actually sounds. The question here is whether we should conceive of music-structural knowledge as being equated with pre-existing concepts and labels that are assigned to the sonorous unfolding, or of the moment-to-moment experience of the unfolding through time [Reybrouck 2017c]. And is there a main distinction between the lexico-semantic and the experiential approach to musical sense-making, with a conceptual grounding in the discrete/continuous dichotomy (see below)? Central in this discussion is the transition from a structural description of music in terms of disembodied categorical terms to a process-like approach to coping with the sounds. It can be questioned, however, whether these approaches are opposed to each other. Real-time listening, in fact, calls forth two distinct listening strategies, namely tracking the moment-to-moment history of the successive temporal windows, with an immersion in the richness and fullness of the perceptual now moment, and the recollection of all actual and previous now moments in a kind of cumulative overview that is partly perceptually bound and partly detached from actual sensation. A distinction should be made, moreover, between memory and anticipation. Memory, especially the short-time memory of what has just sounded, is mainly determined by what has actually sounded, and this is to be considered as accomplished facts, which call forth a mode of time, characterised by existentiality and actuality, as stressed already by philosophers such as Heidegger [1977 [1926]] and Peirce [1905]. Anticipation, on the contrary, can proceed within the constraints of previous sounding events, but there is much more freedom and less determination here. Future events are always undecided and contingent to some extent, balancing between actuality and potentiality.

The plasticity of mental operations, so typical of epistemic interactions with the sounds, is thus not without constraints. They are grafted on the sonorous articulation which acts as an anchoring thread of now moments, allowing a process-like description of the unfolding music rather than conceiving of it as being reified in a kind of static structure. Musical sense-making, in this view, calls forth the acoustic character of the sounding music as a collection of time-varying vibrational events that impinge upon the body and the mind. As such, there is a first level of sense-making that is situated at the sensory level of processing and that enables all subsequent and more elaborate levels of processing (perceptual, cognitive, sensorimotor, and affective-emotional). Music, in this view, induces several responses in the listener, which makes it possible to define musical meaning in terms of dispositions to react to stimuli rather than in terms of objective categories. This reflects recent developments in semiotics which are known as the *pragmatic turn* [Bernstein 2010, Parret 1983, Rorty 1982], and which have recently received some translations into the domain of music. Central in this view is the phenomenon of musical experience [Maeder, Reybrouck (eds) 2015, 2016] and the role of embodiment and emotions as related to music [Reybrouck, Eerola 2017, Schiavio *et al.* 2016]. It is an approach that broadens the scope of traditional musical analysis by taking into account not only the music, but also the dynamic interactions between the listener and the music. As such, there seem to be three major extensions

to the disembodied, structural approach to musical sense-making: (i) the dynamic and experiential approach, (ii) the richness and fullness of perception, and (iii) the role of real-time listening and consumption of time [Reybrouck 2017a, 2017b].

The dynamic approach is connected with the conception of *sound tracking* with the listener keeping track of the sonorous articulation. It is related to the experience of the succession of multiple focal points, somewhat analogous to the distinction Langacker has drawn between *processual predication* and *episodic nominalisation*. The former follows the temporal evolution of a situation and involves a continuous series of states that represent different phases of the process as occupying a continuous series of points in conceived time, also called its temporal profile; the latter refers to just a single instance of the process and can be considered as a thing or event that can be characterised as a 'bounded region' in some domain [Langacker 1987].

This processual approach is time-varying, which means that it follows all the minute modulations in duration of the sounding events and the speed of their unfolding. It involves a kind of *conservative behaviour* [Paillard 1994, Berthoz 1996] with the servomechanism as prototypical example. It means that the listener is in continuous interaction with the music in an attempt to keep possible disturbances of attention focus within critical limits. This focus should be directed to the succession of temporal now moments as a kind of dynamic gesture in virtual space. It calls forth the conception of mental pointing to the music, as elaborated in the linguistic framework of deixis, which holds a *dynamic-vectorial approach* to musical sense-making [Bühler 1982]. This approach focuses the listener's attention on specific elements of a deictic space to realise a form of joint attention by the sharing of overlap in the focal attention of the parties of a referential exchange. It locates elements in context with the meaning of deictic expressions depending crucially on 'when', 'where' and 'by whom' they are used. As such, it substitutes a *field of pointing* for the *symbolic field* of meaning, relying on mental pointing rather than on symbolic or verbal labels to delimit focal points that should be assigned meaning. It uses indexical devices (pointing words such as 'this', 'that') to allocate focal points in the unfolding and uses a zero point or *origo*, which is fixed by the person who does the referential exchange (me), the place of utterance (here), and the time of utterance (now) [Fillmore 1982]. Contrary to naming words, which rely on distancing and polarisation between the cogniser and the world, indexical devices imply the physical presence of the things or events that are denoted and which are pointed at in a dynamic way. Hence the term 'dynamic-vectorial'. It implies perceptual immediacy and the fullness and richness of each sounding temporal window, which means both the sensory qualities and the actual duration. Mental pointing, however, is no guarantee of high-level musical sense-making. Much depends here on the actual immersion in the sound and the learning history of the listener in the sense that the allocation of meaning to the points of focal attention can be different between individual listeners. As such, there are two pending questions: how can we assess the sense-making in real-time listening situations and how does a listener make the transition from a continuous sonorous articulation to a kind of (quasi-)propositional sense-making? It is the

complementarity, in a sense, of the musogenic and the logogenic approach which also calls forth the transition from sound to meaning. This means, in a way, that the lived experience must be interrupted in order to make sense [Ricœur 1981], and Bühler's deictic framework can be helpful here again. In what he considered as mental pointing, he made a distinction between three possibilities: pointing as 'selection', pointing as 'gesture' and pointing as 'predication'. The first is obvious. It can be considered as an act of focal attention with the width of the temporal window being dependent on the listener's attentional strategies. Extending the now moment, further, aligns smoothly with the gestural approach, both as a physical gesture or a mental one. Pointing as predication, finally, calls forth the transition from sensory perception to propositional thinking by assigning conceptual labels to the now moments. The question should be addressed, however, how to define these conceptual labels. The verbal-denotative approach is only one modality of labelling. Yet, there are other kinds of conceptualisation which also take distance with respect to the sensory qualities. Jackendoff's distinction between lower and more *peripheral levels* of processing and higher or more *central levels* can be illustrative in this regard [Jackendoff 1987]. Where the peripheral levels of perception interface most directly with the physical world, highlighting the interactional and experiential approach to musical sense-making, the higher levels represent a greater degree of abstraction, integration and generalisation with respect to the sensory input. They go beyond psychophysical processing by dealing with the sounds at a symbolic level of functioning without any reliance on perceptual immediacy.

As such, the two approaches have a different relation with the sounding stimuli: the lower level is dependent on the actual articulation through time, stressing the temporal aspect of inexorable time; the higher level refers to the conceptualisations by the listener which are added as the music proceeds and which stress the atemporal aspects of musical organisation as well. Dealing with music, therefore, combines an 'experiential-perceptual' and 'symbolic-conceptual' approach [Reybrouck 2005, 2016a].

4. Musical sense-making and its underlying mechanisms

Musical sense-making is highly subjective, as stressed already above. There are, however, some underlying mechanisms, which may provide an explanatory framework for listeners' interactions with the sounds. There are mainly three of them: (i) the concepts of perspective and resolution, (ii) the discrete/continuous dichotomy, and (iii) the in time/outside of time distinction.

The concepts of *perspective and resolution* are related to the dynamics of representation, which span a continuum between step-by-step processing and synoptic overview. The former (perspective) defines the distance the listener takes with respect to the actual unfolding; the latter (resolution) relates to the fine-grainedness of the temporal window through which we experience the music. There is, in fact, a tension between a vague, inexact and macroscopic knowledge of the music and precise local knowledge

with a multiplicity of temporal representations, which range from 'broad-band' overviews that represent longer stretches of temporal unfolding at a glance over 'frame by frame' sequential scanning of sensory particulars that does justice to the idiosyncrasies of the sonorous articulation [Godøy 1997]. Both kinds of representations are complementary to some extent, but each of them violates the actual way in which we achieve our musical experience. The overarching principle of unity cannot account for particularity, and mere association of particulars, on the other hand, cannot provide a more global overview.

The *discrete/continuous* dichotomy is related to the tension between the symbol processing paradigm of information processing as against the dynamic concept of musical information. It is closely related to the digital/analogue dichotomy, which conceives of separate and distinct units that can be addressed in all-or-none way (yes or no, 0 or 1, hence the term *digital*) as against the continuous way of processing that is in a way analogous to the real world (hence the term *analogue*). The discrete approach conceives of information as encapsulated, discrete things with unit character that seem to exist outside of the actual time of unfolding. As such, they can be represented at an abstract-symbolic level in imagery, allowing observers to manipulate virtual replicas of the sound. The continuous approach, on the contrary, is perceptually bound and proceeds in real time with the listener keeping step with the music in a continuous process of manifest or epistemic interactions with the sounds [Reybrouck 2004, 2015]. The opposition between both modes of processing reflects the distinction between the 'computational' and the 'dynamic' approach to cognition in general [Beer 2000]: the computational approach specifies a discrete sequence of static internal states with symbolic representations of stored and represented knowledge being manipulated without any necessary relations to the actual unfolding in real time; the dynamic approach does not interact with the external world by means of periodic symbolic representations but unfolds in real time, with the nervous system, the body and the environment continuously evolving and simultaneously influencing one another [van Gelder, Port 1995]. The computational approach fits in somewhat with the logogenic approach, as outlined above. It reduces the continuous flow of sounding music to the allocation of meaning at focal points in the sonorous articulation, which receive a kind of conceptual label. It can be conceived in deictic terms as 'pointing as predication' (see above), and makes it possible to make the transition from sound to meaning.

The logogenic approach has been criticised, however, for its detached and disembodied character. It is advisable, therefore, to go beyond the encapsulated conception of the discrete symbol processing paradigm and to replace it with a more dynamic approach to music information processing. This brings us to the *in time/outside of time* dichotomy [Xenakis 1965], which holds a dynamic tension between 'sensory experience' and 'symbolic representation'. The in time processing involves the sensorial aspect of capturing sound. It is characterised by consumption of time and proceeds in real time, tapping the moment-to-moment history of successive acts of focal attention. The outside of time processing relies on the simultaneous representation of the

sounding elements at a virtual level in memory or imagination. It is the level of mental representation which transcends the narrow temporal window of actual now-moments and which is able to anticipate upcoming events, to recollect past events and to do mental computations on symbolic replicas of the sounds. This is the level of the computational approach which places itself outside of the actual time of unfolding.

The question can be raised, however, to what extent these dichotomies really apply in the case of musical sense-making. Rather than thinking in terms of opposition, it is possible to think of them as two sides of a coin, revolving around the conception of music as a temporal art, and to conceive of musical events as higher-order variables that can be defined as functions of time [Reybrouck 2004]. Such a definition should make it possible to broaden the scope of the concept of symbol from a discrete to a continuous kind of representation that combines a *discrete/symbolic* with an *analogue/continuous* approach. The latter is more sensitive as it works beyond the limitations of fixed thresholds for distinctions. It is thus closer to the real world, which is not segmented, but presents itself in continuous transitions. As such, it is most suitable for exploring and perceiving, as advocated also in the experiential approach to cognition. The former is much more reductive. It constrains the real world from a relatively large or continuous set of values to a relatively small set of discrete and quantised values. As such, it is more suitable for labelling and measuring and has the advantage of distinctness and communicability. It allows an observer to share an experience without actually living it and illustrates dramatically the economy of abstraction as against the subtlety of experience. In passing from the sensory to the more conceptual representation, there is thus a systematic stripping away of components of information which reduces the experience of the phenomenally rich thing to only one or some of its components [Dretske 1985]. This is a process of digitalisation or conceptualisation with a piece of information being taken from a richer matrix of information in the sensory-analogue representation and featured to the exclusion of all else. Digitalisation and conceptualisation focus on generic features that group together the maximum of information with the least cognitive effort. They consider as equivalent a number of things that can be distinguished from each other but which can be subsumed under the same conceptual category. As such, they neglect their idiosyncrasies in order to allow discrimination at a more abstract level of similarity and to 'recognise' things rather than to 'experience' them.

5. Conclusion and perspectives

The transition from sound to music involves a process of sense-making that goes beyond stimulus-driven processing of the sounds. It echoes the Kantian approach to cognition, which stresses the spontaneity of cognition, i.e. the capacity to organise and to synthesise sensory stimuli in unprecedented ways [Fazelpour, Thompson 2015]. This is the domain of mental computations, which are characterised by the plasticity and reversibility of their operations, and which proceed mostly outside of the time of

actual unfolding. Yet, they are not totally free, but constrained by the sounding stimuli which trigger them. It is a major challenge, therefore, to study the relation between the (sonic) world and the (musical) mind, and these challenges multiply once we include consciousness with its subjective and experiential aspects as part of this mapping. The latter, in particular, stress the dynamic character of musical sense-making with a transition from a *digital-discrete* way of perceiving to an *analogue-continuous* approach to music cognition. The term cognition, in this view, is to be broadened from a lexico-semantic conception that is characterised by detachment and disembodiment, to an experiential approach that stresses the role of knowledge-as-acquaintance, as the kind of knowledge that we have by presentation to the senses. This was advocated already in the doctrine of *radical empiricism* by William James [1976 [1912], see also Reybrouck 2014], which was an original epistemology that deals with the tension between 'concept' and 'percept'. It states that the significance of concepts consists always in their relation to perceptual particulars which we become aware of only in the perceptual flux. Conceptual knowledge can extend this knowledge, but it is inadequate to the fullness of the reality to be known. It is needed only in order to manage information in a more economical way, but it remains superficial by its abstractness and discreteness. As such, it is possible to broaden our cognitive structures from a classical conception of meaning in terms of static, discrete and objective categories to a conception of meaning as subjective, process-like and non-discrete, which means that our categories of cognition are the outcome of perceptual-motor and epistemic interactions with the sounding environment [Reybrouck 2016a]. This transition reflects the basic epistemological findings of the experientialist approach to cognition, which states that knowledge must be understood in terms of structures of embodied human understanding, and as an interaction between an organism with its environment [Lakoff, Johnson 1999, Johnson 2007]. This field of research, which was highly valued in the early 2000s, did not fully meet the expectations though. New fields of research, however, are emergent, with major contributions from the field of *neurophenomenology*. Though extremely technical, this field enriches the theoretical perspective of phenomenology with the tools of neuroscience and experimental psychology. As an emerging discipline, it stresses the usefulness of obtaining detailed, first-person reports of the moment-to-moment subjective experience of what we perceive, showing up with varying degrees of significance and relevance, depending on our current states of expectation, attention, motivation, and emotion [Fazelpour, Thompson 2015]. The field, however, is just in the early stages of development.

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From Sound to Music: Real-Time Musical Experience and the 'In Time / Outside of Time' Dichotomy

Summary

The aim of the article is to broaden the scope of music analysis from a disembodied cognitivist approach to an experiential approach. Revolving around the definition of music as a temporal and sounding art, it argues for an analytical approach that brings together the richness of sensory experience and principles of cognitive economy. Musical sense-making, in this view, relies on two distinctive strategies: tracking the moment-to-moment history of the actual unfolding or recollecting actual and previous sounding events in a kind of synoptic overview. Both positions are not opposed, but they complement each other. What is needed, however, is a comprehensive framework that provides both conceptual and operational tools. Five major possibilities are proposed: (i) the concepts of perspective and resolution, which refer to the distance the listener takes with respect to the sounding music and the fine-grainedness of his/her discriminative abilities; (ii) the continuous/discrete dichotomy which conceives of the music as one continuous flow as against a division into separate and distinct elements; (iii) the in time/outside of time distinction, with the former proceeding in real time and the latter proceeding mostly outside of the time of the actual unfolding; (iv) the deictic approach to musical sense-making, which describes the actual context of the referential exchange between the music and the listener; and (v) the levels of processing, which span a continuum between primitive sensory reactivity and high-level symbolic processing. All these approaches are brought together in an encompassing framework that tries to provide the operational tools for analysis by ear, which offers the first and most direct access to the music as it unfolds in time.

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'Happy New Ears'! On the Importance of Listening for Musical Analysis

Musical analysis traditionally deals with structures, patterns, scales and series that constitute music's rational side and characterise different styles, individual composition methods and even the music of entire epochs. In the 20th century, New Music was criticised for being too intellectual, not least because of the complex structures which could not be heard spontaneously by the audience. Taking this critique as well as Hans Zender's or John Cage's plea for a novel role of listening cited in the title as a point of departure, in this paper I will focus on the importance of listening for an adequate analytical approach, in particular as far as contemporary music is concerned. As I intend to demonstrate with the help of diverse musical examples by Anton Webern, John Cage, Luigi Nono, and Joanna Woźny, it is only the interplay of sensual aesthetic experience and rational questioning of a work's structure which allows one to understand and evaluate the specific quality of a piece or a performance.

I.

In his book entitled *Happy New Ears. Das Abenteuer, Musik zu hören* [Happy New Ears. The adventure of listening to music] Hans Zender asks why contemporary music is less easily accepted by the public than contemporary fine art. The answer he provides himself is that music demands a different, a more intensive kind of listening than that which society educates us to practise [Zender 1991: 16]. For Zender [1991: 11], 'hearing means to surrender to time. Each moment can bring a change, a surprise – or an uninterrupted continuation of a currently achieved state. We have to train our attention in order to be always on the watch.' As he further explains, listening is an act of active creation:

> The thinking within sensual perception works at the same time as a memory or a storage and as a structuring tool; it measures continuously and divides the acoustic stimuli into temporal

figures that it is able to interpret. But this means: it runs back and forth on a temporal axis! There is no temporal figure that can be interpreted before it has come to its temporal end – regardless if we hear environmental sounds, language or music. Only after a word has been spoken, can I understand it; only after a phrase has been finished by the speaker, can I understand its sense. Each musical form can only be understood from its very end [Zender 1991: 12].

Thus, he concludes, 'we must develop a form of listening that does not intend to construct or decipher aesthetic systems, but that focuses on the present moment, on the *hic and nunc*, on the childish activity of pure listening' [Zender 1991: 20].

In current philosophical aesthetics, listening and, therefore, music is also regarded as being of special importance [Acquisto 2017]. The philosophers' objective is to correct the dominating visual culture critically in order to regain a novel unmediated experience, as for example Marie-Louise Mallet writes:

To look is to choose one's point of view. […] To listen is to be 'touched' without ever being able to touch what touches us, without being able to seize or retain it. […] It is to hear what one listens to take its distance, lose itself like a fleeting echo. To listen is not to be able to maintain, to keep present. […] What has been heard will be kept only in memory, that is, kept as lost, without ever assuring that we have heard well, without being able to reassure ourselves [Acquisto 2017: 3].

With Jean-Luc Nancy, we can differentiate between hearing and listening [Acquisto 2017]. By doing so, we distance listening from understanding. For listening it is crucial that nothing is ever repeated. Therefore, the experience of listening is incompatible with measurable analytical findings.

[…] listening is situated, subject to constant revision, and unrepeatable, given the vagaries of the circumstances in which it happens and which are altered by each new experience, so that going back to something that has not changed is not possible because we, as subjects of the perception, have changed. At best capturable in retrospect and only through translation into words, listening is difficult to account for without recourse to the kinds of analysis that would fix it and align it more with the understanding than with the open and potentially ineffable experience that it itself is. In other words, it is difficult to resist the temptation to turn listening into hearing [Acquisto 2017: 6].

Musical meaning is always constituted retrospectively and is reconstituted with each new performance. As far as the listeners are concerned, they become co-authors, co-creators of the work. By doing so, as they draw on their own subjective experiences, they reconstitute their own identity [Acquisto 2017: 17]. The specific meaning that results from this creative act lies in the generation of a subjective relation between the past and the present [Acquisto 2017: 32]. It is subject to a paradox temporal experience: always lying in the future, it can at the same time only be grasped in retrospect. Hence Joseph Acquisto concludes with respect to musical sense:

There is meaning in the music, not because it is there waiting to be discovered, but rather because it is constituted and reconstituted each time by the listening subject, who is in turn constituted by the act of listening. […] Such a perspective on meaning renders it fragile: it

> is available to us only in privileged moments and is constantly slipping away from itself in order to re-form itself in an echo that wreaks havoc on the notion of linear time by which we live most of our lives [Acquisto 2017: 42, 43].

Following Jean-François Lyotard we can state more precisely what is at stake when we talk of a listening experience or the experience of listening respectively [Kogler 2014]. Influenced by Jewish thought, Lyotard was interested in the ethic dimension of listening: the plea of an unknown voice which cannot be ignored. Lyotard's point of view includes a critique of verbal language, for the sort of ethics that manifests itself in art is not based on exactly defined norms and values, and thus cannot be transmitted verbally. Rather it draws on an emotional basis, which Lyotard characterises as susceptibility to the different, the unspeakable, or finally the 'thing' (*la chose*). It is an existential, mixed feeling related to Kant's notion of the sublime, which however, according to Lyotard, has changed significantly since Kant: it is no longer loud and overwhelming by its greatness, but rather linked to silence. For him it is the silence, the unspeakable buried in the language that art circumscribes. Confronted with this silent dimension of language, we have to develop a certain capacity for listening, which Lyotard relates to 'obedience'. This obedience asked for by music in some particularly precious moments implies that we suddenly understand the fragility of our existence: we all depend on the unpredictable occurrence or the event [Kogler 2014]. From Lyotard's point of view, the aesthetic experience confronts the human being with the enigmatic, material dimension of the existence. The ambivalent feeling of the sublime results from two different possibilities in perceiving the event. As the occurrence is, on the one hand, related to the incomprehensible fact that something happens, it is, on the other hand, bound to the fear that nothing might happen anymore. This ambiguity corresponds with the ambiguous quality of silence announcing and, at the same time, questioning the possible occurrence of a phrase, the oncoming event.

As far as music is concerned, this novel attitude towards human existence, which Lyotard has in mind, manifests itself by the crucial role silence plays in the musical texture. This affinity to silence occurs with particular attention paid to the detail. Consequently, the listener has to cultivate his capacity to differentiate, to perceive each sound as a unique event characterised by its incomparable materiality and fragile sensuality. With the help of this attitude, the works are linked to something unrepresentable and therefore appear to be enigmatic. This enigmatic character results from the fact that the message delivered cannot be expressed verbally, but only by adopting the required attitude. We can, therefore, conclude that it is ultimately this attitude itself that can be considered the ethical message of art.

II.

Ethical dimensions can also be found in new and contemporary music. In the course of the 20th century the insufficiency of notation and of scientific comments regarding this dimension has become more and more obvious. Listening is the means through which the

ethical dimension of music – the dimension that resists a verbal and analytical understanding and explanation – comes to the fore, as I will demonstrate in the following. The first three examples that I will briefly discuss are hallmarks of 20th-century music. The last one is a more recent piece that will relate my deliberations to our immediate musical present.

1. Anton Webern's *Bagatellen*, Op. 9 (1911–1913)

The music of Anton Webern is one example the ethical dimension of which was commented on by Theodor W. Adorno – his remarks show the importance of listening for his evaluation of music in general – an aspect which has been hardly illuminated yet, neither by researchers on Critical Theory nor by musicologists. As far as his individual listening experience is concerned, Adorno interprets the predominant role of silence in Webern's pieces as an experience of the subject's fragility – a philosophical question that he was especially interested in and that equally shaped the philosophical discussions of Viennese culture in the 1920s and 1930s [Hailey 2010: 3–32].

But as we can see with the *Bagatellen* for string quartet, Adorno also analysed the structure of Webern's pieces. By doing so, he identifies innovative and traditional textures as two different but communicating layers of the compositions. The first piece is characterised by a broken texture combining very brief figures separated by pauses. The first piece's texture is polyphonic; *pp* is the highest intensity. The detailed analysis Adorno elaborated on in *Der getreue Korrepetitor* draws on Webern's transformation of classical forms, which, like a shadow, constitute the background of the actual form characterised by silence. According to Adorno, the first piece follows the three-part sonata form with an exposition, a development and a reprise section. The main voice emerges alternately in all instruments, one after the other. The syncopations are important structural elements. According to Adorno [1976: 277–301], the musicians have to make the richness behind the elliptic surface clear.

Together with the *Five Movements for String Quartet*, Op. 5 and the *Six Pieces for Orchestra*, Op. 6, the *Bagatelles* are considered one of the three major works of the so-called atonal period. It was Schoenberg who stressed the role of the unspeakable in Webern, and therefore the importance of listening for the music's reception. The title *Bagatellen* already indicates that the piece can be considered a valuation of the small. Schoenberg's well-known preface in the score [Schoenberg 1924] stresses the density of the musical writing and its particular expressive value. For both achievements the attitude of the composer is crucial:

> Consider what moderation is required to express oneself so briefly: you can stretch every glance out into a poem, every sigh into a novel. But to express a novel in a single gesture, a joy in a breath – such concentration can only be present in proportion to the absence of self-pity.

Further, Schoenberg explains that musicians and listeners are confronted with something new. According to him, these pieces require faithful listeners because their expressive value is linked to the large amount of silence:

> Does the musician know how to play these pieces, does the listener know how to receive them? These pieces will only be understood by those who share the faith that music can say things which can only be expressed by music. […] May this silence sound for them.

The subjectively animated lyrical dimension of Webern's music, however, to which Schoenberg refers and which is also based on remains of traditional structures, motifs and themes, is only one side, which, due to the large number of different expression marks, comprises a wide range of differentiated sonorities. Thus, each sound can also be considered as an individual occurrence in the sense proposed by Lyotard. Through its nearness to silence, its valuation of the small, the particular, the music reminds the listener of the fragility of the world and the momentariness of his own existence – under the precondition that we are, inspired by Adorno and more recent philosophical deliberations on listening, willing to relate it to ourselves.

2. John Cage's *Concerto for Piano and Orchestra* (1958)

John Cage's oeuvre is another important step in the development of new music after the Second World War. Cage's influence on aesthetics and structural innovations related to chance operation and aleatory structures is uncontested. His music, however, is not as often played as his pieces undoubtedly deserve to be. What I would like to stress in this paper is that his compositions can be understood only through a listening approach that includes not only the audience, but first and foremost the musicians themselves.

From Cage's viewpoint, silence provides the essential background from which sound emerges. According to him, the crucial point, which differentiates divergent types of artists, is their capacity or incapacity to accept any sound without judging and evaluating it. The attitude required from all people dealing with sounds – musicians as well as the audience – is devotion and self-control. Cage gives up the idea of formal perfection. His notion of the work is based on the assumption that a musical piece takes a certain amount of time and takes place at a certain site. Both duration and location are chosen by the composer, eventually with the help of chance operations. Thus, the composer's task is reduced to a minimum, whereas nature is liberated in order to speak for and by itself. The ability to perceive silence, the other side of sound, is indispensable for Cage. Willing to understand the polyphony of nature, he breaks with dualistic approaches of the relationship between subject and object: according to him, man should understand himself as a part of nature.

This non-violent, listening attitude applied by the composer is also demanded of the musicians playing his pieces. It is this demand, comprising the political dimension of Cage's music, which ultimately aims at changing human behaviour extensively. As far as the listener is concerned, Cage considers silence as a means by which the ego should be liberated from memories, as well as from eagerness for power and profit. For Cage, this modified self-understanding is the first step towards a newly organised, utopian society, which he characterised as anarchical, a term through which he understands a sort of positive optimism: each person should be autonomous and at the same time

related to his contemporaries. Consequently, in his compositions, which aim at achieving such a listening condition artistically, the relationship between the ensemble and the individual musician plays a crucial role.

The *Concerto for Piano and Orchestra* for instance, composed in 1958 and one of the first works for which Cage wrote a graphical score, demands high self-control and professionalism. The musicians should do everything to guarantee the best possible performance. Similarly to the composer, who has detected rather than created the music, they should be able to control themselves in order to listen to each other. By doing so, they cultivate the same listening attitude which, according to Cage, is necessary to build a new, non-hierarchical society. The abolition of hierarchy corresponds with the modified task of the conductor. As he is no longer head of the orchestra, his function is reduced to only indicating the beat. Thus, the concerto can be regarded as a social experiment [Kogler 2009: 71–82]. Cage's commentaries on unsuccessful performances show how difficult the profound change demanded of musicians and audiences was to achieve. In 1970 for instance he told Richard Kostelanetz:

> Have you heard that Town Hall recording of my Concert for Piano and Orchestra? At one point, one of the woodwind instruments quotes from Stravinsky. He was just going wild – not playing what was in front of him, but rather whatever came into his head. I have tried in my work to free myself from my own head. I would hope that people would take that opportunity to do likewise [Brooks 2002: 223].

As Cage's pieces clearly show, as a consequence of their ethical dimension, the works become particularly vulnerable. If the musicians are not able to abandon their will to dominate, the music, instead of making a utopian condition audible, becomes a sound picture of chaos. A successful performance, on the contrary, is characterised by a peaceful atmosphere: everybody listens to each other without abandoning their own individuality. Finally, this fragility of the works points to the fact that ethics and practical action are indissolubly linked to each other. Art thus modifies our understanding of ethics itself.

3. Luigi Nono's *Fragmente – Stille an Diotima* (1979–1980)

Since the 1980s, the path to silence already indicated by Webern at the beginning of the 20th century has been continued by several avant-garde composers. The change towards a merely receptive attitude which elicited divergent comments can be observed, for example, within the work of Luigi Nono. During his last creative period, Nono regarded the problem of listening as one of his most urgent problems. Hence, it seems quite clear that the meaning of his works can only be deciphered when this dimension is taken into account. As with Webern and Cage, in Nono, too, silence plays an important role. As the following example will show, the moments when the composer indicates pauses or alludes to poetic works in the score are those in which the listening experience is particularly challenged.

Similarly to Lyotard, silence for Nono is related to Jewish thought, which he also could find in Friedrich Hölderlin. It comprises the conviction that there are no suitable words that could express reality. Thus, writing music at the realm of silence means to Nono 'to dilate the borders of the audible' [Nanni, Schusch (eds) 2004: 108]. The disclosed sound spaces lead us, according to him, beyond the real living world.

> I feel that death maybe sails between certain spaces and times which disclose themselves in a very different way; death, for me, is nothing that closes, but something that transforms. A spiritual force is transformed and becomes something different, wanders in different spaces with different memories, anticipates or brings new emotions [Nanni, Schusch (eds) 2004: 84, 85].

For Nono, one of the most famous pieces related to the importance of silence as an expressive means is the string quartet *Fragmente – Stille an Diotima* (1979–1980). When Nono composed this piece, he was particularly preoccupied with the difficulty of listening. Also lying at the heart of his music theatre *Prometeo*, this problem, which constitutes a major concern of Nono's, is linked to the question of how the artist might arrive at finding something new, as the composer explained himself. Influenced by the librettist and philosopher Massimo Cacciari, who was preoccupied with the acceptance of plurality and difference [Kogler 2013: 13–29], Nono's modified aesthetics aims at a multi-layered perception of the world. The affinity of sound and silence, as well as the incorporation of multiple correspondences – Jürg Stenzl talked of a 'polyphony of epochs' in this respect [Stenzl 1998: 120] – are characteristic features of Nono's new aesthetic.

The form of the string quartet is linked to the idea of the fragment which implies, as Hermann Spree underlined [Spree 1992: 16], the conviction that truth is always fragmentary. Thus, totalising and systematic approaches are replaced by a heightened attention to detail.

The piece is largely characterised by the idea of a *suono mobile*, a mobile sound which results from a differentiated use of parameters such as instrumentation, playing techniques and dynamics, by which Nono refines the given pitches [Spree 1992: 39, 40]. Thus, each sound occurrence, each musical event respectively, marks a point in a three-dimensional coordinate system. Nono prepared and ordered the sound material with the help of scales. Consequently, the macro-form of the piece can be regarded as a result of the dialectics between the preformed material and its free, fragmentary use. The multi-layered texture demands a 'generative writing', which means that the composer should feel his way rather than knowing exactly where to go [Spree 1992: 49]. Applying a montage technique, the composer modifies the musical language which becomes flexible in the sense of Roland Barthes: by avoiding and breaking up stiffened discourses [Spree 1992: 50, 51].

Given that varying sonic identities constitute the composition's crucial points, the particular texture of the piece also modifies the habits of the listener who, contrary to the perception of a more traditional piece, has to focus his attention on relations rather than on themes or forms.

Finally, the inscriptions in the score which are placed at the top of each fragment together with the expression marks serve as a means of altering the performer's attitude. The instruction that they should only be read silently by the musicians, and therefore remain unheard during the performance, corresponds with the idea that the message transmitted musically cannot be deciphered by means of words, but must be transferred during the process of performing.

4. Joanna Woźny's *Some Remains* (2015)

My last example is the most recent one, dating from 2015. The piece for flute, clarinet, piano, violin and double bass composed by the Polish-born composer Joanna Woźny, who studied composition with Beat Furrer, Gerd Kühr and Younghi Pagh-Paan, is entitled *Some Remains*. There are no other allusions to a possible meaning or content. For Woźny, who refers to Nono as one of her most important influences, silence is also an important dimension. Woźny's music is based on a technique that uses variants to shape the sound continually. What we see with Nono, who discussed the problem of listening in his later years, when his compositions no longer dealt overtly with political matters, is that listening might also imply a political dimension, even if there is no explicit political message included. For Woźny, everything that refers to the individual comprises a political dimension in the term's larger sense.[1] In this respect, Woźny's understanding of the political is similar to John Cage's ideas about listening, which from his point of view is combined with a certain attitude characterised by non-violence and openness. Woźny, too, underscored the capacity to distance oneself from one's views and standpoints in order to become open for what touches the ears. For her, a prerequisite is the capacity to break with one's habits, as she mentions with respect to Marcel Proust.

With Woźny, we can further explore how the analytical reading of the score and listening should come together. The composer herself stressed the importance of the score: it is the means that helps her design the sound, which is based on an inner and thus silent auditive imagination. For Woźny, the score is a precious means with the help of which she is able to write down her inner idea of sound that constitutes the point of departure for many of her pieces. This inner idea is often linked to visual or structural images. As, on the one hand, the score helps the composer to shape the inner sound, the score is, on the other hand, the means by which the listener gets an idea of the richness involved. Thus, the score is indispensable for evaluating a performance's quality. The relation between writing and listening appears therefore as a complementary one.

1 | The interview with Joanna Woźny took place in Graz in November 2017. The audio file is part of the Joanna Woźny collection in the Archiv der Gegenwart at the University of Music and Performing Arts Graz, an archival collection that holds materials documenting the work of contemporary composers affiliated with the University. *Cf.* Kunstuniversität Graz – Archiv der Gegenwart, [online:] http://www.ausstellung-kug.at/archiv-der-gegenwart [accessed: 25.04.2019].

Furthermore, the richness of the imagined sound structure leads the composer to a differentiated notation which, in reverse, as she stresses, is the crucial benchmark to evaluate the musical performance. At its best, the sound would incorporate all details in such a way that a highly differentiated novel sound experience might result from it.

At the beginning of *Some Remains* for a quintet combining piano, strings and wind instruments, Woźny thought of creating a moving and at the same time static sound, similar to a swarm: longer lasting tones than the wind instruments are able to produce should be differentiated by the dynamic changes from within. The fine details that characterise the single parts are all written down in the score. As the composer explained, for her, the best interpretation would be the most differentiated one: when nearly all that is found in the score lets itself be heard as an inner differentiation of the sound.

The composer's work designing the microcosm of the sound is a very slow one in comparison to the duration of the music resulting from the creative process: writing down 11 seconds might take several days, Woźny stresses. The inevitable disappointment with the result leads to further work until in the end, hopefully, the whole imagined microcosm would become audible. According to this strategy, Woźny often reworks single structures and combines them differently in order to shape the sound again and again. Thus, her pieces can be understood as an infinite approximation of an ideal sound.

One of the characteristic features resulting from that process is that each part or sound occurrence respectively can be considered a sonic event in its own right. The question is how an ideal sound that does not lose its differentiation might be accomplished when all the musicians are playing together. Here, again, Woźny's standpoint is comparable to John Cage's views. Woźny, too, challenges the interpreters of her pieces: they are to a great deal responsible for a composition's success.

Woźny's description of the creative working process illuminates the relation between the details and the whole, which is a central problem of Romantic and modern music aesthetics; in new music it is crucial for the vertical and the horizontal dimension. As the overall sound results from the transparency and the coming together of all single parts in each given moment, the whole form of the piece is a result of the creative process that shapes the individual events. As she explains, Woźny starts by working on single sounds. The composition advances with the ongoing work on certain details that demand further attention. If one dimension of the sound seems to be exhausted, another aspect will be worked on, and a new section begins. The transformations that take place from one sound event to the other are considered a sort of raw material by the composer and are not all necessarily included in the final piece. Silence is a prerequisite of this way of composing: listening to the inner sound which is fixed and further developed by writing it down. Notation as a simplifying means is also part of the problem that the inner ideal can never be reached. What Woźny is searching for is always something new. Similarly to Nono, pure repetition without development is not interesting from her artistic standpoint. Thus, for her it is nearly impossible to change the chronological order of the sound events, because that would interrupt the developments the sound underwent during the creative process.

Most of Woźny's pieces last for approximately 15 minutes, which she considers the longest possible duration of such concentrated music. Longer pieces, according to the composer, would demand a different approach. So for the listener, following the sound in such a concentrated way would be impossible over a longer period of time. The musicians as well are requested to listen in order to understand the complexity of the whole sound event of which their single line is an integral part.

Woźny also mentioned the problem of finding adequate continuations between the different acoustic events. For her, it is foremost a question of time: the composer has to become a listener in order to be able to find the next step in the sound universe. This takes time. If this time is lacking, the continuation is a forced one and consequently, the genuine quality of the listening act is missing. The new sound the composer is searching for is never something that might be invented. It has to materialise in order to be discovered by the composer, the musicians and the audience, who all have to become listeners.

The perception of Woźny's pieces comprises a visual and a three-dimensional component as well: the sound is perceived as wandering from one performer to the other in the performance space. Thus, the pieces adopt a theatrical character. The individuality of each instrument is the basis for this plasticity. Woźny also takes special care of the endings: each instrument ends differently – a technique inspired by Luigi Nono's orchestral pieces.[2] As a result, the global form can finally be understood as a spatial one.

Conclusion

It is remarkable that with the four examples we have discussed so far, the sensual perception appears to be essential for the understanding of the music's unspeakable, but nonetheless important content. As divergent sources show, in many cases this content comprises an ethical dimension. It is difficult to grasp because, on the one hand, the consideration of music's ethical content touches subjective dimensions that reach beyond purely musical facts; on the other hand, the ethical dimension of music is indissolubly linked to certain actions, to the acts of making music and listening to it. Consequently, it has to be characterised as non-dogmatic and practical. The performers' capacity to listen is a prerequisite of a successful execution of a piece. In analytical studies, however, this dimension usually – if treated at all – covers only little space [Smalley 2000].

If we intend to develop a more complex method of analysing music, we should not only take into account written sources, but also performances and a large amount of oral sources based on many voices – including contemporary witnesses and the

2| *Cf.* in particular the pieces written from the late 1980s onwards dedicated to Andrei Tarkovsky: *Caminantes… Ayacucho* (1987); *No hay caminos, hay que caminar… Andrej Tarkowskij* (1987) and *'Hay que caminar' soñando* (1989).

composers as well. Last but not least, the musicologist's subjective experience should be incorporated in the analysis as well – as one of the voices verbalising an individual and thus subjective listening experience. But listening demands time. Maybe it is this demand which makes it difficult for new music to reach today's audience, for time is one of the most precious things often lacking in our postmodern consumer civilisation [Böhme 2016]. As far as performance analysis is concerned, which today is fostered by current developments in the field of archives and libraries, such as open data initiatives and digitisation projects, it necessarily includes subjective experience – even if it is based on technical means such as recordings. Thus, its quality depends to a high degree on the capacity to communicate subjective views. The challenge for musicology, therefore, is that musicology itself should be aware of the unspeakable occurrence inevitably bound to art [Kogler, Zenck (eds) 2017].

Finally, the consideration of the importance of the subjective listening experience for musical analysis leads to a more general problem, namely to the importance of cultural politics for musicology. Where Lyotard is concerned, writing about music can be considered an answer to the voice we hear in some privileged moments when listening. This answer is at the same time a sort of cultural critique in which artistic and theoretical viewpoints merge [Lyotard 1995: 26]. Consequently, not only which works should be analysed has to be questioned critically, but also which questions should be asked. Are we primarily interested in how the music is structured, a question which for a long period has dominated music theory – not least due to the dominance of composers in this field of research. Or are we primarily interested in the effect of a work and thus in its cultural and historical contexts? Or is it important for us what subjects they raise and if they include a political dimension [Meischein 2010]?

Research in reception and artistic production can be understood as a means of critical evaluation of music and culture or as purely historical or empirical fields of research. By considering this alternative, we finally have to take into account that musicology often is to a large degree dependent on the cultural industry. Without performances of the music at stake listening experiences are quite simply impossible.

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'Happy New Ears'! On the Importance of Listening for Musical Analysis

Summary

Musical analysis traditionally deals with structures, patterns, scales and series that constitute music's rational side and characterise different styles, individual composition methods and even the music of entire epochs. In the 20th century, new music was criticised for being too intellectual, not least because of its complex structures which could not be heard spontaneously by the audience. Taking this critique, as well as Hans Zender's or John Cage's pleading for a novel role of listening cited in the title, as a point of departure, the author focuses on the importance of listening for an adequate analytical approach, particularly as far as contemporary music is concerned. For, as she intends to demonstrate with the help of divergent musical examples by Anton Webern, John Cage, Luigi Nono, and Joanna Woźny, it is only the interplay of sensual aesthetic experience and rational questioning of a work's structure which allows one to understand and evaluate a piece's or a performance's specific quality.

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Narratology in Music Analysis: Reconnaissance, Perspectives

1.

Once upon a time, narrative used to be understood as a kind of structure of literary texts. This understanding goes back to the 1960s, the time when narratology – the study of narrative – was emerging as a separate research discipline in the theory of literature. Since then, the scope of meaning of the term 'narrative' has expanded considerably, the critical moment in the story being the phenomenon called 'the narrative turn',[1] which occurred in the 1980s and 1990s, when the concept 'travelled' from literary theory to other spheres of thought. Ever since, narrative has often been understood as a primary mental act, a basic strategy of thinking, helping us make sense of our, in Paul Ricoeur's words, 'confused, unformed, and at the limit mute temporal experience' [Ricoeur 1990: XI].

Márta Grabócz, who began her own study of narratology in the 1990s, when the discipline started to undergo such fast changes, wrote in 2008:

> Today […] I find myself confronted with the problem – or rather exceptional opportunity – that narrative studies encounter: namely an e x p l o s i o n [emphasis added], a lightning *renaissance* of narrative theory and analysis [Grabócz 2008: 19].

Indeed, in recent years we have had to deal with an 'explosion' of global interest in narratology, which manifests itself, among other ways, in a strong affiliation of narrative researchers from different disciplines in various international, interdisciplinary narratological associations and networks.[2] Since 2003, Walter de Gruyter, the publisher of

1| For one of the first diagnoses and uses of the emerging term 'narrative turn' see Kreiswirth [1995, 2008].

2| Among the most important of those organisations are the European Narratological Network (founded in 2009), The Interdisciplinary Center for Narratology at Hamburg University (2004),

Narratology: Contributions to Narrative Theory series, has issued 61 volumes. As it was necessary to agree on and define many of the terms associated with narrative theory, various other dictionaries and encyclopaedias have been published as well [Prince 1987, Herman, Jahn, Ryan (eds) 2008, Hühn, Pier, Schmid, Schönert (eds) 2009, Hühn (ed.) 2018]. The first monographs on the problems relating to musical narrative appeared in the theory of music in the last decade [Almén 2008, Grabócz 2009, Klein, Reyland (eds) 2013].

A division into classical and post-classical narratology, first used by David Herman in 1999, has settled well in recent years. The breakdown below shows the main characteristics of classical and post-classical narratology, at the same time highlighting the differences between them (see Chart 1).

Chart 1. Comparison between classical and post-classical narratology (Author's own elaboration)

Classical narratology	**Post-classical narratology**
Narrative understood as a kind of structure of literary texts	Narrative understood as primary mental act
Literary theory	Interdisciplinary and transdisciplinary character
Subject of research: literary narratives	Diversification of the subject of research – transmediality
Structuralism, closed, static systems	Dynamism, processual approach
Text	Context and receiver
Looking for universal properties of all narratives	Looking for individual characteristics of narratives
Creating its own methods of analysis	Based on the methods of analysis of classical narratology
Common paradigm (presented in the 'narratological manifesto')	Diversification of approaches – plural 'narratologies'

the Nordic Network of Narrative Studies (2007) and The International Society for the Study of Narrative (1984). These gather literary and art theorists, philosophers, historians, sociologists, and even physicians or market researchers. The European Narratological Network has been organising large international, interdisciplinary conferences since 2009 in a two-year cycle.

Classical narratology, whose main representatives were Roland Barthes, Tzvetan Todorov, Algirdas J. Greimas, and Claude Brémond, derived from structuralism. It was focused on searching for universal properties of literary stories. In post-classical narratology, the subject of narratologists' research diversifies and spreads to media other than literature. Also, the focus of narratological interpretation changes: from the text (itself) to its context and receiver. Structuralist, static interpretations are replaced by the dynamic and processual ones. However, this change of approach does not rule out a continued use of the methods of structuralist narratology.

Musical narratology places itself within post-classical narratology, although it uses some tools derived from classical narratology. It emerges from reflection on musical narrative on the one hand, and from analytical approaches that apply narratological tools on the other.

It must be noted that although musical narratology is a young discipline, comparing music to epic and drama is not a new phenomenon, with many references found in 19th-century aesthetics. For example, there are the writings of Ernst Theodor Amadeus Hoffmann (1776– 1822), in which many comparisons between music and literature, specifically drama, can be found [*cf.* Saloman 2009: 171–173]. In 1838, Gottfried Wilhelm Fink wrote in Gustav Schilling's encyclopaedia that the grand symphony is similar to 'a dramatically imbued sentimental novel' ('Einer dramatisirt gehaltenen Gefühls-Novelle') [Frishberg Saloman 2009: 173]. The formalistic tendencies that developed later to a large extent dominated the 20th-century theory of music. The expansion of the concept of narrative in the theory of music was linked to the paradigm shift in the 1970s and 1980s, when issues concerning expression and meaning in music were debated again, together with the flourishing of the musical semiotics associated with narratology.

With the migration of the concept of narrative from literary theory to the discourse on music, questions have been asked, such as whether the term narrative is used in music metaphorically as derived from literature. Is narrative possible in music, especially in instrumental music without text or literary programme? Are works of music narratives, or can they be? These questions were considered by music theorists who referred to one another in several writings, hence many of their texts comprise a certain debate [Cone 1974, 1982, 1984–1985, Newcomb 1984, 1987, 1994, 1997, Tarasti 1984, 1991, 1994, 2004, Maus 1988, 1997, 2001, 2005, Nattiez 1990, Abbate 1991, Agawu 1991, Hatten 1991, Kerman 1992, Berger 1993, Karl 1997, Micznik 2001, Kramer 1995, Grabócz 1999, 2003, 2006, 2008, 2009, Almén 2008]. Today this musicological discussion has already been quite well explored by scholars interested in the subject of narrative in music.

In this article, I will not relate the main points 'for' and 'against' treating musical works as narratives, nor will I discuss the very understanding of a concept of narrative, which differs from author to author. Instead of this, I would like to focus on extracting some tools and concepts that are used in musical analyses, or those narratological tools that can be used in this field.

2.

Under the influence of narratology, works of music began to be interpreted and analysed from the perspective of narrative. This manifests itself in different ways, such as looking for the universal properties of musical narratives, narrative schemes and archetypes; exploring the paradigmatic relations underlying individual narratives, comparing musical discourse to literary discourse, etc. Greimas' theory [1966] resonates particularly clearly in musical narratology, mostly for its elementary unit of meaning: the binary opposition. Propp's concept of f u n c t i o n s [1928] has also proven to be inspirational for musical narratology.

In this fascinating narratological perspective, one can see a certain danger of blurring the identity of other methods, as if they are seized or captured; in fact any interpretation that considers meaning in music or its development in time is now often called 'narratological'.

An attempt to extract the indications of what is today called a narratological perspective in musicological works can produce the following list:

– structures of musical signification, such as musical topics, semes, classemes, isotopies;
– organising strategies for the structures of signification within compositions, including binary oppositions, functions, narrative schemes, transformations;
– the problem of 'subjectivity' – modalities and modalisations, identification of actants, musical gestures.

Looking closer at some tools and methods, I will group them into levels of s t o r y, d i s c o u r s e and d e e p n a r r a t i v e. Story-discourse distinction is well established in general narratology – the story is the 'what' of a narrative and the discourse means the 'how'. This distinction was first used in musical narrratology by Vera Micznik [2001] and appropriated by Byron Almén [2008].

2a. Deep narrative level

By the d e e p n a r r a t i v e I understand the phenomena underlying a narrative, general methods of its organisation: narrative archetypes and paradigms in relation to the form and processuality of a work, as well as abstract generative macrostructure.

Algirdas Greimas' theory [1966] brought about some logical operations similar to algebra, i.e. negation, implication, absorption, conjunction, disjunction, which are marked with mathematical symbols. Greimas found that the elementary structure of meaning is semic opposition, resulting from the relationship of opposites between a pair of elements on the same semantic axis (e.g. white and black). By developing an elementary structure of meaning with the elements remaining in relations of contradiction and presupposition (implication), he created a diagram called the s e m i o t i c s q u a r e.

In musicology Greimas' theory has been most widely used by Eero Tarasti [1984, 1991, 1994, 1995], who applied his categories, such as narrative programmes, binary

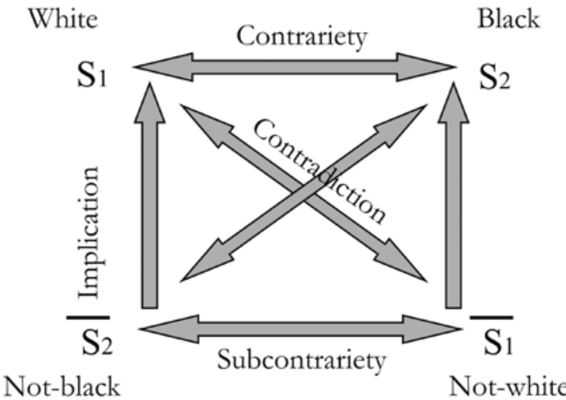

Figure 1. Greimas' semiotic square. Author's example based on several available references, i.a.: Prince [2008].

opposition and semiotics square, disjunction and conjunction, isotopies and modalities. Marta Grabócz [2008, 2009] has also used some Greimasian tools. As far as the basic structure of meaning for Greimas is concerned, namely a semic opposition, it must be noted that the terms are not always symmetrical in the works of art. For instance, if we say that in music a semic opposition may be: a major and a minor, low and high register, piano and forte, in a given context of work very often one of these terms is marked, being an exception and having a special meaning. Robert Hatten has emphasised it in his theory of markedness [Hatten 2004].

Greimas has also developed a diachronic narrative model, understood as the distance covered between the initial and the new order, through a number of perturbations and the main intrigue [Greimas 1966, *cf.* also 'narrative schema' in Prince 2008]. It has been tested by Grabócz [1999], who observes that a linear configuration of this schema can be found in the sonata form, i.e.: 1) the initial order, 2) the distortion of the order, 3) the series of three trials, and 4) the reestablishment of order. I have also checked myself the applicability of this model to musical works on *Romeo and Juliet* theme, and confirmed that, in general terms, some of them can be interpreted in this way [Pawłowska 2018]. In Tchaikovsky's symphonic poem *Romeo and Juliet* the initial order that sets the story in motion is an introduction, with the chorale topic and the function of the lack. This is then distorted by the clash between love and hate (exposition), after which series of musical events follow, transforming the meanings represented in the first two phases (development and recapitulation) into the new, restored order (coda).

Almén, the author of the monograph *A Theory of Musical Narrative* [2008] particularly draws on James Jakób Liszka's work *The Semiotic of Myth* [1989], where a concept of transvaluation appears as crucial to narrative. This regards changes in hierarchy and in the arrangement of values presented in narrative. According to this concept, the dynamics of narration are expressed by two binary oppositions: order *vs* transgression and victory *vs* defeat. The combinations of these oppositions create four narrative strategies, which are integrated with Northrop Frey's [1957] archetypes:

– romance: victory of order over transgression (victory + order),
– tragedy: transgression is defeated by order (defeat + transgression),
– irony: order is defeated by transgression (defeat + order),
– comedy: transgression wins over order (victory + transgression).

For the categories of musical works based on the change of state or type of expression Hatten uses the term 'expressive genres', e.g. 'tragic-to-triumphant', 'tragic-to-transcendent' [Hatten 1994: 61–69, 245].

The concept of a function by Vladimir Propp [1928] has been also applied to music analysis by Eero Tarasti, Gregory Karl and Marta Grabócz. Function in Propp's terminology is the element of the plot in a magical fable. Propp noticed that the repertoire of actions of characters in a Russian magical tale is limited and he distinguished 31 functions, for example lack and seeking. The very first adaptation of Propp's concept of functions to musical structures without text or literary programme is probably the analysis of *Appassionata* by Gregory Karl [1997]. As the author says: 'The real innovation in this article […] is a system of musical plot functions indebted in a general way to Propp's thinking, and adapted to the theory of musical actions' [Karl 1997: 19–20]. These functions in Karl's interpretations comprise certain musical actions and directions such as: enclosure, disruption, subversion, counteraction, withdrawal, interruption, and realisation. We can easily imagine that these kinds of functions can also be found in other works of music, and the general premise of classical narratology is to look for some universal elements of all narratives.

2b. Story level

By the story level (in terms of narrative – 'what') in music analysis I understand an identification of coherent musical units (thematic material, 'musical events', actants). On the story level we would find musical structures of signification such as topics (a term introduced to music analysis by Leonard Ratner [1980], but used broadly by other authors, among them V. Kofi Agawu, R. Hatten and R. Monelle), isotopies, semes, classemes, musical gestures, and modalities.

Semes often correspond to motifs, classemes to musical themes and isotopies that consist of several classemes cover longer sections of a composition. Grabócz [1996] applies these terms in the analysis of music by Ferenc Liszt.

Modalities are general ways of human expression. Tarasti writes: 'As a series of emotional states, modalities account for the way the listener unites a musical text with human values' [Tarasti 1994: 136]. According to Greimas [1966], the modalities are the most important units of the surface structure of narration. He distinguishes six basic modal categories that give form to narrative expressions: do (*faire*), be (*être*), want (*vouloir*), can (*pouvoir*), must (*devoir*), and know (*savoir*). Tarasti takes over the six basic modal categories from Greimas, also adding – for example in the case of the *Waldstein Sontata* – the additional category of *devenir* (becoming). These modalities are translated by Tarasti into the 'language of music', where be is: 'the state of rest, stability,

consonance'; do – 'the musical action, event, dynamism, dissonance'; will – 'the so-called kinetic energy of music, the tendency to move towards something, the analysis of musical direction, the volitive logics of music'; can – 'the power and efficiency of music; its technical resources, particularly as regards performance, the modality related to the virtuoso moment, with the level of performance difficulty' [Tarasti 1994: 39].

According to Susan Langer, musical forms bear a close logical resemblance to the forms of human feelings. Music is a 'presentational symbol' of psychic processes, and its tonal structures bear a close logical similarity to the forms of feeling [Langer 1953]. It seems that it is the modalities that help us capture some properties of music as a process full of fluctuations and undercurrent energy in multiple aspects, for example in its orientation towards something, its power and agency, its surrendering to conventions or avoiding them as much as possible. Here comes a question: who speaks, who is the subject of all these processes? When applying such commonly used terms as 'musical gesture' there is a hidden premise that there is *somebody* telling or showing a story. That leads us to the level of discourse.

2c. Discourse level

How does music tell a story? What is the narrative voice in music? As early as 1974 Edward Cone wrote about a 'persona'; many authors apply such terms as 'actants' or 'agents' [Cone 1974].

In literary narratives, there are two principal modes of representing events. In narratology, this has been reflected in the dichotomy: narrative *mimesis* – narrative *diegesis*, in other words, between the mimetic and diegetic narration. The mimetic mode is a direct representation, a presentation of events (as in drama) and the diegetic mode is indirect storytelling, relating events (as in epic). In literature works, characters usually speak in mimetic narration, whereas the narrator tells the story in the diegetic model.

The question is: does music 'tell a story' mimetically (in a way of drama) or diegetically (in a way of epic)? Does music present actions (or relate them) with some kind of narrative voice? Should these labels related to music be treated entirely literally, or rather more metaphorically? Differentiating between the two modes seems also applicable with reference to musical narratives.

Music is most frequently compared to drama. The narrative *mimesis* in music can be manifested through the creation of distinct musical themes with specific characteristics, which produce associations with the protagonists – actants. The themes are transformed in various ways as the piece goes on, whilst maintaining their integrality, the identity of the actants. A musical contrast, which juxtaposes for example two musical themes (as in the sonata form), introduces more actants on 'the stage', suggesting an idea of conflict or dialogue at the same time. The mimetic is also shown in music through many illustrative elements (see Example 1).

On the other hand, musical narratives also feature moments in which one hears a narrative 'voice' telling a story. This narrative *diegesis* is mainly manifested within the

Example 1. S. Prokofiev, *Romeo and Juliet,* ballet, number 34: *Mercutio's death*, bars 44–60, piano reduction. Mimetic narration of Mercutio's death. Based on: Prokofiev [1946].

narrative framework of the beginning and the end, where the archaising themes have a function of opening and closing the mythical world (see Example 2).

However, the diegetic narrative can also operate in whole pieces or their fragments, not necessarily being the 'framework' of the beginning and the end. For example, there is a moment in Schumann's C-major *Fantasy*, Op. 17 that carries a performance direction, *Im Legendenton* (in the tone of a legend), in which the theme appears in a slower tempo, in a chordal, quasi-choral texture, as if we were hearing a narrator beginning a story with 'once upon a time …' (see Example 3).

The diegetic narrative is therefore linked with what Tarasti calls 'the mythical', using various means to introduce the illusion of temporal distance [Tarasti 1979: 67–68]. The narrator's voice may also be heard in instrumental recitatives which interrupt the musical action to comment on it. This is, as Hatten would say, when the 'narrative agent' steps in [Hatten 2004: 226], or as Abbate gets it, when an 'unsung voice' appears [Abbate 1991].

Example 2. F. Mendelssohn-Bartholdy, *A Midsummer's Night Dream*, *Overture*, bars 1–8. Reproduced from: Mendelssohn-Bartholdy [1874–1882: 1].

Example 3. R. Schumann, *Fantasy* in C major, Op. 17, bars 129–137. Reproduced from: Schumann [1879: 7].

When it comes to considering music as mimetic or diegetic narrative, let us notice that the opera is certainly an interesting case. Interestingly, in the opera, it is often the music – and not the libretto – that takes over the role of the 'all-knowing narrator', commenting on events that take place on the stage, just as is the case in diegetic narrative. Authors such as Luca Zoppelli [1970, 1993] or Peter J. Rabinovitz [2004] have been working with this concept in analysing operas. Rabinovitz believes that the instrumental orchestral parts (accompanying the action presented on the stage with vocals) can manipulate the perspective taken by the listener [Rabinowitz 2004].

What is meant here is imposed focalisation, although Rabinowitz does not use the term himself. Focalisation makes the perspective that situations and events in the narrative are presented from the perceptual and conceptual positions. I believe the concept of focalisation from narrative theory still waits for an application in music.

The concept of 'degrees of narrativity' was introduced to literary theory by Gerald Prince [1982: 145] and adapted to the theory of music by Vera Micznik [2001]. According to it, narrativity can be perceived as a broad spectrum, from which a piece of music can draw more or less, not exclusively as a quality that the musical work may (or may not) have, as the either-or principle claims. Micznik believes that the more narrative perspectives and worlds are shown in a piece of music, the higher degree of narrativity it represents. Hatten speaks of 'shifts in narrative discourse' which enhance the level of narrativity [Hatten 1991]. These shifts can include changing from mimetic to diegetic, from narrative agent to actant, but also, e.g. in opera, from intradiegetic (when the narrator addresses another character inside the text) – to extradiegietic (when a sender addresses the public directly). An example of the latter can be found in Pascal Dusapin's opera *Roméo et Juliette*, where a character associated also with a narrator stops the musical discourse, and shouts: 'Stop stop! I know the end of the story!'.

3.

Narratology has already settled in music analysis, but is still developing. Does the narratological perspective cast a new light on the work of music in terms of interpretation? The answer can be affirmative although not without numerous restrictions. Paradoxically, the narratological viewpoint highlights both the universality and specificity of various

phenomena of musical works written in different genres and media. The shared properties of various narratives would confirm the basic thesis repeated by narratologists since the time of the 'narratological turn' that narrative is a primary mental act, a way of thinking shifted from life to art, and to all other human artefacts. The transdisciplinary character of narratology allows us to look at musical works in a broader context. Yet, the line between the widening and narrowing the interpretative context is in this case very thin. It is quite easy to fall into the trap of carelessly trying to fit in with certain s c h e m e s.

Narratology is still facing the problem of a huge incoherence of concepts, definitions and applied tools. Throughout my journey with musical narratology I have met (and tried) many concepts, and some of them rather tend to obscure the problem instead of clarifying the matter. We must be aware that many narratological and semiotic tools were created specifically for linguistic approach, and do not always seem to be coherent with musical works.

But it can be argued in the broadest sense that when one is faced with the choice of methods and tools adequate to a composition, the narratological perspective can be applied in the analysis of musical works as an alternative to other methodological perspectives or as a form of complementary analysis. It can be very useful for performers, because their interpreting attitude can hide or highlight the narrative potential of a composition. Some narratological tools – not much investigated by music theorists – can still prove inspiring for analysis, such as the concept of focalisation. It has been emphasised by many authors that narrative music reached the greatest popularity in compositions of *Hochklassik* and Romanticism, with tonal syntax and easily identifiable themes-actants, preserving their identity through all the transformations. Most narratological analyses thus focus on the music written in the late 18th and 19th century, but the very recent music of the 20th and 21st century can also be viewed through the prism of narratological analysis. As Michael Klein observes, musical compositions since 1900 can be recognised as either narrative, non-narrative, neo-narrative, or anti-narrative ones [Klein, Reyland (eds) 2013: 4–6]. The broadening of the spectrum and the play with narrative conventions invite the use of narratological tools, and it is very probable that in the nearest future we will be able to acknowledge more narralogical analyses of contemporary music. Perhaps our discipline is still waiting for a monograph including a history and classification of musical narratives, and the didactic methods need to be shifted, so that musical works can be perceived not only as archaic 'musical forms' but also as musical narratives. To quote Vera Micznik [2001: 248]: 'Studying the narrative implications of music is important not only for reception, but also, and especially, for providing another tool to untangle the broader implications of our understanding of music in general.'

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Narratology in Music Analysis: Reconnaissance, Perspectives

Summary

The expansion of the category of narration after the so-called narrative turn and the spread of some methodological tools from theory of literature to many other fields, including theory of music, had led to the situation in which narratology as an inter- and transdisciplinary research discipline was established. Although musical narratology started to emerge as early as in the 1980s, it is still in the phase of dynamic development, and an attempt at its characterisation indicates great diversification. Scholars search for universal features of musical narratives, patterns and narrative archetypes, reveal paradigmatic relations on which specific narratives are based, compare musical and literary discourses, etc. Of particular influence in musical narratology is Greimas' theory – mainly the elementary unit of meaning, that is a binary opposition represented in a semiotic square. Another inspiring idea is the concept of function proposed by Propp. Apart from the use of methodological tools of literary theoretical narratology in analysis, also the development of forms in music history started to be perceived in terms of narrative, both at the macro- and at the micro-level. Any interpretation that takes into account musical meaning or development in time is often called 'narratological'. The paper is an attempt at a general critical and problem overview of the main narratology standpoints and tools in contemporary musical analysis.

3

Analysis in the Study of Style and Composer's Technique

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Johann Sebastian Bach's *Dritter Theil der Clavier Übung* in the Light of Johann Krieger's *Anmuthige Clavier-Ubung*[1]

Dritter Theil der Clavier Übung by Johann Sebastian Bach is a series of organ works published by the composer in the year 1739 [Bach 1739]. The title refers, on the one hand, to the wider project that Bach started in 1726 when he published his *Partita in B-flat major* BWV 825 with the title *Clavier Ubung*, and on the other – to the tradition of publishing 'keyboard exercises', as we could translate the German term *Clavier Übung*.[2] In modern musicological literature, there is a generally accepted hypothesis that this term was hatched by Johann Kuhnau [Wolff 1991a: 190] – Bach's predecessor in the position of Cantor in the St Thomas Church in Leipzig – who published *Neuer Clavier Ubung Erster Theil* [Kuhnau 1689] and *Neuer Clavier Übung Anderer Theil* [Kuhnau 1692]. These collections are considered to be the beginning of the genre, but it is worth noting that their titles clearly indicate that they are new exercises, which implies the potential presence of earlier collections of this type. Since new *Übungen* are being introduced, it can be assumed that similar collections of this type existed earlier – otherwise there would be no need to highlight the newness of the publications presented. Max Seiffert speculated that it was possible that the early version of Johann Krieger's *Anmuthige Clavier-Ubung* was a point of reference for the title of Kuhnau's collection [Seiffert 1917: L]. Well, Krieger published the aforementioned cycle at the end of the 17th century, but the exact time of its creation is not obvious. *The New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart* give the year 1698 as

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2| The spelling of this term in old editions, to which I refer, is very varied. Sometimes there is a hyphen between the words, but not always, an umlaut often appears, however, sometimes diacritical signs are omitted. Therefore, in this article, there will be different versions of the term *Clavier Übung*.

the publication date (Harold E. Samuel states that the cycle was written around the year 1680, but only published in the year 1698 [Samuel 2001: 912], whereas Torsten Fuchs only indicates the year 1698 [Fuchs, 1994: 722–723]), however, on the title page of the first edition, we find a clear statement indicating the year 1699: 'Anno M DC XCVIIII' (Krieger 1699, see Illustration 1). The misunderstanding arose from the fact that – as Siegbert Rampe argues – at the beginning of the 20th century it was believed that there were two editions – from the years 1698 and 1699, meanwhile the print appeared in the year 1699, and only the preface was completed earlier [Rampe 2013: XXXII]. The issue of the origins of *Anmuthige Clavier-Ubung* is additionally problematised by the relation about the missing source – Seiffert reports that a significant part of Krieger's cycle had to be ready at least in 1680, because Johann Nikolaus Forkel possessed a document containing several compositions from *Anmuthige Clavier-Ubung* with the note 'Johann Krieger 1680' [Seiffert 1917: L]. This document was lost during the Second World War (previously in the Bibliothek der Hochschule für Musikerziehung und Kirchenmusik in Berlin, Ms. H. 5753), nevertheless, we have some idea about it, because Seiffert used it during the preparation of his edition and took into account the changes in the critical commentary. In the light of this document, it seems possible that Kuhnau was not the first composer to use the term *Clavier Übung*. This assumption seems to be confirmed by the biographies of both musicians. According to Johann Mattheson, at the end of 1680 Kuhnau came to Zittau to study at the gymnasium there – the Johanneum [Mattheson

Anmuthige
Clavier-Ubung/
beſtehend
in unterſchiedlichen Ricercarien, Præludien, Fugen, einer Ciacona
und einer auf das Pedal gerichteten Toccata;
Allen Liebhabern deß Claviers wolmeinend mitgetheilet
von
Johann Krieger/ Organiſten und Chori Muſici
Directore in Zittau.

Nürnberg/
In Verlegung Wolffgang Moritz Endters/ ANNO M DC XCVIIII.

Illustration 1. J. Krieger, *Anmuthige Clavier-Ubung*, title page. Reproduced from: Krieger [1699].

1740: 153–158]. After the death of Moritz Edelmann (organist at the Johanniskirche, December 1680) and Erhard Titius (Cantor at the Johanneum, May 1681), Kuhnau fulfilled both of these functions until the spring of 1682, when the office was taken over by none other than Johann Krieger [Buelow 2001: 7–11]. It is therefore possible that Kuhnau was acquainted with at least some compositions from *Anmuthige Clavier-Ubung*, found in the manuscript described above, or at the very least he was aware of their existence. This situation would explain the appearance of the adjective 'neu' (new) on the title pages of the Kuhnau's editions from 1689 and 1692, but in the absence of hard evidence, this must remain only a hypothesis.

Example 1. J.S. Bach, *Fuga à 5 con pedale pro Organo pleno*, bars 1–7. Reproduced from: Bach [1739: 71].

However it was in reality, analysis of *Anmuthige Clavier-Ubung* throws a very interesting light on *Dritter Theil der Clavier Übung* by Johann Sebastian Bach, especially on *Fuga à 5 con pedale pro Organo pleno* (or the *Fugue in E-flat major* BWV 552/2). This composition consists of three clearly separated sections related to three themes (in the margin it may be mentioned that this was the cause for the appearance of many theories linking BWV 552/2 with the idea of the Holy Trinity [Clement 1999: 27–34]). From our point of view, the first of these is the most interesting (see Example 1).

The main theme consists of a succession of pitches with the following layout: falling minor third – ascending perfect fourth – descending major second – ascending perfect fourth – descending minor second – ascending minor second, while the remaining part is filled with stepwise movement interrupted by a few jumps. Heinz Lohmann noticed that the structure of the first part of the theme is reminiscent of many different works, including *Ricercar del Sesto Tuono* by Bertoldo Sperindio (from the collection *Toccate, Ricercari et Canzoni francese*, Venice 1591), Giovanni de Macque's *Canzon a la francese* and *St Anne's Hymn* by William Croft (hence BWV 552/2 is known in the Anglo-Saxon world as 'St Anne's Fugue') [Lohmann n.d.: XII–XIII]. As a result, some researchers – for example Andreas Jacob [Jacob 1997: 175] and Albert Clement [Clement 1999: 37] – remain of the position that the similarity between the shape of the melodic contour of the *soggetto* in the first section of BWV 552/2 and other compositions does not necessarily mean direct inspiration, rather the use of a solution that 'hangs in the air' – to use Jacob's term. Gregory Butler is of the opposite view, as, in the theme that interests us, he perceives fugues in the line Buxtehude – Hurlebusch – Bach [Butler 1983a: 204–217, Butler 1990: 3–20]. The researcher refers to a known anecdote about the visit that Conrad Friedrich Hurlebusch had with the Cantor of St Thomas. According to Butler [Butler 1983a: 205], the composer from Brunswick played for

Bach *Minuetta con Variazioni* from the collection *Composizioni musicali per il cembalo* [Hurlebusch *c.* 1735, 1912]. Butler argues that this means Bach must have known the *Composizioni musicali* (see also Beißwenger 1992: 360–361) and points to the analogies between this set and the *Dritter Theil der Clavier Übung*. The most important of them – according to the scholar – is borrowing the theme for BWV 552/2. Well, one of Hurlebusch's fugues is based on the theme presented in Example 2.

Example 2. C.F. Hurlebusch, *Fuga*, bars 1–7. Reproduced from: Hurlebusch [1912: 78].

Indeed, this theme is similar to the *soggetto* from the first section of BWV 552/2, although the metre, tonality, rhythmic values, and also the exact shape of the melodic line of the themes are different. Butler reminds us that the above group of notes is similar to the theme of Dietrich Buxtehude's *Fugue in E major* (from *Praeludium in E major* BuxWV 141) and formulates the supposition that the work by the organist from Lübeck was the prototype for Hurlebusch, which provided the thematic material for the first section of the fugue that closes Bach's *Clavier Übung III* [Butler 1983a: 209]. Butler also states that the theme is similar to *Preludio con Fuga ex A* by Johann Gottfried Walther, who borrowed it from the cantata *Gelobet sei der Herr, denn er hat erhöret* by Johann Krieger, or more precisely from the choir *Hilf deinem Volk und segne dein Erbe* (see Example 3; the cited works by Buxtehude, Walther and Krieger were previously mentioned in the context of the subject of BWV 552/2 amongst others by Lohmann [Lohmann n.d.: XII–XIII]).

Butler's arguments are interesting, but they do not allow us to accept the hypothesis about borrowing the theme from Hurlebusch without reservations, as the old principle of *comparatio non est ratio* tells us, comparison is not yet proof. The intervalic structures of the themes agree, but the multiplicity of similar arrangements in the musical tradition, particularly their presence in the circle of Johann Sebastian Bach himself, suggests that the fugue from *Composizioni musicali* could have been a model for the Leipzig Cantor, but it did not need to be. Peter Williams points out that Hurlebusch's work is a typical and thoroughly conventional composition, just like many written in the 1730s, while *Fuga à 5 con pedale pro Organo pleno*, especially the first section discussed here, clearly draws from the *stile antico*, it is thus difficult to agree about the textual analogies between the two works suggested by Butler. Williams, however, states: 'Yet there has to remain the possibility that Bach was responding to Hurlebusch and intending to blind players by science' [Williams 2008: 139].

Deliberations concerning the subject of the first section of the *Fugue in E-flat major* BWV 552/2 should end in this inconclusive way if there are no new arguments brought by analysis of Johann Krieger's *Anmuthige Clavier-Ubung*. To date, this cycle has not

Example 3. J. Krieger, *Hilf deinem Volk und segne dein Erbe* from the cantata *Gelobet sei der Herr, denn er hat erhöret*, bars 211–216. Reproduced from: Krieger [1905: 160].

been studied in detail in the context of *Dritter Theil der Clavier Übung*, and is only mentioned as one of several collections of this type before Bach [Clement 1999: 6]. Meanwhile, on page 14 of the first edition we find *Ricercar*, beginning in the manner shown in Example 4.

Example 4. J. Krieger, *Ricercar*, bars 1–7. Reproduced from: Krieger [1699: 14].

The first four notes of this composition are identical to the beginning of BWV 552/2 – the absolute pitches and their rhythmic values agree. But again – *comparatio non est ratio*! A similar theme can be found in many other composers, and the fact that here its beginning is identical to the main theme of BWV 552/2 is not yet proof that Bach drew on Krieger's composition. Much more important seems to be the context in which we find these notes.

Krieger was known in the first half of the 17th century for his exceptional contrapuntal skills. Händel took a copy of *Anmuthige Clavier-Ubung* to the British Isles and

he was to have said that the author of the collection was one of the best composers of organ music in Germany (at least this is what is indicated by the note written in Bernard Granville's hand, the person to whom Händel gave his copy of *Anmuthige Clavier-Ubung* [Hill 1985: 169, Samuel 2001: 912], and in turn Mattheson in the *Critica Musica* emphasised Krieger's mastery in writing double fugues: 'I do not know anyone amongst the great masters of the past who in this [double fugue] surpass Johann Krieger, the Kapellmeister at Zittau' [Mattheson 1722: 326].

In the treatise *Der vollkommene Capellmeister* the theoretician from Hamburg links the double fugue not only with Krieger, but also with Bach, and additionally gives the Leipzig Cantor a contrapuntal challenge:

> In the field of double fugues with three themes, nothing, as far as I know, appeared in print apart from my work under the title *Die wolklingenden Fingersprache* […]. I would eagerly see something like this published by the famous Mr Bach of Leipzig, who is a great master of fugue [Mattheson 2012: 591].

Gregory Butler comments that even though *Der vollkommene Capellmeister* was released in the year 1739 in Hamburg, the manuscript was already in the Leipzig printing house many months earlier [Butler 1983b: 293–305]. Lorenz Mizler knew about it and wrote in 1738 about the planned publication. It is therefore not inconceivable that Bach could – via Mizler – already know about Mattheson's book. Even if this was not the case, the treatise left the printing house in the spring of 1739, so – Butler states – it is possible that the *Fugue in E-flat major* BWV 552/2, which appeared in print in autumn 1739 as the last installment of *Dritter Theil der Clavier Übung*, was the Leipzig Cantor's response [Butler 1983b: 296]. Although this hypothesis is extremely tempting – contrary to what Butler claims – BWV 552/2 does not meet the requirements of a double fugue with three themes according to the criteria presented in Mattheson's treatise [Jacob 1997: 180–181]. Well, for the Hamburger, this term means that all themes must appear together: '[…] first each theme is led separately and then they are all combined together' [Mattheson 2012: 592].

Mattheson emphasises that the core of the double fugue with three themes is the use of a variety of *soggetti*, thanks to which, when they sound together, they can be easily recognised in the contrapuntal material; meanwhile in Bach there are three very different themes, but only the first of these is connected to the others, in no place do all three appear (this problem has been repeatedly commented upon by various authors, e.g. Peter Williams [Williams 2008: 137–140]). Therefore, if the *Fugue in E-flat major* BWV 552/2 was supposed to be an answer to Mattheson's treatise, then it would expose the Leipzig Cantor to the accusation that *Doppelfuge mit dreien Subjecten* goes beyond his abilities, and we know from other sources that this is not true (for example BWV 883/2 and BWV 1080). Nevertheless, the link between Krieger and Bach's late contrapuntal style seems very interesting. Mattheson refers to the Kapellmeister from Zittau not only on the occasion of the triple fugue, but also for the extremely rare quadruple fugue (in *Anmuthige Clavier-Ubung* we find a mini-series of four fugues on four different themes, followed by a quadruple fugue using all the previous *soggetti*), so it is

not impossible that *Die Kunst der Fuge* BWV 1080 was to be an answer to Mattheson and evidence that the Leipzig Cantor indeed is an unmatched master of the fugue and can perfectly cope with the forms described on the example of Krieger [Butler 1983b: 304–305]. Siegbert Rampe [2013: XXX] also states that Bach's early attempts at multi-thematic compositions (for example BWV 917, BWV 582) could have been – directly or indirectly – inspired by Krieger. It is impossible to say whether this was indeed the case, but there are many indications that Krieger was known in Germany in the first half of the 18th century as a composer associated with multi-thematic fugues, and thus at the level of the forms used, *Anmuthige Clavier-Ubung* is a very possible reference point for the fugue from Bach's *Dritter Theil der Clavier Übung*.

The reference to the work of Johann Krieger, analysed in this article, has another very important dimension, namely the connection with the tradition of Palestrina's style. This style is derived, as is well known, from Renaissance vocal music, but also applies to 17th- and 18th-century instrumental compositions, which are not so much an embodiment of Renaissance polyphony as rather – many decades later – its imitation [Wolff 1991b: 87]. In this sense, placing free forms (toccata, canzona) and strict form (ricercar, verset) into opposition, as we find in *Fiori musicali* (1635) by Girolamo Frescobaldi, is an indicator of a new manner of functioning of the Palestrina style, which makes us look at *stile antico* as a Palestrina style reformulated through a dialectical relationship with *stile moderno*. This distinction is important from our point of view, because we find it not only in Frescobaldi (it is known that Bach made a hand-written copy of *Fiori musicali*), but also in Krieger's *Anmuthige Clavier-Ubung* and in Bach's *Dritter Theil der Clavier Übung*.

In Krieger's cycle, ricercars are alongside figurated preludes, and also – which is interesting – with fugues, which rather forces us to ask about the difference between these concepts. Johann Gottfried Walther in his *Musicalisches Lexicon* points to the Italian sources of the ricercar and says that the term may have a meaning as a verb (which would then signify searching and diligent work, characteristics so necessary for good counterpoint) and as a noun. In this second function it occurs in Krieger (*Anmuthige Clavier-Ubung*) and Praetorius (*Syntagma Musicum*), for whom a ricercar is a kind of refined fugue – 'künstliche Fuga' [Walther 1732: 525–526]. It seems, however, that the very criterion of 'sophistication' in the case in question is insufficient, because in the work of the Zittau Kapellmeister, we find, among others, the aforementioned series of fugues on four themes and a quadruple fugue, using all of them at the same time. This solution is extremely sophisticated, but nevertheless Krieger uses the term 'fugue' here. The criteria for refinement are therefore not conclusive, while the clear difference is noticeable in the style of ricercars and fugues from *Anmuthige Clavier-Ubung*. The first of them refers to the Italian ricercars as well as *stile antico*, the second, on the other hand, makes abundant use of typical instrumental figurations and definitely falls within the area of *stile moderno*. The ricercar in Krieger's cycle (see Example 5) is not only a complicated fugue, but above all a work that refers to the old style as practised by Frescobaldi. Of course, both qualities combine with each other, nevertheless, the above distinction is important from the perspective of deliberations about the first section of the *Fugue*

in E-flat major BWV 552/2, because it is – as counted by Christoph Wolff – one of just nine examples of *stile antico* in the whole of Bach's *oeuvre*. Wolff excludes from this group compositions such as *Es ist der alte Bund* from the cantata *Actus tragicus* BWV 106 and the sixteen-voice ricercar from *Musikalisches Opfer* BWV 1079, because these works do not represent a model implementation of *stile antico* – although they maintain a texture referring to the Palestrina style, they also contain newer elements. This is, after all, a difference of degree, not of essence. Wolff, therefore, only considers the following as works in *stile antico*: three fragments from the *Mass in B minor* BWV 232 (*Kyrie II*; *Credo in unum Deum*; *Confiteor unum baptisma*), five compositions from *Dritter Theil der Clavier Übung* (*Kyrie, Gott Vater in Ewigkeit* BWV 669; *Christe, aller Welt Trost* BWV 670; *Kyrie, Gott heiliger Geist* BWV 671; *Aus tiefer Not schrei ich zu dir* BWV 686; first section of *Fuga à 5 con pedale pro Organo pleno* BWV 552/2) and *Fugue in E major* BWV 878/2 from the first part of *Das Wohltemperierte Klavier* [Wolff 1991b: 92–93]. From these nine compositions, five come from *Dritter Theil der Clavier Übung*, which makes us consider this collection as unique in the context of the entire output of the Leipzig Cantor and the idea of reaching to the old polyphonic tradition and the simultaneous use of much newer tendencies, to mention just the *Praeludium pro Organo pleno* BWV 552/1 with elements of the French overture and the Italian concerto.

So the very fact that in one of several collections of *Clavier Übung* type which appeared before Bach's cycle we find an extensive collection linking *stile antico* and *stile moderno* would be enough to include Krieger's *Anmuthige Clavier-Ubung* amongst potential models for, on the one hand, Bach's whole collection, and on the other – in

Example 5. J. Krieger, *Ricercar*, bars 1–48. Reproduced from: Krieger [1699: 14–16].

particular – *Fugue in E-flat major* BWV 552/2, which in an obvious way combines the old polyphonic style (first section) with the newer figurated style (second and third sections). Krieger's ricercars should be recognised as a potential reference point for Bach, even if none of them contained thematic material showing great similarity to BWV 552/2. The existence of this fact makes it possible, I think, to formulate the hypothesis that the discussed work from *Anmuthige Clavier-Ubung* could have been the inventive model for the first section of Johann Sebastian Bach's *Fugue in E-flat major* BWV 552/2.

Translated by Lindsay Davidson

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Johann Sebastian Bach's *Dritter Theil der Clavier Übung* in the Light of Johann Krieger's *Anmuthige Clavier-Ubung*

Summary

Johann Krieger's collection entitled *Anmuthige Clavier-Ubung* (published in Nuremberg in 1699) has not yet been studied in detail in relation to the music of Johann Sebastian Bach. However, there is ample evidence to suggest that *Anmuthige Clavier-Ubung* was an important reference point to Bach's *Clavier Übung III* (Leipzig 1739). The two works (1) include stile antico and stile moderno keyboard music in one volume, and (2) the theme of the first part of the *Fugue in E-flat major* (BWV 552/2) seems to originate from Krieger's *Anmuthige Clavier-Ubung*.

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The Symphonies of Ahmed Adnan Saygun – A Reconnaissance

The significance and development of the symphony genre in the work of composers from both halves of the 20th century is undoubtedly an interesting topic from the perspective of musical analysis. During the first half of the 20th century Germany and Austria, cradles of this genre and the seedbed of remarkable symphonists, almost entirely abandoned the traditions they had helped to build. Meanwhile, France and the United /Kingdom preserved the heritage of the symphony genre as a result of a kind of stylistic inertia. Switzerland, the USA, and especially the USSR turned out to be the places in which the genre thrived [Finscher 2001: 147]. In the USA this was the result of a conservative counter-revolution in the 1930s, a reaction to a wave of avant-garde music in the previous decade. In the Soviet Union, the symphony was going through its renaissance and, in accordance with the country's socialist-realist aesthetics, it became a central vehicle of the revolutionary impetus and political indoctrination, being considered – next to the panegyric cantata – the best music for the masses. Although the ideological objectives in both countries could not be further apart, stylistically the symphonies often converged, resulting in confusingly similar sound effects [Finscher 2001: 147]. Last but not least, countries where the symphonic tradition had just begun entered the stage – among them were Mexico, Argentina and Turkey.

The development of this genre in the second half of the century was not less diverse. This was determined not by the effects of World War II, but the presence of new approaches, such as the twelve-tone technique, serialism, postserialism, and postmodernism. The spirit of summer courses of new music in Darmstadt put the seal on the fall of the symphony in German-speaking countries, France and Italy. But symphonic traditions were renewed with high energy and on a surprisingly large scale in Scandinavia, Finland and the United Kingdom. Symphonic works with the ideological stigma of the USSR spread over the entire area of communist influences, but from the 1960s they more and more frequently bore individual 'deviations' and some ties to the West [Finscher 2001: 148].

One of the prominent 20th-century Turkish composers who was accompanied by the symphony genre throughout almost his entire artistic journey was Ahmed Adnan Saygun (1907–1991). The obituary in *The Times*, published in 1991 after the composer's death, states that he was 'the grand old man of Turkish music, who was to his country what Jean Sibelius is to Finland, what Manuel de Falla is to Spain and what Béla Bartók is to Hungary' [*The Times* 1991: 12]. Born in İzmir in the Ottoman Empire and educated in Paris under Vincent d'Indy at Schola Cantorum in the years 1928–1931, he came back to Turkey to become a devoted supporter of the country's key reforms that were introduced by the man who abolished the sultanate, Mustafa Kemal Pasha (called the 'Father of the Turks' – Atatürk). It was a time when Turkey was pursuing secular, pro-Western politics, and this was also noticeable in the country's culture. In the area of musical reforms, this approach was interpreted as opening oneself to European composition techniques and their implantation onto authentic Turkish folk melodies. The reinterpretation of Western musical thought was one of the idiomatic features of the compositional style of Saygun and his generation. It is worth mentioning that folklore played a specific role in Saygun's life, as the composer was also an active ethnomusicologist. Not only did he publish his research in international scientific journals, he also used his ethnomusicological experiences in his compositions, including the symphonies. Among his companions in his fieldwork was the outstanding Hungarian composer Béla Bartók, who travelled with Saygun to Anatolia in 1936 [Aracı 2001: 21].

On the eighth anniversary of the opening of the Halkevi theatre in Ankara, on 19 February 1939, a festival of Turkish contemporary music was organised, called Modern Türk Müziği Festivali. During the festival, the works of five peers, composers of the young generation, were performed for the first time. The composers were: Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar, Necil Kazım Akses, and Ahmed Adnan Saygun. After the concert, the composers gained a place in the history of Turkish music under the name of the Turkish Five (Türk Beşleri), a nickname that was an obvious reference to the Russian Five or the French Les Six [Aracı 2001: 55]. From that moment, the works of Saygun, which had been absent from Turkish concert venues for several years, returned to the stage.

The first spectacular success of Saygun – spreading far beyond Turkish borders – came in 1946 with the Ankara premiere of his oratorio *Yunus Emre*, a collection of musical interpretations of poems by the titular 13th-century writer and mystic. Today the oratorio has been translated into five languages and performed at many venues, from Paris to New York. One of those who interpreted the work was Leopold Stokowski, and Saygun was noticed by the Serge Koussevitzky Music Foundation, among others, as an artist that nurtured musical heritage and cared about its presence in the future [Tanju 1991: 86].

The composer's artistic output includes, as well as a significant number of chamber and choral works, five operas, five concertos (one each for violin, viola and cello, plus two piano concertos), three string quartets, and five symphonies.

Symphonies

Apart from the early symphony, composed when Saygun was just 20 years old and which he later withdrew from his list of works, the composer did not work on this genre until 1953. This early symphony was thus composed before the time of his studies at Schola Cantorum, so his ability to work with the composition rules of the genre most probably stem from two sources: the regular piano duo classes that Saygun took in İzmir (during which he played symphonies by Mozart, Haydn and Beethoven with his professor) and the analysis of the music theory books that he translated. As a teenager he most probably heard only one gramophone recording of a symphony – *Symphony No. 8 in B minor* by Franz Schubert [Gülper 1991: 4]. The above contributed to the fact that the aforementioned early composition shows late Classical style, in its form as well as its harmony and instrumentation. A formal analysis of the composition shows that the first movement, *Allegro*, has a sonata form, preceded by a slow introduction, *Adagio*. The second movement, specified by the composer as *Adagio molto espressivo*, has a ternary structure, and the last one, *Allegro con brio*, is in the form of a rondo. The composition lacks the usual minuet and trio movement, which was either lost or never composed.

The aforementioned withdrawn *Symphony in D major* follows a traditional functional harmonic structure, with typical dominant-tonic tensions. In its instrumentation, it does not differ from the late Classical works. It is composed for the standard string quintet, doubled woodwind and brass instruments (with the exception of three trombones) and timpani. Summing up, it should be said that the Turkish composer's earliest symphonic attempt showed that he knew and understood the architectural and stylistic rules applied in the Classical symphony and born in Western musical culture.

As mentioned above, Saygun did not compose another symphony until the age of 46. This was followed by four more, and together they became an important feature of his artistic work. The composer had also planned to compose a large symphony with choir, using text based on verses by the poet, philosopher and prominent Islamic theologian Mevlânâ Celâleddin-i Rûmî. Death halted the composer's work on this piece, and without any sketches of the composition it never left the concept phase. At this point it is worth attempting an answer to the question of why Saygun waited almost thirty years to return to the genre he took up in his youth. Most of his compositions that use an orchestra, created after his return from Paris until the early 1950s, are programme music. These include *Eski Üslupta Kantat* [Cantata in old style], the aforementioned oratorio *Yunus Emre*, and the operas *Özsoy* [Original lineage], *Taşbebek* [The stone doll] and *Kerem*. Two of the operas, *Özsoy* and *Taşbebek*, were composed on the personal commission of Atatürk, who provided Saygun with guidelines for the topics of the works. The cantata is a collection of poems depicting the transformation of the country into a modern republic, and *Kerem* and *Yunus Emre* are the results of the composer's interest in Sufism. The early years of the republic

were a time to formulate important declarations on aesthetics. In architecture these were expressed in monumental structures; in painting in the use of heroic themes; and in music, according to Saygun, the adopted cultural objectives could only be implemented through words, which were incorporated into the musical work as an integral element. Saygun's stance was the same as the opinion of the Father of the Turks; if Mustafa Kemal had thought differently, it is possible that he would have encouraged composers to write symphonies and other purely orchestral works. On the one hand then, Saygun's involvement in composing the aforementioned types of works prevented him from creating symphonies. On the other hand, the delay was also partly the result of his drawn-out work on *Kerem*, which took the composer seven years to finish, and which was then considered to be the first national Turkish opera [Aracı 2001: 200].

The circumstances of the creation and dedications

The five symphonies by Saygun were composed respectively in 1953, 1957, 1960, 1974 and 1984. Three of them the composer created upon specific commissions. It could be concluded that a direct reason for using this genre after many years was the commission Saygun received from Franz Litschauer, the conductor of Wiener Tonkünstlerverein, who was preparing his musicians for a tour in the Middle East, including concerts in Turkey. Although the tour never took place, the commission was not cancelled. Saygun even met Litschauer in person in Vienna in June 1953, to discuss the details of the composition, *Symphony No. 1*, Op. 29. *Symphony No. 3*, Op. 39 was commissioned by the Serge Koussevitzky Music Foundation in the USA, and *Symphony No. 4*, Op. 53 was commissioned by Gotthold Lessing. Most of the symphonic works, except for *Symphony No. 5*, Op. 70, have also their dedicatees. And so *Symphony No. 1* was dedicated to Litschauer, *Symphony No. 2*, Op. 30 to the composer's father, who died while the piece was being composed, the next symphony was dedicated to the Koussevitzkys, and *Symphony No. 4* to Lessing.

The pre-composing stage of Saygun's work is also an interesting study topic, and an integral element of the creative process he applied while composing. Saygun created his symphonic works at a very fast pace. He was known for letting the ideas sprout in his head for a long period of time, so that the compositions would develop beyond just an initial shape. The stage of putting his thoughts on paper was a purely technical task for him – one that he performed using his memory only, without any sketches. The exception was his last symphonic work. He intended to complete *Symphony No. 5*, Op. 70 in a short amount of time – less than a year. But he was composing it on paper over a very long period, as many as four years. This was due, among other reasons, to his health problems, which left Saygun feeling powerless and stuck in the artistic process. But in the end, after *Symphony No. 5*, he created seven more compositions, including *Piano Concerto No. 2* and *Variations for Orchestra*.

Formal structure

While modelling the architectonics of the symphony, as a starting point Saygun adopted the structural rules of the genre. His works solidify, apply and modify traditional formal patterns; the composer does not use an individual architectural order. The symphonies are thus founded on a selection of rules based on a contrastive multi-movement form (all symphonies consist of four movements) and thematic approach, i.e. emphasising melic structures that function as themes. Saygun's preference for themes based on melic units, which are the foundations of a composition's development, is visible in almost all his symphonic works. However, in the analysed symphonies, we can also see the integration of the sonata form taking place through a rhythmical *ostinato*, which accounts for the internal logic and cohesiveness of the compositions (see Example 1).

The first movements of the analysed symphonies all have a sonata form structure, the second movements exhibit features of a ternary form, the third movements have dance-like characters, and in the fourth movements Saygun usually uses a rondo form or a theme with variations.[1]

The sound material and its organisation

To express his individual style, Saygun selected the rules of tonality, in broad terms, that fit him best. He used elements of the traditional major-minor tonality: conventional triads, chords leaning towards dominant and tonic, and tonal centralisation as a 'central gravitational point' [Tomaszewski 1988: 103], while at the same time keeping a free tonal organisation. The aforementioned tonal centralisation is achieved by using, among other techniques, an *ostinato* and a pedal point. This is applied, for example, in *Symphony No. 1*, the key pitch of which becomes *D*, used as a sort of frame for the first movement (see Example 2) and as a structural element in the melody of the initial bars in the final part.

The symphonic works of Saygun also feature characteristic polytonality, which is used for colouring, and chords built up to clash with standard triads. It is also typical for his symphonies to be rooted in tradition, referencing lasting values. This is visible in his preference for the counterpoint technique, and as a result: the usage of a large group of instruments according to counterpoint rules. The first movements in particular display many polyphonic fragments, and sections that prove the composer's propensity for imitation (see Example 3).

1| The order of successive movements in the symphonies: *Symphony No. 1*, Op. 29: *Allegro*, *Adagio*, *Allegretto*, *Allegro assai*; *Symphony No. 2*, Op. 30: *Allegro vivo*, *Calmo*, *Moderato*, *Allegro*; *Symphony No. 3*, Op. 39: *Lento–Allegro*, *Sostenuto*, *Scherzo–Vivo*, *Con moto*; *Symphony No. 4*, Op. 52: *Deciso*, *Animato*, *Poco largo*, *Con anima e molto deciso*; *Symphony No. 5*, Op. 70: *Moderato*, *Vivo*, *Tranquillo*, *Allegro*.

Example 1. A. Adnan Saygun, *Symphony No. 4*, Op. 53, second movement, bars 116–119. Reproduced from: Saygun [1987b: 63].

Example 2. A. Adnan Saygun, *Symphony No. 1*, Op. 29, first movement, bars 1–10. Reproduced from: Saygun [1967: 3].

Instrumentation

The form of Saygun's *Symphony No. 1* is a result of the requirements of the commission. Litschauer had only a small ensemble at his disposal, with double woodwinds (but only one flute), two horns and strings, without timpani. As a result, this is the instrument set for which Saygun wrote his first symphony. In comparison with *Symphony No. 1*, the second symphonic work is composed for a significantly larger orchestra, with particular expansion in the percussion section. This composition uses a double set of woodwinds, four horns,

Example 3. A. Adnan Saygun, *Symphony No. 2*, Op. 30, first movement, bars 267–275. Reproduced from: Saygun [1971: 51].

three trumpets and three trombones, and the percussion includes timpani, two snare drums, bass drum, cymbals, a slit drum, a tom-tom drum, a triangle, a tambourine, a wood block, sleigh bells, a celesta, and a xylophone. From this second symphony onwards, interesting colouring effects achieved with a rich percussive instrumentation became, in the middle and later period of Saygun's artistic work, the *differentia specifica* of his music language. *Symphony No. 3* was composed for a large symphony orchestra, with an expanded percussion section, including a goblet drum – a chalice drum used mainly in music of the Middle East. *Symphonies No. 4* and *No. 5* were also composed for a large symphony orchestra, but the composer used instruments he had not previously included in his symphonies, such as English horn, bass clarinet, contrabassoon, tuba, harp, and grand piano (*Symphony No. 5*).

Expressiveness and highlighting national identity

The expressiveness of all Saygun's symphonies lies in the clash of differences. On the one hand, the compositions are rooted in European tradition (formal structure, symphony genre, counterpoint technique, predilection for *ostinato* structures), and on the other they emphasise national identity with their elements of Turkish folklore. The composer makes reference to the improvised performance of shepherds on a traditional Anatolian instrument called the *zurna*, and a singing technique known as *uzun hava*, which is quite melancholic in nature (see Example 4). He uses native Turkish instruments and an *aksak*[2] rhythmic system, employing all its combinations based on 2+3 patterns. An example of an accumulation of the above-listed sequences is the *molto vivo* fragment that closes the final movement of *Symphony No. 1* (see Example 5).

The reception of the compositions

The Vienna premiere performance of *Symphony No. 1*, Op. 29, under the baton of Litschauer, was re-broadcast twice by the Austrian radio. Saygun was not able to attend the concert in person, and, despite his best efforts, also could not listen to it on the radio, due to the differences in radio waves frequencies (it was only possible to receive long wave broadcasts in Ankara). A titbit: the concert programme did not specify Saygun's nationality. Turkish circles took this with regret, but there were also opinions that this was the reason for Saygun being spared biased critique. The reviews from Vienna newspapers reprinted in the Turkish press said, for example, that the *Weltpresse* critic found the symphony so universal and original that there was no need to know the nationality of the composer [Aracı 2001: 209].

2| *Aksak* is a rhythmic system in which the sequences, performed in a fast tempo, are based on an uninterrupted reiteration of a matrix. The matrix is a result of a juxtaposition of rhythmic cells based on the permutations of duple and triple metres [*Aksak* 2019].

2
121
Celesta
Vlns. I (div.)
Vlns. II (div.)
Vlas. (div.)
senza sordino
Cel.
Vlcs. (div.)
1059-162

Example 4. A. Adnan Saygun, *Symphony No. 2*, Op. 30, fourth movement, bars 19–36. A reference to *uzun hava* in the celesta part. Reproduced from: Saygun [1971: 121–122].

13
Molto vivo (♩=144; 7/8=42)
accelerando
F Hns.
Vlns. I
Vlns. II
Vlas.
Vlcs.
Cbs.
(sul G)
accelerando
14
(♩=176; 7/8=50)
Fl.
Obs.
B♭ Clars.
Bsns.
a 2
ff
f
934-70

Example 5. A. Adnan Saygun, *Symphony No. 1*, Op. 29, fourth movement, bars 134–166. Reproduced from: Saygun [1967: 71–72].

Symphony No. 2 waited for its premiere for 13 years before it was performed in Ankara by Gotthold Lessing with the Presidential Symphony Orchestra. The 40-minute-long *Symphony No. 3* was supposed to premiere in the USA, but it was actually performed for the first time in the USSR (1963). The most probable reason for this was the 1960 *coup d'état* in Turkey, which resulted in the country's closer ties – including in the area of culture – with the Soviet ally. Saygun himself conducted the premiere performance in Baku. Three years later, the composition was performed by the Belgian radio orchestra and broadcast on the radio. *Symphonies No. 4* and *No. 5* premiered in Ankara, 10 years apart: in 1976 and 1986. Next, they were published, as facsimiles, in 1987 and 2006, respectively. The manuscripts of these symphonies (and of other symphonic works by Saygun) are kept in the archives of the research centre for Saygun's works – Ahmed Adnan Saygun Müzik Araştırma ve Eğitim Merkezi, located at Bilkent University (Ankara).[3]

In some cases, the works of Ahmed Adnan Saygun, including the symphonies, later went on to be performed at major concert venues. In 1986, *Symphony No. 1*, Op. 29 was performed for the first time in the United Kingdom, and *Symphony No. 4* at the Tchaikovsky Concert Hall in Moscow. Saygun's compositions were regularly performed in the countries of the Eastern Bloc (for example Uzbekistan and Tajikistan). It should also be noted that his first piano concerto was played in Poland in 1985, at the 'Warsaw Autumn' International Festival of Contemporary Music. *Symphony No. 3* was performed in Baku in 1963 under the direction of the composer himself, and also in 1988 in Leningrad during the International Contemporary Music Festival, alongside compositions by Luigi Nono, John Cage and Luciano Berio, whom Saygun met personally during the festival events. Although he was not part of the avant-garde, he valued this type of music and readily participated in those concerts.

Ahmed Adnan Saygun, with full awareness, composed works that were deeply rooted in the musical tradition and inspired by native music of Turkey. The melodic patterns he used in his works came from Arabic Maqāmah – from them the composer built units with motives that became the foundation of his melodic and harmonic language. He also drew inspiration from medieval church tones and was fascinated with church modes – an effect his education at Schola Cantorum had on him. His studies in Paris gave him knowledge about European music – its genres, forms and idioms – but paradoxically also brought him closer to the music of his roots. A longing for Turkey and being separated from his native country caused him to explore Turkish music with a kind of nostalgic enthusiasm. The clearest proof is the *Divertissement Oriental* for symphony orchestra, which he composed at that time.

Ahmed Adnan Saygun (see Photo 1) is undoubtedly an artist who was a kind of a bridge. Firstly, his music includes successful attempts to amalgamate musical traditions of the East and the West. Secondly, in Turkey works by the *Yunus Emre* composer

3| It should be added that *Symphony No. 1* was published in 1967, *Symphony No. 3* in 1971, and *Symphony No. 3* in 1987. All five compositions were published by Peer Music.

have appealed to a new audience: both listeners without music education from smaller towns and villages, and the contemporary, forward-thinking sections of Turkish society that keep up to date with the latest trends in music.

Photo 1. Ahmed Adnan Saygun over the score of his *Symphony No. 5*. Source: www.yakamozyakut.com.tr [accessed: 12.12.2017].

Translated by Irena Wypych

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The Symphonies of Ahmed Adnan Saygun – A Reconnaissance

Summary

Ahmed Adnan Saygun (1907–1991) was one of the most eminent Turkish composers of the 20th century. He has also gone down in the history of Turkish music as a musicologist of a great mind, a lecturer and a music journalist of considerable stature. In the obituary that was published in *The Times* after his death, he was hailed as the father of Turkish music who was for the culture of his country what Sibelius was to Finns, de Falla to the Spanish, or Bartók to Hungarians.

From among the so-called 'Turkish Five' (Türk Beşleri), which apart from Saygun also included Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar, and Necil Kazım Akses, Ahmed Adnan is unquestionably considered the greatest. The composer outlined the path for the commonly named classical music in the newly established Turkish Republic by employing elements of traditional Turkish folk music and combining them with a completely Western symphonic style.

Saygun is the author of five symphonies composed between 1953 and 1985. The autographs of those works are kept in the archives of Bilkent University, Ankara. What comes to the fore in the analysis is the fact that the compositions are saturated with elements of folk music. Saygun however, like Bartók, does not introduce them just to give his music a 'local' colour, but uses them as a base for developing original musical language that is characterised by neoclassical conciseness and the economy of means of expression in the first two symphonies, and by the expansion of the orchestra, accumulation of sonoristic effects and frequent ostinato use in the next three symphonies.

The article is an attempt to explore Saygun's symphonic oeuvre – which is little known in Poland – with a special emphasis on its most constitutive elements.

Tomasz M. Kienik

Sonata for Organ by Bolesław Szabelski – Historical, Formal / Genre-Related, Harmonic, and Textural Aspects

This is the third time the author has delved into the works of Bolesław Szabelski, a composer whose artistic output demands further study in terms of theory and music, as well as in-depth reflection. This paper is the missing element of a research triad, which includes existing and published analysis of the composer's mature symphonic works [Kienik 2015], as well as his vocal-and-instrumental programme music [Kienik 2017]. Here is how Bohdan Pociej [1966: 5] described the works of this outstanding Silesian composer:

> I am above all amazed by his powerful completeness and inner integrity, not only of individual compositions, but also the entirety of his works, I am amazed […] by the intensity of this dense music, the intensity determining its completeness. Szabelski is one of those composers whose works possess a special ethical value […] of speaking the whole, maximum truth.

Reflections in this paper touch on several aspects of the analysis[1] of *Sonata* for organ and encompass the composition's harmony, including its systemic foundations, and texture, along with the treatment of the instruments, the architectonics of individual movements and the composer's formal and genre-based approach to the work as a whole. It is important to ask two initial priority questions at this point: how does Szabelski's *Sonata* compare with organ works of a similar type composed in the 20th century (and the previous century) and what s o n a t a - c h a r a c t e r features does this work bear, since in its title the composer used this genre label? The answer to the former calls for a presentation of a historical outline of the phenomenon that we call the o r g a n s o n a t a.

1| The author would like to deepen the analysis of *Sonata* for organ by Szabelski in the context of two research sources – the monograph of the composer written by Leon Markiewicz [1995] and the analytical commentary to the performance of this composition conducted from the perspective of an instrumental performer [Charlińska 2010]. The latter is a valuable and interesting publication, despite its errors and inaccuracies in terminology.

1. History – influences – correlations

The initial organ sonata genre, developed by Johann Sebastian Bach, is a kind of three-movement trio sonata based on binary or ritornello form [Williams 2003]. The early Classical sonata of this type – as evidenced by the works of Carl Philipp Emmanuel Bach – can also come in a dual form with a preceding prelude. On the one hand, the younger of the Bachs still used a rich variety of baroque dance rhythms, while on the other hand, he also applied a symmetrical construction of melodic and harmonic structures and significantly limited the role of polyphony. In the works of many composers, sonatas are written in a very characteristic, internally contrasted three-movement form, the schematicism of which was broken only in the 19th century by Felix Mendelssohn Bartholdy. His six organ sonatas, composed in 1945, start to display a four-movement structure, the exceptions being *Sonata in A major* (based on a Lutheran chorale *Aus tiefer Not*) and the three-movement *Sonata No. 5 in D major* [Hathaway 1898] (with two movements in a slow tempo). Building the cyclical formula of an organ sonata, Mendelssohn used the fugue form (including double-subject examples), but it is difficult to find clear signs of a true sonata form in the first movements of these works. These compositions bear the features of instrumental fantasies, built from chorale, polyphonic, figured, and virtuosic sections.[2] The English sonata has a different genealogy, analysed in a monographic study by Iain Quinn [Quinn 2017]. Its characteristics at the turn of the 19th century are primarily: an eight-bar narration, contrasted themes and close key relationships.

The virtuosic element in the English organ sonata was significantly emphasised by Edward Elgar who, having received a commission for a typically English organ voluntary, composed a large four-movement work[3] with outer movements in a sonata form and inner ones based on ternary forms. Before that, so-called sonatas for organ were also composed by other European composers: Vincenzo Bellini, Johann Hartmann, Julius Reubke, Joseph Rheinberger and, after the composer of the *Enigma Variations*, also Max Reger (see Table 1).

The first sonata by Max Reger was composed in the final years of the 19th century and is a three-movement work, made up of a fantasy, an intermezzo and a passacaglia. The second sonata is also composed of three movements – improvisation, invocation and fugue with introduction – and is closer, in the sense of the genre, to the typical French music of the so-called organ symphony. Among the composers of organ sonatas created in the 20th century are several other names: Jules Mouquet, Alexandre Guilmant and Herbert Howells. Also worth mentioning are the dodecaphonic sonata by Ernst Křenek and the postmodern composition for four hands by Bronius Kutavičius.

2| A past-oriented thinking in the trio texture convention is still visible in the fourth sonata by Mendelssohn; the second movement of Szabelski's *Sonata* shares features with the *andante religioso* from this work.

3| This is a composition of over half an hour in duration; it requires incredible stamina from the performer.

But the spotlight should be placed on two (out of three) organ sonatas by the German neoclassical composer Paul Hindemith (see Table 2).

Table 1. Selected 19th-century organ sonatas

Composer	Composition title	Date(s) created
Vincenzo Bellini	Organ Sonata	[?]
Felix Mendelssohn Bartholdy	Sonata No. 2 in C minor	1831–1941
	Sonata No. 3 in A major	
	Sonata No. 4 in B-flat major	
	Sonata No. 5 in D major	
	Sonata No. 6 in D minor	
Johann P. E. Hartmann	Organ Sonata	1855
Julius Reubke	Sonata on the 94thPsalm in C minor	1857
Joseph Rheinberger	20 organ sonatas	1869–1901
Edward Elgar	Sonata in G major, Op. 28	1895
Max Reger	Sonata No. 1 in F-sharp minor	1899

Table 2. Selected 20th-century (and later) organ sonatas

Composer	Composition title	Date(s) created
Max Reger	Sonata No. 2 in D minor, Op. 60	1901
Jules Mouquet	Sonata, Op. 10	1903
Alexandre Guilmant	8 organ sonatas (symphonies)	until 1907
Herbert Howells	Organ Sonata No. 1 and 2	1911 and 1933
Oskar Lindberg	Sonata in G minor	1924
Otto Olsson	Sonata in E major	1924
Paul Hindemith	Organ Sonata No. 1	1937
	Organ Sonata No. 2	1937
	Organ Sonata No. 3	1940
Ernst Křenek	Organ Sonata, Op. 92	before 1941
Anton Heiller	Sonata	1944
Vincent Persichetti	Organ Sonata, Op. 86	1960
Jean Langlais	Sonate en Trio	1967
Bronius Kutavičius	Organ Sonata 'Ad Patres'	1983
Nicholas Jackson	Organ Sonata	1985
Kjell Mørk Karlsen	Organ Sonata 'De Profundis', Op. 143	2003

An in-depth analysis of Hindemith's sonatas was carried out by John Stuart McIntosh [1961]. In *Sonata No. 1* (with two movements) the composer applied a sonata form with a preceding introduction. This is followed by a second movement, which is a meditative *Sehr langsam* with a quasi-trio texture, followed by an improvisational fantasy (*Phantasie, frei*) joined with an array of 'free' sections and leading to the final movement marked as *Ruhig bewegt*. In *Sonata No. 2* (with three movements) we find a modified sonata-allegro form,[4] followed by a lied and a fugue form with rondo elements. In *Sonata No. 3* (with two movements), Hindemith used an adaptation of a Lutheran chorale. This sonata, in its genre and aesthetics, is distinctly different from the ones preceding it.

The subject of the Polish 20th-century organ sonata is not complex – there are few such compositions and, except for the works by Hieronim Feicht (1945) and Bolesław Szabelski (1943), they are little known. The remaining works often exist only as manuscripts and require further analysis; this includes compositions by Mieczysław Surzyński (1903), Kazimierz Jurdziński (1927), Tadeusz Jarzęcki (1947), Tadeusz Paciorkiewicz (1947), Aleksander Kozłowski (1949), Augustyn Bloch (1954), Marian Gordiejuk (1975), and Aleksander Glinkowski (1989). Also calling for analysis is a collection of sonatas for organ solo by Marian Sawa (two sonatas from 1965 and 1967, *Sonata w jednej części* [Sonata in one movement] and *Sonata No. 1* from 1985, *Sonata* from 1988 and *Sonata No. 2*, composed in 1999).[5] As a genre, the organ sonata in the 19th and 20th centuries is not a rare or exceptional phenomenon, although it has not enjoyed as much interest and reception as the romantic organ symphony, which is full of colourful nuances.

Coming back to the works by Bolesław Szabelski, it should be emphasised that he was a student of, among others, Mieczysław Surzyński, a remarkable organist whose role included teaching organ performance at the Silesian Conservatory and Secondary State Music School in Katowice. He also played during liturgy in Sadowne (directly after the outbreak of World War II) and gave public concerts, among them numerous virtuosic recitals.[6] The 1943 *Sonata* (*per organo*)[7] is dedicated to the composer's wife Maria

4| The second themes in the exposition include interludes (according to McIntosh); one of them is also used in the development.

5| Marian Sawa also created a sonata for three trombones and organ, and a sonata for trumpet and organ. See the catalogue of the composer's works created by the Marian Sawa Society [online:] http://mariansawa.org/marian-sawa/kompozycje/muzyka-instrumentalna/ [accessed: 20.12.2018].

6| The influences of organ texture on the orchestral texture in Szabelski's symphonies include the primacy of counterpoint over harmony, inclusion of homophonic chorale fragments, thinking in terms of partial tones, pedal notes, parallelisms, toccata runs, passacaglia formulas, and untypical instrumentation techniques that make reference to organ registration. This is perhaps a result of Szabelski's foundational education in organ performance [Kienik 2015].

7| The cover of the sheet music published by PWM (1996) shows the title *Sonata* with a separate note saying *per organo*. This entire title is shown on the first page, but only the title *Sonata* is placed above the respective notation.

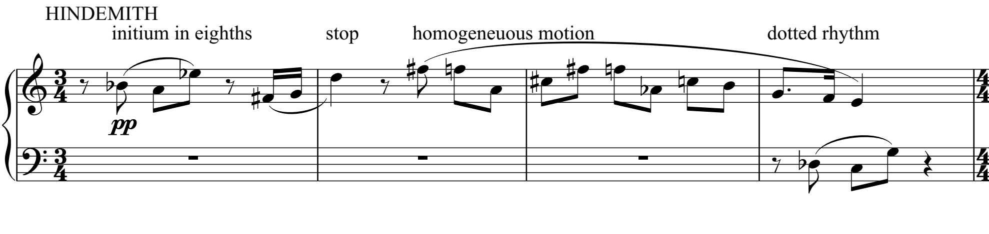
Szabelska, and was published for the first time by Polskie Wydawnictwo Muzyczne [Polish Music Publishing House] in 1966. It was composed in the so-called 'thematic' (i.e. non-avant-garde) period of Szabelski's work, between *Symphonies No. 2* and *3*, and long before *Mikołaj Kopernik* [Nicolaus Copernicus] (1973), the poem the author has analysed. It was also the period in which this Silesian artist led an active performing life, and was a jury member in numerous competitions. Later, in a period with less performance activity, Szabelski was also invited to conduct specialist consultations on organ construction and building, and helped to edit organ works ahead of publication [Markiewicz 1995: 13]. He not only performed, but also (as a juror) frequently listened to, among others, organ sonatas and fugues by Bach, which were part of competition programmes. These could have influenced him as a composer, both in general terms and specifically with regard to the form of the *Sonata* in question. However, in order to analyse the impact of Bach's organ sonatas on the *Sonata* by Szabelski, one would need to conduct further and separate research. Let us therefore consider the features of this *Sonata* listed by Leon Markiewicz [1995], such as: its connections with the classicising genre in its neo-baroque variety, the technical and formal discipline and its possible inspirations with the works of Bach and Handel, as initial axioms. However, the biggest similarity Szabelski's *Sonata* shows is with the second sonata by Hindemith (and also with the first, to some extent). The similarities include melodic lines in unison and octaves, characteristic contrary motion counterpoint in outer voices, cadences consisting of fourth- and third-based chords, repetitive figurations, and references to the trio texture (see Example 1).

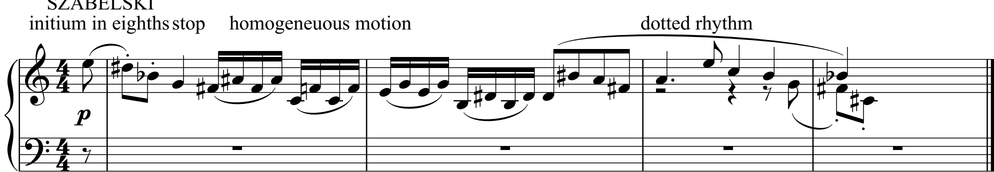
In the cases of both of these neoclassical compositions, the fugue subjects imitate Bach's baroque *andamento* ones, and in both works the composers also use the 11-tone series of pitches (out of the twelve tones of a tempered octave Szabelski bypassed *C#*, and Hindemith *D#*). Both subjects have analogous structures: a quaver-based *initium*, followed by a pause in the movement, homogenous motoric figures and a rhythmic conclusion with a dotted rhythm (see Example 2).[8]

The similarity between the works by Hindemith and Szabelski is not limited to the three-movement structure of both sonatas and the phenomenon of placing an exact 'copy' of music narration from the beginning of the piece at the end of the first movement; it is also shown in many harmonic procedures and textural phenomena. Thus, a question arises over whether Szabelski modelled his work on the second sonata by Hindemith. Because of the similarities between the two compositions, empirically confirmed by Julian Gembalski (a performer of both of them), the decisive answer is yes, although Szabelski's biographer doubts the existence of this influence, cautiously pointing out only certain r e f e r e n c e s. He continues: 'Taking into consideration the year Hindemith created the *Sonata*, it is doubtful that Szabelski could have known it at the time' [Markiewicz 1995: 34].

8| A more thorough analysis of the theme found in Szabelski's sonata is provided further on in this paper.

Example 1. Similarities between *Sonata No. 2* by Hindemith (1st movement, bars 134–137; 1st movement, bars 13–14; 1st movement, bars 7–8; 2nd movement, bars 1–2; 1st movement, bars 106–108) and *Sonata* by Szabelski (1st movement, bar 197; 1st movement, bars 198–199; 1st movement, bars 17–18; 2nd movement, bars 24–25; 1st movement, bars 53–54). Created by the author based on: Hindemith [1937: 1–16] and Szabelski [1996: 1–24].





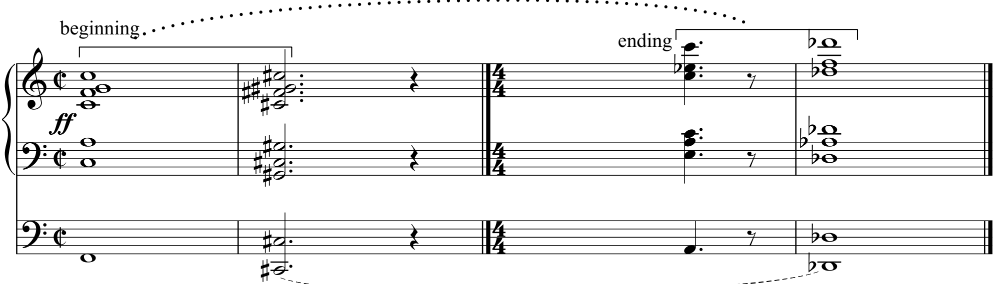
Example 2. Fugue subjects in Hindemith (*Sonata No. 2*, 3rd movement) and Szabelski (*Sonata*, 3rd movement). Author's own elaboration based on Hindemith [1937: 1–16] and Szabelski [1996: 18].

2. Form – genre – architectonics

The formal analysis of the first movement conducted by Leon Markiewicz [1995: 152] is limited only to a brief note that this movement 'can be considered as having the sonata-allegro form' and its structure is that 'of ab–b/c–ba (exposition–development–recapitulation)'. The central part of the development includes new content c (or the so-called 'third theme'[9]), the role of which is not disclosed by the author; a similar approach is adopted by Elżbieta Charlińska [2010: 53]. This scholar, by marking two themes in the exposition (a and b) and the development, concludes that 'the exposition, recreated in its original form, takes the role of a recapitulation' [Charlińska 2010: 61]. The very deductive process of fitting the *Sonata*'s first movement into the rigid framework of a sonata form, with two contrastive themes, is quite risky. The themes in the so-called recapitulation have been swapped, which would not need to be surprising if it had not been for the fact that from bar 197 to bar 234 the composer pastes 'bar for bar' the content from bars 3–41, unchanged in any aspect (pitch, rhythm, articulation, or dynamics). This is simply a repeat of the beginning of the composition. This procedure resembles a *da capo* or even (apart from two bars of the fanfare-like introduction) a *dal segno al coda* form[10] – a structure slightly different from the sonata form: **A** – B – BC – B $_{\text{shortened}}$ – **A**. The coda material includes only two final fanfare bars taken from the first movement, two of the highest and most audible pitches of which are identical and create a pitch framework: *C–C#* and *C–D♭* (see Example 3).

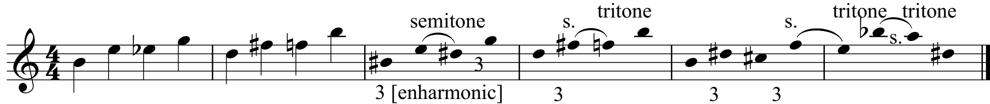
9| It has a *trampling* nature typical of Szabelski's music – a Bartók-esque 'semitone trampling', which I have named and tracked in other compositions by Szabelski [Kienik 2015, 2017].

10| A similar problem – how to understand the form of a composition: as ABA or a sonata form – I have presented in the analysis of symphonic works of the composer in question [Kienik 2015].



Example 3. The pitch 'framework' of the beginning and the end of the first movement of *Sonata* by B. Szabelski. Created by the author based on Szabelski [1996:3,13].

Charlińska opts for a visible contrast of the themes, but a more in-depth analysis leads to a conclusion that the 'front' of the so-called second theme of the first movement is derived from the outline of the main fragment of the so-called first theme (see Example 4). The substantive unity of both thematic structures can also be proven with the application of three interval classes: major third, semitone and tritone. This results in the structural integration of motives and themes in the first movement of *Sonata* being perceptible, in the same sense as can be found in works following Rudolph Reti's methodology [1951].[11]



Example 4. Structural similarities of the themes in the first movement of *Sonata* by B. Szabelski. Created by the author.

In my opinion, the so-called first movement breaks into as many as four structural subunits: chord-based (A), toccata-like (T), cantilena-like (C), and pathopoeic/semitonal (P). These structures match Szabelski's technique of maximising the variability of musical material – this is applied in the composer's symphonies, as well as his tone poem *Mikołaj Kopernik* [Nicolaus Copernicus] (see Example 5), and is an important element in his i n d i v i d u a l s t y l e.

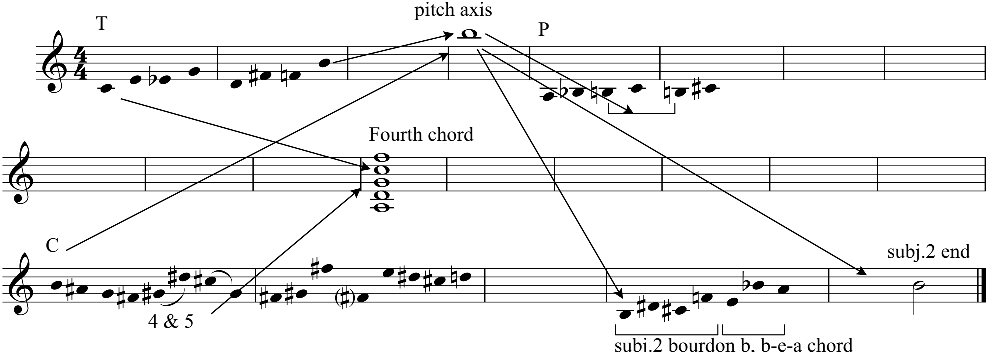
Adopting Andrzej Chodkowski's ideas concerning the sonata form, we notice that he suggests using a broader term, i.e. 'thematic material' instead of 'theme', defining this as material that includes two tendencies: centripetal – for integration through

11| Alternating (waving) melodic shapes (in the form of an upward skip and a step back down by the interval of a minor or major second) appear in the composition many times; these can be explained by the physiological movement of the hand on the keyboard as well (a skip and a rest for the hand).

Example 5. B. Szabelski, *Sonata* for organ, first movement bars 1–6 and 12–16. Four structures: A, T, C, P. Created by the author based on: Szabelski [1996: 3–4].

unification of motives – and centrifugal – for contrasting the passage through differentiation [Chodkowski 2000: 7]. Both processes can be shown in the analysis of the first movement of Szabelski's work: centrifugal tendencies are manifest through differentiation of movement and the emotions and expression of the four subunits (A, T, C, P), and centripetal tendencies through inner integration, not only between the aforementioned structures (see Example 4), but already occurring much earlier, long before the phase of impact of the second theme (see Example 6).

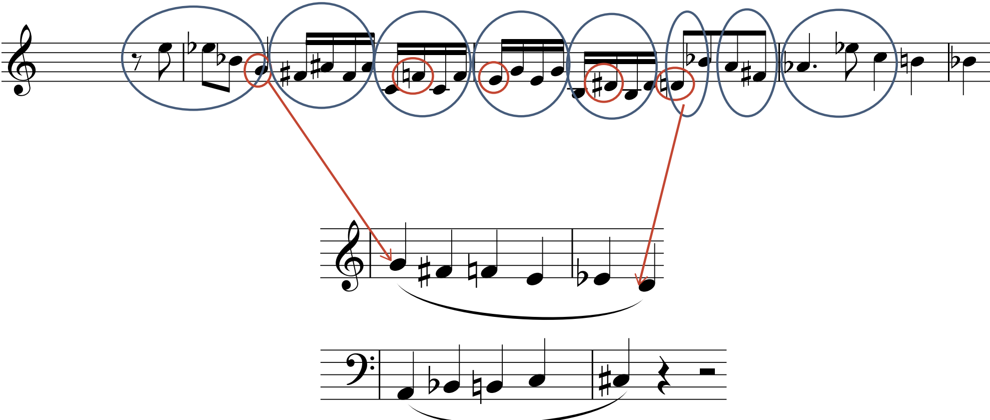
The second movement, *Largo*, is characterised by 'the propensity for lyrical expression, typical for Polish neoclassicism, in the *cantabile* solo melodic line' [Charlińska 2010: 63]. The movement can be described as ABA ternary form and follows the



Example 6. Integration of structures from the first thematic area in *Sonata* by Szabelski. Created by the author.

tradition of the genre as the typical slow movement of an organ sonata, whether we use a baroque, romantic or 20th-century model.

In the third movement of *Sonata*, the typically baroque *andamento* subject is internally integrated with the pathopoeic semitonal motive. It has been shown twice[12] at the beginning of the first movement in an ascending direction. The fugue subject is clearly divided into descending fragments that set different tonal spaces. They can be distant echoes of incomplete third-based parallel chord shifts. The subject also includes a clearly audible E-flat chord, although Szabelski uses an enharmonic variant, indicating that it should not be decoded from the perspective of the functional tonal system that was already obsolete in the 20th century. The enharmonic equivalents of pitches used in *Sonata* are puzzling – they create quite complicated structures in notation, but when heard they are quite clear and simple. It is difficult to conclude with certainty whether this notation is used for the performer's convenience, or rather because it is a relic of past 'gravitation' of pitches chromatically raised and lowered (see Example 7).[13]



Example 7. Similarities between the fugue subject from the third movement and the pathopoeic (P) structure from the first movement. Created by the author based on Szabelski [1996: 3, 18].

The structure of the subject, together with the end cadenza of the entire fugue, creates a fourth- and tritone-based framework. From the point of view of Paul Hindemith's harmonic system, this cannot be accidental, considering the presence of transitional E-major and G-major chords, creating a characteristic sequence of fourths: *E–A–D–G*. The mere determination of entries seems to be insufficient when analysing this movement. Therefore, let us consider another question: since the tonic-dominant opposition does not exist anymore, and the stated subjects have no possibility to be

12| Prof. Maria Zduniak, under whom I studied musical forms, often said: 'If the composer repeats a structure, especially in close proximity, it is certainly important for some reason.'

13| Charlińska clearly denies any significance to the enharmonic differences [Charlińska 2010: 64].

key-varied, how are they presented by Szabelski, compared with the former historical rules? In the area of my research interest appeared then (1) a variable initial pitch of every subject entry, and (2) further m o d i f i c a t i o n s of the subject, as an expression of variability and u n i t y i n d i v e r s i t y (see Example 8).

Example 8. Eleven first entries of the fugue subject from the third movement of *Sonata* for organ by B. Szabelski. Initial pitches and passages. Created by the author based on Szabelski [1996: 18].

The successive presentation of the most important structure of the fugue is made up not only of changes to individual pitches (marked with frame symbols in Example 8) while retaining an almost unchanged rhythmic contour, but also successive shortening of the subject so that by halfway through the example (the third entry of the second presentation) the front (head) of the subject is entirely deformed (placed within the interval of a diminished octave) and devoid of the initial triad, while the subject itself is substantially reduced (see Example 9). This method allows for a certain symmetry to become visible – the subjects are first shortened, and then extended accordingly. The subjects beginning from the pitches *A–F#–B* are joined together directly, without connecting passages, and introduce a dynamic factor to the fugue. A further segment of the fugue is a free episode-fantasy, drawing from, among others, the chords in the first movement of the sonata, in order to state the subject as many as eight times in the last presentation (see Example 9). The subject begins with four selected pitches: *E*, *G*, *C*, and *B*. One of the described subject's entries (*initium* G) is extended and enriched with a inverted excerpt. It results in a specific balance or symmetry – the next entry is

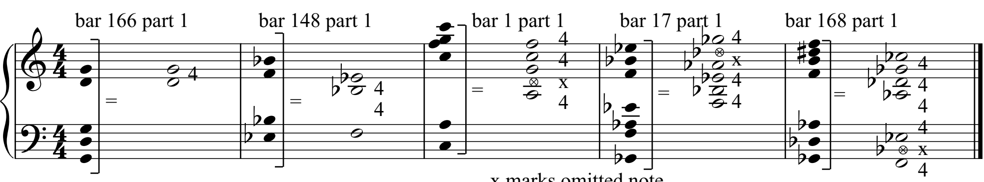
Example 9. Further entries of the fugue subject in the third movement with the indication of initial pitches. The frames mark further modifications. Created by the author based on Szabelski [1996:18–24].

shortened. Still another entry includes a structure that could be defined as a 'double front' or 'double beginning'. It should also be noted, with regards to the entirety of the fugue, that in the third mid-entry presentation (before the independent episode) the statement of the subject takes place only in the highest voice, which significantly contributes to its aural 'accessibility'.

3. Harmony and its systemic foundation

Another reservation about Charlińska's and Markiewicz's publications in question relates to the frequent usage by the authors of the term 'atonality', understood quite negatively, as a rejection by Szabelski of the 'tonal' (major-minor) harmonic system. Our interpretation of this term aside,[14] it always has an ordering, systemic nature, and from this point of view the structures in Szabelski's *Sonata* should not be called 'atonal' in my opinion. Both audible and visible in the notation is the fourth-based tonality with a few major and minor chords. The composer also uses the tonality of incomplete 12-tone spaces, and even elements of modality (in the form of melodic movement through successive notes of selected scales). The classification of chords included in the publication by Charlińska should thus be supplemented with the following information:

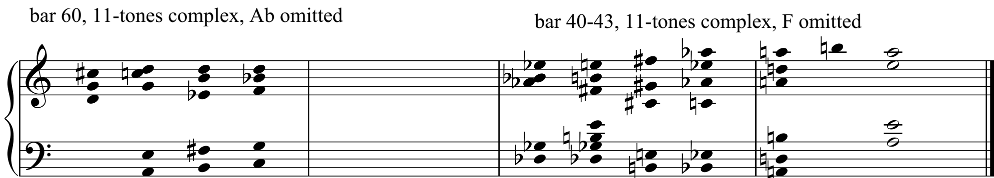
1. Fourth-based chords in *Sonata* encompass: two-, three-, four-, five-, and even six-note chords, and the composer applies the rule of leaving chord components out quite consistently (see Example 10).



Example 10. The system of fourth-based chords in Szabelski's *Sonata*. X marks left-out pitches. Created by the author.

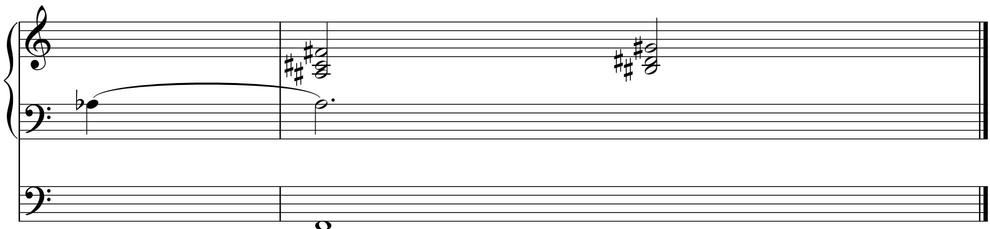
2. The chords in immediate proximity, and progressively repeated without keeping an exact interval structure, can create in *Sonata*, for example, 11-tone spaces. It would seem that the full 12-tone harmony would be expected – however, taking into account the 11-tone subjects of both fugues, the above technique seems to be consistent and valid (see Example 11).

14| It is worth listing the authors of the most important definitions of 'tonality' and different interpretations of this term: François-Josepha Fétis, Hugo Riemann, Arnold Schönberg, Karl Dahlhaus, Edward Norton, and Maciej Gołąb.



Example 11. B. Szabelski, *Sonata*, 11-tone spaces in the first movement of the piece. Created by the author.

The audibly clear chordal structure in *Sonata* is sometimes 'broken' with the presence of 'alien' elements that colour the harmony. From a theoretical standpoint, for example, the chord notated by Szabelski as *F–A♭–A#–C#–F#* (see Example 12) can also be understood not as a chord with 'colouring', but as an enharmonic equivalent of a fourth-based chord *F–B♭–* […] *–A♭–D♭–G♭*, which changes to *F–A–B#–D#–G#* (enharmonically *F–A–C–E♭–G#*), resulting from the progressive ascending motion in three voices. This phenomenon should be interpreted in the context of the primacy of counterpoint (and hence the linearity of voices), characteristic of Szabelski's compositions, over vertical harmony. In the harmony of the first movement, the fourth-based lack of tension is weakened by a placement of chord notes that does not suggest a pure fourth-based diastematic build-up. By leaving out some pitches (and shifting others), the composer has created harmonies that are aurally extraterritorial to the strict fourth-based system – both with sharp seconds as well as mild sixths.

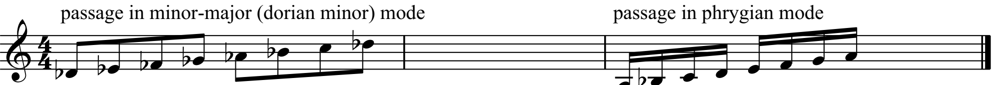


Example 12. B. Szabelski, *Sonata*, first movement, bar 96. The analysed chord and notes following it. Based on: Szabelski [1996: 7].

3. The essential interval of the fourth, which can also be found in the works of Hindemith, is not only a systemic foundation of harmony in *Sonata*, but also gains the status of a motivically significant interval, in connection with the semitone and whole-tone (the notes of the so-called diminished, symmetric, octatonic scale, which the composer presents in full – see Example 13). The combination of this scale with skips of fourths results in many lyrical motives.

Example 13. B. Szabelski, *Sonata*, first movement, bar 94 and further. Symmetric (diminished) scale. Based on: Szabelski [1996: 7].

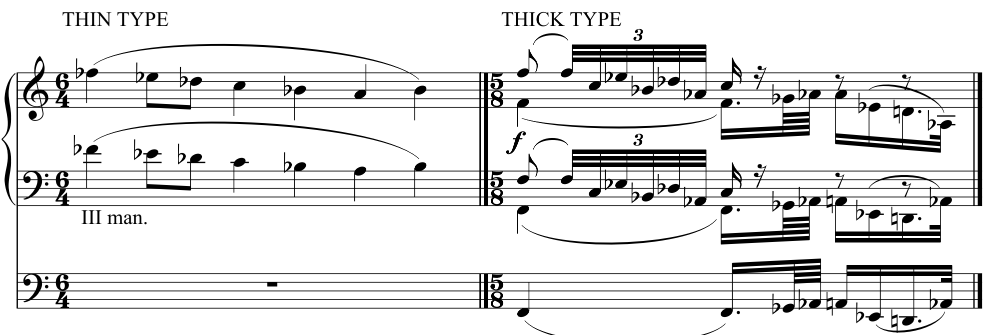
4. Other autonomous scale structures used in the composition show characteristic runs, such as those based on successive notes of the minor-major and Phrygian modes (see Example 14).



Example 14. B. Szabelski, *Sonata*, first movement, bar 16 and third movement, bar 97. Mode-based runs. Based on: Szabelski [1996: 4 and 24].

4. Texture and treatment of the instrument

The texture of *Sonata* is extremely lucid – the chords are not the massive ones that one might expect given the vast possibilities the organ offers to the composer. Melodic lines are drawn quite frequently in 'thin line', to borrow terminology from the area of visual arts. This gives space for creative use of variability within organ registration. In the 1996 publication of *Sonata* (PWM) there is a suggestion to use three manuals of the instrument, but there are no suggestions of registers, only dynamic markings ranging from *pp* to *fff*.[15] The instrument registration thus should span over single flute stops and, rarely, *tutti* or *organo pleno*. In one of his past interviews Szabelski indicated only the need to use 'bright and clear organ sounds of baroque type' [Kamiński 1987: n.pag.] in the composition. If the aforementioned 'thin line', an analogy to visual arts, is 'thickened' (see Example 15), then the octave- and multiple-octave couplings of the unison become of importance, with considerable emancipation of the melodic factor.[16]

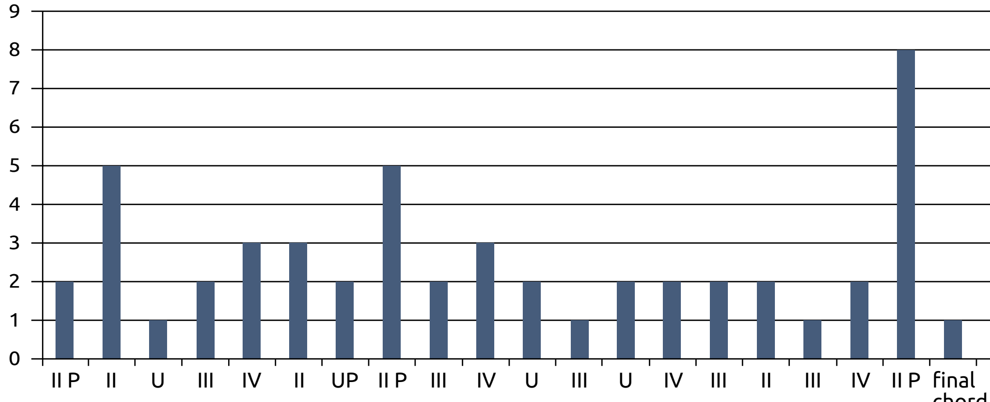


Example 15. B. Szabelski, *Sonata*, first movement, bar 174 and second movement, bar 38. 'Thin vs thick line'. Based on: Szabelski [1996: 11 and 17].

15| Detailed actual and potential organ registration possibilities are described, based on the example of her own performance, by Charlińska [2010].

16| The doubling is justified by Charlińska with 'clarity' and the need of 'easiness to remember' [Charlińska 2010: 77].

Baroque toccata figures and supplementary rhythms (typical in polyphony) are consistent with the application of at least two (or three) manuals and a pedal. The first movement of the piece, *Allegro*, varies between a chordal texture, polyphony and even virtuosic figuration. In the second movement, however,[17] Szabelski limits the texture decisively to non-imitative (free) polyphony with a prevalence of a small number of autonomous *voci*, ranging between unison and four-part structure, also with the use of pedal and sustained tones (see Example 16).



Example 16. A diagram depicting the number of active voices in the polyphonic texture in the second movement of *Sonata* by Szabelski. The y axis presents the number of successive bars, and the x axis the types of voices: U – unison, II – two voices, III – three voices, P – pedal or sustained note.

The polyphony with mild melodic lines – unrestricted in intervals, rhythm and time – fully shows the character of Szabelski's musical language that I had noted in my research: long-ranging, break-free phrases in the second movement resemble the instrumental parts included in his symphonic works. In *Sonata* they are performed to the fullest on the organ, an instrument with a practically unlimited sound duration.

The fugue texture (third movement) is a *secco* one, the motoric rhythms being disrupted in the episode by the chords that were already present in the first movement, thus allowing the reduction of the built-up (not very high) tensions. A similar role is played by the simple, non-imitative polyphony of the episode, which also makes a reference to the second theme of the first movement, integrating the outer *Sonata* segments – the first and the last. The type of texture and the characteristic rhythmic and melodic figures are an encouragement to compare *Sonata* with another work by Paul Hindemith – the cycle *Ludus tonalis* (1942). Although so far it has not been possible to prove that Szabelski knew these piano interludes and fugues, one might risk a claim that in this case too there exist certain analogies between the compositions (see Example 17).

17| The $\frac{6}{8}$ or $\frac{12}{8}$ metres, present in the middle movements of Bach's organ sonatas, are perhaps referred to in *Sonata* by Szabelski and imitated with the use of the $\frac{4}{8}$ and $\frac{5}{8}$ metres.

Example 17. *Sonata* by Szabelski (third movement, bars 9–10) vs cycle *Ludus tonalis* by Hindemith (*Fuga quarta*, bars 13–14 and *Interludium No. 4*, bars 39–40) – a comparison. Created by the author based on: Szabelski [1996: 18] and Hindemith [1943: 17 and 29].

In conclusion, the answer to the second of the research questions (about the 'sonata features' in the compositions) should be as follows: the word 'sonata' expressed in the title indicates several significant areas – among others, historical heritage and formal and genre-related inspirations, the characteristic integration of motives and themes, a quite free approach to the genre and the cycle, and a strictly instrument-based way of thinking, but above all the characteristic timbre and mood of the piece (*sonare* – from the Italian, meaning to sound, to play) – that refers to neoclassical works by Paul Hindemith.

***

The author hopes that the presented analysis of *Sonata* by Szabelski, as well as its comparison with *Sonata No. 2* by Hindemith, forms a modest contribution to the research on Polish works, not only in the area of Silesian compositions, but also on the topic of Polish neoclassicism. Supplementing the statements by Charlińska and Markiewicz, the text can also serve interested readers, inspiring them towards further studies of the rich artistic output of Bolesław Szabelski, a Katowice-based composer and organist.

Translated by Irena Wypych

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Sonata for Organ by Bolesław Szabelski – Historical, Formal / Genre-Related, Harmonic, and Textural Aspects

Summary

The works of Bolesław Szabelski (1896–1979), an undoubtedly Silesian composer closely connected with Katowice, have already been the subject of the author's conference papers twice. During the first one, he was presented as an outstanding composer of symphonic works, during the second one – as

the composer of the vocal-and-instrumental poem entitled *Mikołaj Kopernik* [Nicolaus Copernicus], an interesting genre hybrid that anticipated postmodernism. In the third paper, the focus is shifted to Szabelski's role as a composer-organist. His role was not limited only to teaching organ at the Silesian Conservatory and the State Higher Music School in Katowice, but it also included playing during liturgy and, most of all, giving highly regarded public concerts as a virtuoso of this instrument.

Sonata for organ, dated 1943, belongs to the second phase of the so-called thematic (non-avant-garde) period of the composer's artistic activity. The tripartite formal structure of the 20-minute-long composition consists of a dazzling *Allegro*, a romanticised *Largo* and a final neo-baroque fugue *Allegro molto.* The subject of the paper is the analysis of the harmonic aspects of the composition and their systemic basis, and the reflection on the sonata's texture (in the context of horizontal, vertical and diagonal relations existing in the musical text, and with regard to the practical possibilities of executing the textural aspects on the organ). The author also attempts to answer the question if and how the composer achieved the integrity of the cycle, and how the title – *Sonata* – should be understood in the context of the genre's history and its characteristic features that are present (or absent) in the composition.

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Musica profana by Paweł Łukaszewski, As Exemplified by *Sinfonietta* for String Orchestra

About the terms

The term *profanum* is almost always defined in opposition to *sacrum*, which is identified with the holy, pure, spiritual or metaphysical. Thus on the other pole lies the secular, 'non-religious, non-church, profane' [Szymczak 1995: 431], from outside the sanctuary. The etymology of this word shows that it is derived from 'pro' – before, and 'fanum' – temple. *Musica profana* will thus relate to compositions of non-religious provenance and devoid of any sacred themes. Among Polish contemporary composers there are many so-called 'composers of sacred music', including, among others: Henryk Mikołaj Górecki, Wojciech Kilar, Andrzej Koszewski, Józef Świder, and Krzysztof Penderecki, whose religious works are a minority in his artistic output, but are of great importance, as proven by such compositions as *Saint Luke's Passion*, *Paradise Lost*, *Polish Requiem*, *Utrenja*, *Dies Irae*, and *Dies Illa*. This list of composers (which is incomplete, for obvious reasons) looking for *sacrum* in the world of *profanum* should include Paweł Łukaszewski, called by others and by himself 'a composer of sacred music'. *Sacrum*, for Łukaszewski, is a 'depth, space, a view from the distance. Sounds, harmony and chords help […] to find your own place in *sacrum*, but they are just means. Not all religious music is sacred' [Schabowska 2014].

Paweł Łukaszewski – some facts and reflections

One of the most significant facts about Łukaszewski's background is his place of birth. The composer was born on 19 September 1968 in Częstochowa, which is – as he emphasises himself – near Jasna Góra. Both of his parents were musicians, so it seemed only natural to educate their son in this discipline even from preschool age. The ambiance at home contributed

to the deepening of his musical interests – Łukaszewski's father, Wojciech, was a composer and the director of a music school, and his mother taught music theory at the very same institution. Everyday conversations held at home were about premiere performances, festivals and competitions, new album releases – in short, about everything related to music.

When Łukaszewski was 10 years old, his father died unexpectedly. At the time, the boy was attending a primary music school; after graduation he continued his education at the State Music High School in Częstochowa, in the cello class.

Łukaszewski's first composition was *String Quartet*, created in 1982. Around that time, the composer was playing cello in a piano trio and in an orchestra, the director of which asked him to write a piece for a bigger ensemble. In response, Łukaszewski arranged the quartet for a string orchestra. Just one year later he sent these compositions from his youth to several Polish composers, asking for their assessment. He received answers from all of them, apart from Krzysztof Penderecki. Witold Lutosławski, Henryk Mikołaj Górecki, Wojciech Kilar, Andrzej Koszewski, and Henryk Czyż all sent him positive reviews. Kilar recommended that Łukaszewski should work on homogeneity of his style, saying that on some occasions he was turning to lighter, cinematic music, and at other times to different directions.

At the same time Łukaszewski started to go through the legacy of his father, sorting his scores, books, albums, and letters by themes. He also decided to finish his father's last work – *Litany to the Madonna of Treblinka* for mezzosoprano, two trumpets, bells, and organ, to the words by Roman Brandstaetter.

Although Łukaszewski's first composition was a secular work, the social and political circumstances of the period contributed to the creation of sacred works, which were a natural manifestation of a rebellion against the surrounding reality. The composer emphasises that the events of the time had a major influence on his shift towards sacred music. Martial law being imposed in Poland on 13 December 1981, the internments of hundreds of people, attacks and acts of vandalism on the seats of Solidarity, strikes and protests in which youth also started to participate – all this created a bond and a feeling of community among oppositionists. A place that particularly united that society was Jasna Góra. It was there that the prayer to the Black Madonna of Częstochowa for freeing the arrested was written, and it was there that Solidarity bulletins were published. On 1 September 1982 the militia and ZOMO brutally attacked young people and children coming back from the mass to inaugurate the school year in Jasna Góra, using tear gas and batons on the participants. One year later, in May, a 19-year-old student from the Andrzej Frycz Modrzewski High School in Warsaw, Grzegorz Przemyk, was beaten to death by militia officers; his funeral was conducted by the Solidarity chaplain, Jerzy Popiełuszko, who four months later organised the first workers' pilgrimage to Jasna Góra. Jerzy Popiełuszko's religious and patriotic sermons gave support, strength and hope to people. For that reason he was persecuted, imprisoned and, in the end, brutally murdered.[1]

1 | On 30 September 1984 Popiełuszko was taking part in the second workers' pilgrimage to Jasna Góra, where he met the priest Jerzy Osiński, who invited him to the Church of the Blessed Polish

In June 1983, Pope John Paul II went on a pilgrimage to Poland to be with his compatriots during the difficult time of martial law. On 18 and 19 May he visited Częstochowa and Jasna Góra.

All these and further events witnessed by Łukaszewski had an impact on his interest in sacred music. Similarly to other artists, he wanted to express his defiance against the repressions, the regime and the abuses of human rights, especially since he came from a place that was a symbol of national and religious freedom. In a conversation with Barbara Schabowska, the composer reminisced:

> I witnessed various, extraordinary historical events – among others are some that are most important for the Poles, related to the Pope who made frequent pilgrimages to Częstochowa. I was also there, at the square at Jasna Góra. And only now do I feel what it meant for me. I witnessed many militia and ZOMO operations at Jasna Góra; military operations against people who were coming back in the evening from Assembly at Jasna Góra. I witnessed the psychological war when the entirety of Jasna Góra was surrounded by water cannon trucks. I was already in high school at the time. You don't forget such things. It was the time of *Polish Requiem* by Penderecki and *Exodus* by Kilar […]. Also an important moment for me was the founding in Częstochowa […] of the International Festival of Sacred Music 'Gaude Mater'. Concerts by choir composers, Andrzej Koszewski, Romuald Twardowski, Juliusz Łuciuk, Józef Świder, were performed at this event […]. I saw it as a breath of something special, something new in music [Schabowska 2014].

The compositions by Paweł Łukaszewski

Łukaszewski divided his works into nine categories[2]:

- symphonies (6),
- oratorios (5),
- vocal-and-instrumental works (23),
- choral works (44),
- orchestral works (13),
- chamber works (19),
- solo works (12),
- art songs (14),
- works for tape and movie music (4).

The majority of these works have been published and recorded on over 150 CDs, many of which have won awards. In conversation with Petar Petrović, the composer confessed: 'I try to be consistent and strive towards a set goal. I don't mind trends or fads, I don't count on honours, although I am happy when they appear' [Petrović 2013].

Brothers, the Martyrs. Three weeks later, on 19 October 1984, on his way back from Bydgoszcz to Warsaw, around 10:00 p.m. he was abducted and murdered by officers from the Ministry of the Interior. The murderers were sentenced to just a few years of imprisonment.

2| This categorisation is available on the composer's website: www.lukaszewski.org.uk.

Despite this approach, among several dozen awards the composer has received are as many as 12 Fryderyk awards[3]:

1. For the album featuring the recording of *String Quartet* performed by DAFÔ string quartet (1999);
2. In the category 'Album of the Year. Vocal Music', for the three-CD album *Arcydzieła muzyki chóralnej* [Masterpieces of choral music] (2005);
3. In the category 'Album of the Year. Symphonic and Concert Music' for the album *Sacred music* (2008);
4. In the category 'Album of the Year. Choral and Oratorio Music' for the album *Łukaszewski & Bembinow: Kolędy i pastorałki* [Łukaszewski & Bembinow. Christmas carols] (2012);
5. In the category 'Album of the Year. Contemporary Music' for the album *New Polish Music for Choir* (2012);
6. In the category 'Artist of the Year' (2013);
7. In the category 'Album of the Year. Chamber Music' for the album *Paweł Łukaszewski. Musica Sacra 5* (2015);
8. In the category 'Album of the Year. Choral, Oratorio and Opera Music', for the DVD album *Musica caelestis* (2016);
9. In the category 'Album of the Year. Contemporary Music' for the DVD album *Symphony for Providence* (2016);
10. In the category 'Album of the Year. Chamber Music' for the album *Musica Profana 1* (2017);
11. In the category 'Album of the Year. Contemporary Music' for the album *Paweł Łukaszewski. IV Symfonia – Symfonia o Bożym Miłosierdziu* [Paweł Łukaszewski. Symphony No. 4 – Symphony on God's mercy] (2017);
12. In the category 'Album of the Year. Choral, Oratorio and Opera Music' for the album *De profundis: Polish Psalms of the 20th and 21st Century* (2017).

For a composer who does not count on honours and always swims against the stream, working in opposition to the prevailing trends of current contemporary music, he achieved incredible success. Almost all interviews, reviews and academic papers on Paweł Łukaszewski revolve around the topic of *sacrum* in his compositions.[4] The authors call him 'a creator of sacred music' [Łukaszewski 2015: 215], 'a titan of choral sacred music' [Schabowska 2014] and 'the most renowned representative of contemporary sacred music' [Petrović 2013]. According to the composer himself, the music

3| The Fryderyk Music Award has been awarded in Poland since 1995. Since 1999 it has been run by the Phonographic Academy, which is appointed by the Audio-Video Producers Association, with over 1000 artists, music journalists and professionals from the Polish phonographic industry in its ranks. The name of the award is a reference to the name of the Polish composer Fryderyk Chopin.

4| The author of the largest number of works about Paweł Łukaszewski's sacred compositions is Renata Borowiecka, who has already published eight titles, and is currently working on a monograph on the composer's sacred works.

he creates is 'adequate for a contemporary human looking for truth and the sense of existence' [Petrović 2013]. Łukaszewski treats his work as a kind of calling, wishing for his music to 'stimulate […] reflection, decrease the pace of life, help to concentrate and contemplate' [Pacewicz 2005: 547]. To achieve this, he writes in quite a traditional way, placing particular emphasis on the aspect of beauty in his works, keeping in mind the words Karol Wojtyła said in 1965, and which were quoted by Henryk Mikołaj Górecki: 'This world needs beauty not to fall into despair […]. Only beauty is a sound value' [Gancarz 2008: 1]. His own style, considered by musicologists to be quite traditional, the composer defines as neotonal. Often in interviews he emphasises his freedom in composing and not giving in to the dictatorship of the avant-garde. Dorota Krawczyk, commenting on this state of affairs, is right to note that:

> The rushing avant-garde train fell off onto a boggy wayside […]. Gradually, it has become apparent that music, in order to be interesting and listened to often, does not have to be shocking or unique, that its originality does not lie in finding new auditory, technical and formal ideas [Krawczyk 2005: 321].

Łukaszewski claims that his compositions show an individual style and adds, defending them from the claims of tonality, that 'they are less tonal than the current works by Penderecki – which are tonal to exaggeration' [Świdnicka 2016].

Musica profana by Paweł Łukaszewski

Not many people realise that secular works make up almost half of all compositions created by Łukaszewski in the years 1982–2017. For example, Piotr Iwicki claims that the 'lion's share of his activity is devoted to sacred music' [Iwicki 2017: 31]. This opinion is shared by Krzysztof Baculewski, who writes: 'His work, with minor exceptions, is concentrated on religious themes' [Baculewski 2012: 209]. The composer himself says that when it comes to his secular works 'they are not numerous […], but they are most probably more personal. […] Secular music is related to life, the earthly sphere, the here and now' [Świdnicka 2016]. And he adds that 'he likes to compose this kind of music' [Świdnicka 2016], unaware of the fact that it makes up 48.6% of his artistic output (which in total comprises 68 secular works and 72 sacred compositions).

Łukaszewski composed his secular works over the last 35 years with a varying level of intensity, as illustrated in the Diagram 1.

The diagram shows that most of Łukaszewski's secular compositions were composed in the years 1992–1993, 2002, 2008, and 2015–2016. They are not frequently published, but they are, significantly, more often recorded (among others, *Sinfonietta* has been recorded numerous times).

Łukaszewski's secular works include:

1. Symphonies: *Symphony No. 2 – Festinemus amare homines* (2005), *Symphony No. 5 – Symphonie concertante* (2013–2014; modified in 2016);

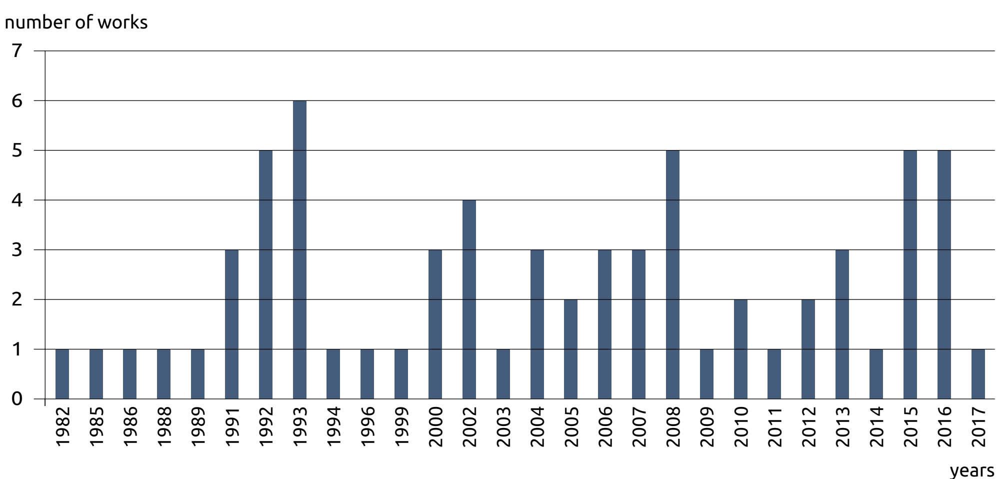


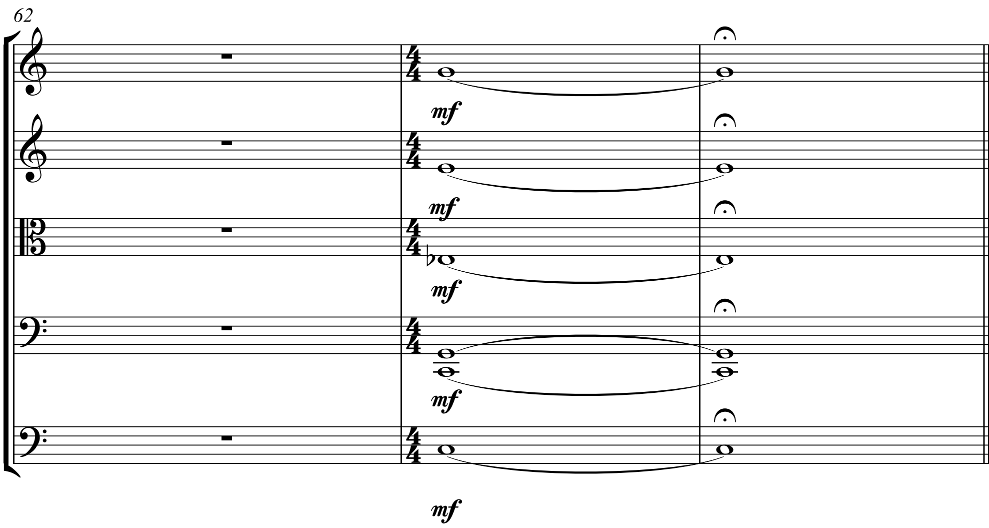
Diagram 1. Sacred works by Paweł Łukaszewski composed in the years 1982–2017.

2. Vocal-and-instrumental works: *Elogium* (2002) – dedicated to the victims of the Katyń massacre;
3. Choral works: *Four Poems*; *Two Pieces for Children's Choir* – 'Kruk w kąpieli' [Raven in the bath], 'Kocie spotkanie' [A meeting of cats]; *Two Sonnets* to Sonnets 27 and 60 by Shakespeare;
4. Orchestral works (12): *Arrampicata*, *Winterreise*, *Organ Concerto*, *Divertimento*, *Sinfonietta*, *Concerto for String Orchestra*, *Trinity Concerto*, *Adagietto*, *Genome*, *Piano Concerto*, *Utopia*, *Wings Concerto*;
5. All his chamber works (19): *Impresje kurpiowskie* [Impressions of the Kurpie region], *Quasi sonata*, *String Quartet No. 1*, *String Quartet No. 2*, *String Quartet No. 3*, *Pearl of Wisdom*, *Concertino for Piano and Brass*, *Un Cadeau*, *Małe Concertino No. 1* [Little concertino no. 1], *Piano Trio*, *Concertino for Organ and Brass*, *Małe Concertino No. 2* [Little concertino no. 2], *Lenten Music*, *Aria*, *Idiom*, *Piano Quintet*, *Arioso*, *Placido*, *Trinity Concertino*;
6. Solo works (11): *Cadenza*, *Akwarele* [Watercolours], *Capriccio for P.P.*, *Capriccio II*, *Two Preludes*, *Souvenirs* (5-part cycle), *Stadium*, *Moai*, *Icon*, *Preludium & Postludium*, *Nocturne*;
7. Art songs: *Three Songs* to the words by Maria Pawlikowska-Jasnorzewska, *Eight Songs for Children*, *Aragena* to the words by Stanisław Lem, *Two Songs* to the words by Czesław Miłosz (*Gdy wiatr powieje* [When the wind blows], *W mojej Ojczyźnie* [In my homeland]), *Haiku* – four songs, *Dwa sonety po śmierci* [Two sonnets after death] to the words by Stanisław Wyspiański, *Prawdy ukryte* [Hidden truths] – three songs to the words by Jarosław Iwaszkiewicz, *Mijanie* [Passing] – two songs to the words by Halina Poświatowska;
8. All his compositions for tape, theatre and film music (4): *Le jeux de l'amour et du hasard*, *One Week in London*, *Hałda* [Slag heap], *The Dusk*.

Sinfonietta

Sinfonietta is one of Łukaszewski's orchestral works. Its foundation is the material of the *String Quartet No. 3* composed in 2004. The original quartet was dedicated to Łukaszewski's professor of composition,[5] Marian Borkowski, on his 70th birthday. Several months later, at a meeting with the PUCV professor Boris Alvarado,[6] this Chilean friend of the composer suggested arranging the piece for a string orchestra. The next day Łukaszewski showed him the orchestral version. *Sinfonietta* has been more popular than its prototype, being more often performed[7] and recorded. Unlike *String Quartet No. 3*, it does not have a dedication. Its premiere performance took place in Santiago de Chile, where the piece was played by Orquestra da Camera PUCV under the baton of Pablo Alvarado. The Polish premiere took place in Warsaw at the 11th International Festival 'Laboratory of Contemporary Music', when the piece was performed by Concerto Avenna under the baton of Andrzej Mysiński.

The piece includes four movements: I – *Allegro molto*, II – *Adagio*, III – *Andantino*, IV – *Comodo*, and is composed for a string ensemble. The lack of key signatures is proof of a free approach to the sound material; however, individual movements end with chords, the base interval of which is always the same fifth of *C*–*G*. Depending on the movement, the remaining pitches in the chord are: *E*♭ (first movement), *A*♭ and *E*♭ (second movement), *D* and *A* (third movement), and *E*♭ and *E* (fourth movement) – see Example 1 (all examples reproduced with kind permission of PWM Edition).



5| Łukaszewski studied cello performance in the years 1987–1992 under Andrzej Wróbel and composition in the years 1991–1995 under Marian Borkowski.

6| Boris Alvarado is a lecturer at Pontificia Universidad Católica de Chile in Santiago de Chile.

7| There have been 23 performances of *Sinfonietta* (apart from the premiere performance): 28.10.2006 Silesian Chamber Orchestra, Katowice; 25.09.2008 Lviv Philharmonic, Lviv; 2.07.2010

Example 1. Endings of the individual movements of *Sinfonietta*. Reproduced from: Łukaszewski [2004].

Frequent changes of metre throughout the piece (apart from the finale, which is in $\frac{4}{4}$) enhance the feeling of anxiety.

The first movement starts with four successive motives:

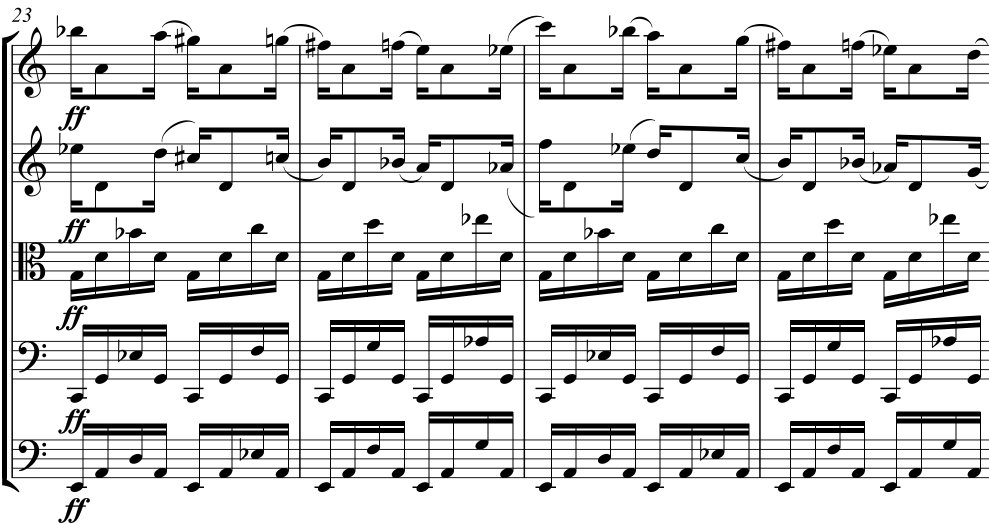
– 'getting lost' – containing parallel fifths – bars 1–3 (see Example 2),
– 'rushing' – a descending motive consisting of a third and a second – bars 5–9 (see Example 3),
– 'signal' – a five-note motive based on repeated sounds – bar 13 (see Example 4), 18 and 20,
– 'entanglement' – alternately ascending and descending motive built from large interval skips – bars 23–26 (see Example 5).

Example 2. P. Łukaszewski, *Sinfonietta*, first movement, *Allegro molto*, bars 1–3; motive of 'getting lost'. Reproduced from: Łukaszewski [2004].

Podlasie Opera and Philharmonic Orchestra, Białystok; 13.10.2010 Concerto Avenna, Warsaw; 29.09.2012 Baltic Neopolis Orchestra, Szczecin; 20.04.2013 Radom Chamber Orchestra, Radom; 20.07.2013 Baltic Neopolis Orchestra, Świnoujście; 30.10.2013 Baltic Neopolis Orchestra, Szczecin; 5.10.2014 Polish Chamber Philharmonic Orchestra, Gdynia; 8.06.2015 Symphony Orchestra of India, Mumbai, India; 20.06.2015 Symphony Orchestra of India, Pune, India; 1.08.2015 Baltic Neopolis Orchestra, Brzeg; 2.08.2015 Baltic Neopolis Orchestra, Opole; 3.08.2015 Baltic Neopolis Orchestra, Głogówek; 20.09.2015 Kalisz Philharmonic Orchestra, Konin; 10.11.2015 Young Polish Philharmonic Orchestra, Wrocław; 30.11.2015 Inter Camerata, Wrocław; 6.02.2016 Baltic Neopolis Orchestra, Szczecin; 29.09.2016 Inter Camerata, Wrocław; 1.07.2017 Inter Camerata, Prague, Czech Republic; 13.12.2017 Chamber Orchestra of the Academy of Music in Gdańsk, Wejherowo.

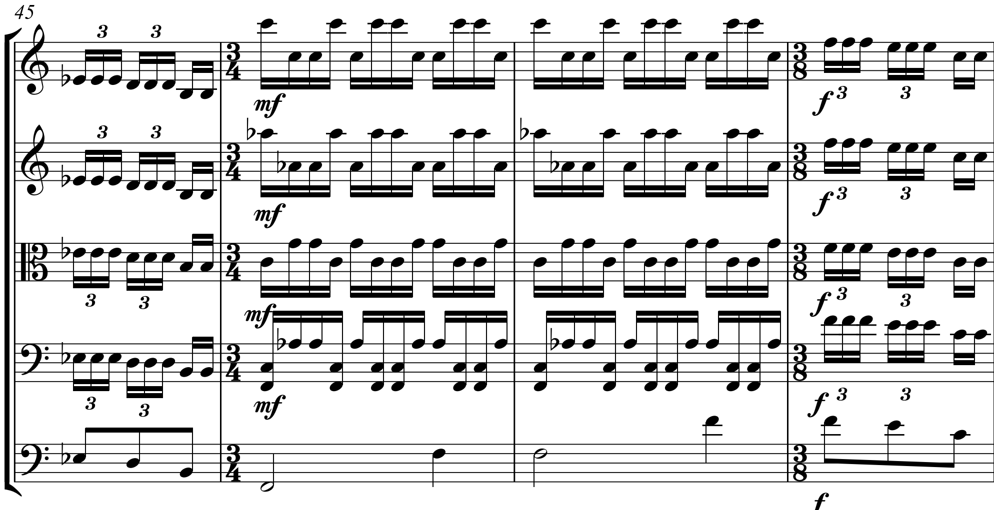
Example 3. P. Łukaszewski, *Sinfonietta*, first movement, *Allegro molto*, bars 4–9; motive of 'rushing' (bars 5–9). Reproduced from: Łukaszewski [2004].

Example 4. P. Łukaszewski, *Sinfonietta*, first movement, *Allegro molto*, bars 10–14; motive of 'signal' (bar 13). Reproduced from: Łukaszewski [2004].



Example 5. P. Łukaszewski, *Sinfonietta*, first movement, *Allegro molto*, bars 23–26; motive of an 'entanglement'. Reproduced from: Łukaszewski [2004].

We could distinguish three thematic fragments in this movement: *a* (until bar 41) with four of the above-listed motives and their variants; *b* (bars 42–60) with octave skips and doubled pitches alternating with descending triplets (see Example 6); and *a'* (bars 62–79), in which we return to the material from fragment *a*. Energetic ascending and descending semiquaver passages, interrupted with rests, reinforce the sense of horror. The drama builds up and reaches its peak in the closing chord, marked *forte fortissimo*.



Example 6. P. Łukaszewski, *Sinfonietta*, first movement, *Allegro molto*, bars 45–48, octave skips and doubled pitches alternating with descending triplets. Reproduced from: Łukaszewski [2004].

A moment of repose after this motoric and dramatic movement comes with the *Adagio* – the second movement, which has a more static narration and a melody expressed with longer note values, using a stepwise second-based motion (see Example 7). However, this movement also does not lack a build-up of tension, as emphasised by repeated *fortissimo* chords in the middle part (see Example 8).

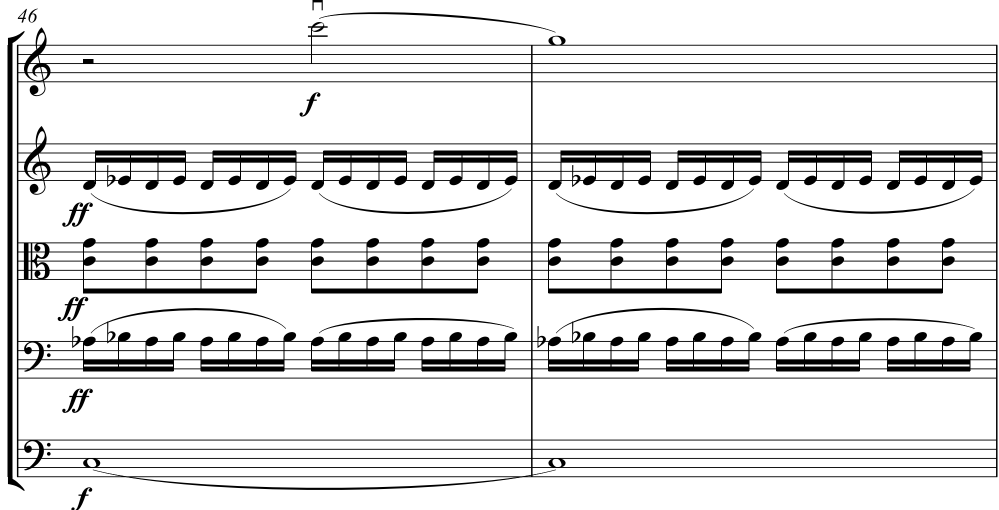
Example 7. P. Łukaszewski, *Sinfonietta*, second movement, *Adagio*, bars 1–7, introduction. Reproduced from: Łukaszewski [2004].

Example 8. P. Łukaszewski, *Sinfonietta*, second movement, *Adagio*, bars 22–28, culmination in the middle part. Reproduced from: Łukaszewski [2004].

The shortest movement, *Andantino*, with just 34 bars, brings new content. The melodic sound material with the ostinato accompaniment in the second violins and violas is significantly reduced and subject to transformations and variations (see Example 9).

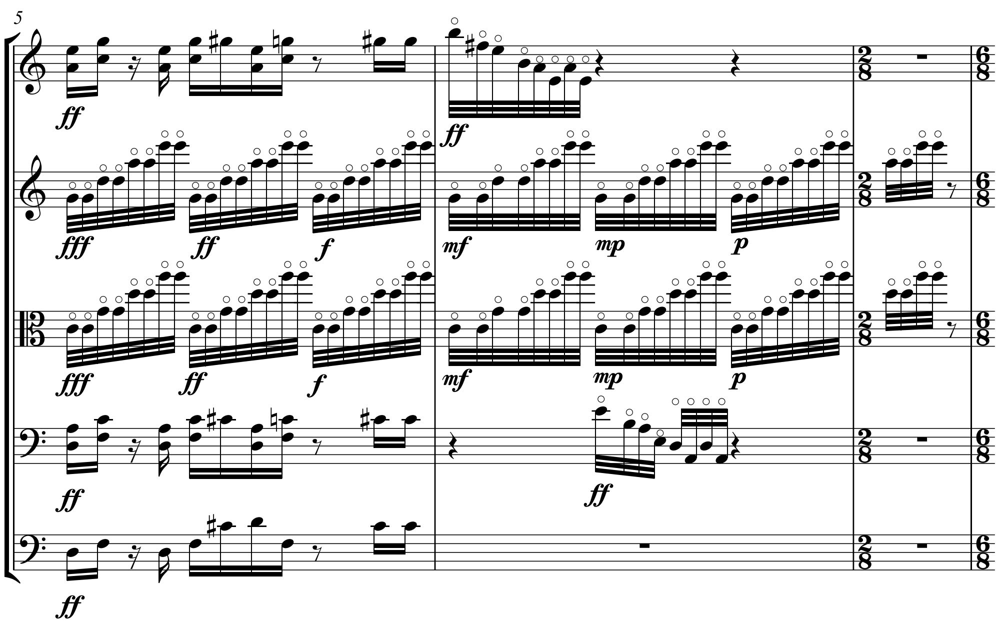
Example 9. P. Łukaszewski, *Sinfonietta*, third movement *Andantino*, bars 5–9; the transformed sound material with the ostinato accompaniment. Reproduced from: Łukaszewski [2004].

The pronounced melody based on long notes opens the final movement of *Sinfonietta*, played in unison by cellos and double basses (*molto vibrato*) to the background of ostinato semiquaver figures in the remaining instruments (see Example 10).



Example 10. P. Łukaszewski, *Sinfonietta*, fourth movement, *Comodo*, bars 11–12; final theme – cellos and double basses in unison. Reproduced from: Łukaszewski [2004].

The motoric, highly accented bridge section is followed by a variant of this melody, which is followed by two bridges that have a narrative role. In the third fragment, the melody moves to the first violin, while the remaining instruments serve a colouring function (see Example 11).



Example 11. P. Łukaszewski, *Sinfonietta*, fourth movement, *Comodo*, bars 46–47; the theme in violins with the accompaniment of the remaining instruments. Reproduced from: Łukaszewski [2004].

The coda contains an allusion to the material from the first movement (the ascending parallel fifths of the 'getting lost' motive), and the final chord sounds after a general pause.

On the basis of this composition, Emilia Goch, a violist and founder of Baltic Neopolis Orchestra from Szczecin, created a visualisation of *Sinfonietta*: a video depicting the imagined plot of the piece. The protagonist of this film (whose screenwriter and director was Olek Różanek) is embroiled in a constant struggle with daily life and himself.[8]

Reception

When asked about his attitude towards *Sinfonietta*, the composer said that he wanted to illustrate a mood and communicate emotions in this piece. Łukaszewski sees it as a successful composition, diverse and rich in contrast, which – and this is important for him – he would like the listeners to understand. While composing, he was focused on the sound and the technical aspects. He said: 'the starting point in the composition is open strings; the third movement is based on natural harmonics and a specific position of fingers on strings' [Świdnicka 2016]. The composer has listened to the performances of *Sinfonietta* several times and welcomed them, although he thinks that 'the cello part includes many skips and some are always out of tune' [Świdnicka 2016]. All these performances were met with positive responses from the listeners, which the composer sums up by saying: 'I am lucky with the audiences' [Świdnicka 2016].

There is just one review of *Sinfonietta*, written by Dominika Grabiec. In this, we read that the piece is 'vibrant and full of energy […], with a beautiful and moving *Adagio*, which brings a moment of rest from the "gallop" of outer movements. It includes motives resembling a run, haste' [Grabiec 2013: 26]. In my view, it is a brilliant, original work, full of emotions and exhibiting a masterful command of structure. Originality is often highlighted in the reception of Łukaszewski's music. We read about it from, among others, Leszek Polony: 'Łukaszewski […] is a separate, distinctive individuality. He composes distinguishing, often motoric music, based on heterophonically layered, obsessively repeated motives' [Polony 2006: 10]. Maja Baczyńska claims that his works 'have a Łukaszewski-esque sound […], showing the tremendous maturity of the composer, and certain consistency in the repertoire allows one to be calm and contemplate' [Baczyńska 2013].

Let the summary of this article be the words of the composer himself: 'I have always relied on an utterly spontaneous approach to the sound material. My compositions are a reflection of my personality, my taste […]. This is who I am. This is what my music is like' [Schabowska 2014]. And the following statement can serve as the article's

8| The film can be viewed on YouTube (Baltic Neopolis Orchestra – *Sinfonietta* parts I–IV by Paweł Łukaszewski, official music video, [online:] https://www.youtube.com/watch?v=8ow5nZfe49M, [accessed: 25.04.2019]).

conclusion: Łukaszewski's music, and his *musica profana* I described, is valuable, beautiful and needed. Time will tell whether it will survive in the web of contemporary works – which is what I wish for it.

Translated by Irena Wypych

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Musica profana by Paweł Łukaszewski, As Exemplified by *Sinfonietta* for String Orchestra

Summary

Religious works are usually composed in late stages of composers' artistic activity. Although Paweł Łukaszewski is a well known composer of sacred music, he started his artistic career composing secular pieces (at the age of 14 he composed his first *String Quartet* and a piece for cello and orchestra), and currently, after releasing the CD entitled *Musica Profana 1*, he is planning on continuing the series.

Not many people realise that secular music makes up almost half of all Łukaszeski's works composed between 1985 and 2017 (they include 65 secular pieces and 69 religious ones), which can be divided into six categories (including symphonic, vocal-and-instrumental, choral, orchestral, chamber music and solo works, as well as cycles of songs, e.g. self-mocking *Dwa sonety po śmierci* [Two sonnets after death] from 2010, four pieces for tape and film music).

One of his secular works is *Sinfonietta* for strings composed in 2004 – a very interesting four-movement composition the analysis of which is presented in the context of other works of the same type. Although in this brilliant and very emotional composition Łukaszewski departs from the achievements of the musical avant-garde and returns to the traditions of the 19th-cetury tonality, it is still characterised by stylistic originality and perfect mastery of texture. Łukaszewski – a recipient of many awards (including nine 'Fryderyk' Awards and the 'Golden Orpheus' Award) for works whose style musicologists consider old-fashioned – described the piece as 'neo-tonal'. However, the best characterisation of Łukaszewski's style was offered by Polony, who wrote that: 'Łukaszewski […] is a separate, distinctive individuality. He composes distinguishing, often motoric music, based on heterophonically layered, obsessively repeated motives. He has an outstanding sense of musical form' [Polony 2006].

4

Analysis of Music Sources

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Musical Sources of the Levoča/Leutschau Lutheran Musical Collection from the Era of Dittersdorf, Haydn and Beethoven: Secular Music

Musicologists are cognisant of the musical collection located in the Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau (the Levoča Lutheran Musical Collection, SK-Le) primarily due to its musical sources from the 16th and 17th centuries. These are labelled as the Fond A (SK-Le MUS A). The most known part of this fond consists of six tablature books and parts books, bought manuscripts and prints, preserving music of European and domestic composers (Samuel Marckfelner, Thomas Gosler, Georg Wirsinger, Johann Schimrack sen.).[1] However, the Levoča Lutheran Musical Collection also preserves musical sources originating from the period of the 18th century till the first half of the 20th century. These musical manuscripts and prints constitute the Fond MUS B of the collection [Petőczová 2011]. They are almost undisclosed and unknown to the historians of music.

The musical sources in the Fond MUS B have not yet been closely and thoroughly examined by researchers. This is quite astonishing since Levoča has been often portrayed as an important centre of musical life in Spiš in the epoch of Classicism (1760–1830) on the territory of Slovakia / Upper Hungary.[2] Attention has been paid first of

1| As to the research of Fond MUS A of the Levoča Lutheran Musical Collection see: Burlas, Mokrý, Nováček (eds) [1957]; Rybarič [1984]; Hulková [1985]; Petőczová [2014, 2015].

2| According to Múdra [1996: 170] Levoča/Leutschau, Spišská Kapitula / Zipser Kapitel and Kežmarok/Kesmark were the three most important cultural centres of Spiš. The musical repertoire of Levoča and other places in central Spiš was heavily influenced by the work of German (mostly South-German) composers (B. Fassold, B. Geissler, G.J.J. Hahn, M. Königsperger, L. Kraus, J.J.A. Kobrich, V. Rathgeber, etc.), as well as composers from Bohemia and Moravia (F.X. Brixi, J. Oehlschlägel, K. Loos, J.I. Linek, J.D. Zelenka, F.V. Habermann) and those belonging to the Vienna and generally Austrian creative milieu (C. Ditters von Dittersdorf, L. Hoffmann, J.B. Vanhall / J.K. Vaňhal, M. Haydn, W.A. Mozart, A. Salieri, J. Haydn, V. Pichl, etc.).

all to the work of the most outstanding representatives of Classicism: Ludwig van Beethoven [Ballová 1972], Joseph Haydn [Múdra 1982] and Wolfgang Amadeus Mozart [Múdra 1990a]. Numerous studies were produced in the course of this research, containing lists of sources of Slovak provenance. However, only those sources from Levoča were included in these lists that had been preserved in the musical collection located in the Roman Catholic Parish Church of St James (Levoča Roman Catholic Musical Collection, SK-L).[3]

At present, attention is paid also to other outstanding personalities forming the musical culture of Central Europe in the epoch, like Carl Ditters von Dittersdorf [Kačic 2000]. Dittersdorf is highly praised as co-founder of the German opera. He is also appreciated for being a friend of Christoph Willibald Gluck and maintaining good contacts with Joseph Haydn and Wolfgang Amadeus Mozart. Dittersdorf has long been overshadowed by his more famous Vienna colleagues, however, he certainly was respected by them, and he also took a lot of inspiration from them. In 1784, on a unique occasion in Vienna, they even formed a string quartet –Dittersdorf and Haydn played the violins, Mozart played the viola, and Vanhall played the violoncello [Unverricht 2000: 82].

These composers, born and active in various places of Germany, Austria, Bohemia, Moravia, Silesia, Poland, Slovakia, and Transylvania (or Hungarian Kingdom as such) were bound by musical professionality and influenced by the high *niveau* of culture in Vienna and primarily by the new musical thinking, embedded in rationality and Enlightenment. Dittersdorf's music was played and copied in Slovakia during his life and almost reached the popularity of Joseph Haydn's music. Michael Haydn, however, was overshadowed by his more famous elder brother. In the 19th century, Dittersdorf's music also fell gradually into oblivion, despite the fact that he composed more than 500 opuses. The same is true for the music of Vanhall, whose work is immense, too.[4] Works of all these composers can be found in Levoča, in both musical collections – the

3| Before 1990, the musical collection of the Roman Catholic Parish Church of St James (from 2015 a Basilica minor) in Levoča was located in the Slovak National Museum – Music Museum in Bratislava (SK-BRnm MUS XVI); in 1990 the collection was returned to Levoča (SK-L MUS XVI). The list of most important musical collections from the Classicist epoch preserved in Slovakia (71 collections) is shown by Múdra [1993: 187–189, 194]. According to this list, the Levoča Roman Catholic Musical Collection had been deposited in the archives of the Roman Catholic Parish Church in Levoča; the Levoča Lutheran Musical Collection was listed among small-scale collections and single items.

4| Carl Ditters von Dittersdorf composed more than 200 symphonies (130 of them are acknowledged to him as author) and concertos (for double bass); his works include chamber music, oratorios, operas, cantatas and serenades, masses, and around 200 pieces of sacred music for small ensembles. Johann Baptist Vanhall (Jan Křtitel Vaňhal) is an author of more than 100 string quartets, 73 symphonies and 58 masses; after 1780 some 300 prints containing his music appeared in Vienna only. In 1761, Vanhall became a student of Dittersdorf in Vienna, the other disciple was Wenzel Müller [Seifert, Pulkert, 2001: 1112].

Lutheran (SK-Le) as well as the Roman Catholic (SK-L) one. Their music remained in the repertoire of the musical life in this town long in the 19th century as a strongly Classicistic tendency, along with the ascendant music of Romanticism. The Fond MUS B of the Levoča Lutheran Musical Collection is unique, as it contains a relatively high portion of secular music.

The Fond MUS B consists of more than 30 bibliographical units of secular music from the turn of the 18th and 19th centuries, most of them to be found within the shelfmarks MUS B 12–MUS B 27. A considerable number of works have been preserved as anonymous, fragmentary or incomplete (MUS B 17–MUS B 22); among them a lot of works written for special occasions – dances, marches, instrumental pieces for small ensembles – by various composers active mainly in central Europe: Ludwig van Beethoven, Carl Ditters von Dittersdorf, Joseph Haydn, Giovanni Paisiello, Franz Xaver Tost (František Xaver Tost), Franz Rankel (František Rankel), Johann Moravetz (Jan Moravec), Johann Baptist Kucharz (Jan Křtitel Kuchař), Vinzenz Maschek (Vincenc Mašek), Adalbert Nudera (Vojtěch Nudera), Johann Baptist Vanhall (Jan Křtitel Vaňhal), etc. The aim of this study is to present the musical sources contained in the Fond MUS B, which have been unknown up till now, representing secular music from the last decade of the 18th century and first decade of the 19th century. My primary focus is oriented on three pieces with shelfmark Sk-Le MUS B 14: Ludwig van Beethoven (1770–1827): *Six Minuets for Two Violins and Violoncello* (KinB WoO 7, LvBWV WoO 7); Carl Ditters von Dittersdorf (1739–1799): *Symphony in C major* (Krebs 60); Joseph Haydn (1732–1809): *Six Variations for Two Violins and Double Bass in D major* (Hob. XI:2).

Ludwig van Beethoven: *6 Menuetten*, SK-Le MUS B 14/1

Beethoven's authorship of his *Six Minuets* is indicated at the title page of the manuscript copy with shelfmark MUS B 14/1 – *6: | Menuetten | a | Violino Primo | Violino Secondo | con | ViolonZello | del: Sig: Beethoven* (see Illustration 1). This dance cycle consists of a selection of six minuets in arrangements for two violins and violoncello, from Beethoven's *Zwölf Menuette für Orchester* (KinB, WoO 7; LvBWV, WoO 7), in the following sequence: E-flat major, G major, C major, A major, F major, E-flat major.[5]

5| MUS B 14/1: Minuet No. 1 is an arrangement of the Minuet No. 4 in E-flat major from the cycle WoO 7; Minuet No. 2 in G major is an arrangement of the Minuet No. 9; Minuet No. 3 in C major is an arrangement of the Minuet No. 5; Minuet No. 4 in A major is an arrangement of the Minuet No. 6; Minuet No. 5 in F major is an arrangement of the Minuet No. 12; Minuet No. 6 in E-flat major is an arrangement of the Minuet No. 10. The cycle of *12 Menuette für Orchester* consists of minuets D major, B major, G major, E-flat major, C major, A major, D major, B major, G major, E-flat major, C major, F major [Kinsky, Halm (eds) 1955: 436–437; Dorfmüller, Gertsch, Ronge (eds) 2014: vol. 2, 19–20]. Beethoven's minuets contained in WoO 7 are dance pieces, indeed used for accompaniment to dance performances. They are minuets with a fixed ternary form of a three-beat dance, with repetition of each of the three parts. Tonally, the cycle

Illustration 1. L. van Beethoven, *6:* | *Menuetten* | *a* | *Violino Primo* | *Violino Secondo* | *con* | *ViolonZello*, WoO 7, vl 1. Reproduction of the manuscript from the Levoča Lutheran Musical Collection, Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau, shelfmark SK-Le MUS B 14/1. With the kind permission of the Evangelical Lutheran Church Community in Levoča.

The music represents the early creative period of Beethoven's work. He composed the cycle *Zwölf Menuette für Orchester* WoO 7 in the autumn of 1795, at the same time as he wrote the cycle *Zwölf deutsche Tänze für Orchester* WoO 8 on the occasion of the Vienna Carnival Maskenball-Redoute, held on 22 November 1795 for the Pensiongesellschaft bildender Künstler Wiens.[6] At this Vienna masked ball, dances of Franz Xaver Süßmeier were played in the great room of the Redoute, while *Zwölf Menuette für Orchester* WoO 7 and *Zwölf deutsche Tänze für Orchester* WoO 8 by Beethoven in the small room. Joseph Haydn was also present. All 24 Beethoven's dances were played at the masked ball held on 26 November 1797. The composer himself was actively involved in the performance in the small room of the Redoute. No autograph of the two cycles of minuets and German dances WoO 7 and WoO 8 has been preserved. In

is united by the first and the last minuet, both written in E flat major, while the trio part of the closing menuet is prolonged.

6| From the year 1792 on, dance composition cycles were written annually for this occasion per order. As a rule, it was 12 minuets or 12 German dances (*Deutsche* or *Allemand*); in 1972, these were delivered by Joseph Haydn, in 1793 by Leopold Koželuh (1747–1818), in 1794 by Carl Ditters von Dittersdorf and Josef von Eybler (1765–1846). In the development of Beethoven's work the years of 1794 and 1795 are characterised as the *decisive years*, when his own masterly craft becomes evident in his compositions [Johnson 1982: 2].

Beethoven's lifetime these dances never appeared in print arranged for an orchestra. It is presumed that the instrumental arrangement of the minuets WoO 7 for two violins and violoncello (or double bass) does not come from Beethoven [Dorfmüller, Gertsch, Ronge (eds) 2014: 21].

The most ancient edition of these minuets – in Beethoven's own arrangement for piano – appeared in Vienna in 1795 – *XII | MENUETTEN | im Clavierauszug | welche in dem K. K. kleinen Redouten Saal | in Wien augeführet worden | Componirt von Herrn | LUDWIG van BEETHOVEN | Jn Wien bey Artaria et Comp. | [l.:] 610. [r.:] 45 Xr.*[7] Minuets WoO 7 were published in an arrangement for two violins and double bass (violoncello) for the first time in 1802 under the title *Menuettes | de la | REDOUTE de VIENNE | pour | deux Violons, et Basse | par | Luis van Beethoven | à Vienne chez Mollo et Comp.* (Mollo, 211) and in 1802/1804 under the title *Menuettes | de la | REDOUTE de VIENNE | pour | deux Violons, et Basse | par | Luis van Beethoven | à Vienne chez Artaria et Comp.* (Artaria, 1516).[8]

The earliest information to be found in a Vienna newspaper about the offer to purchase manuscript copies of Beethoven's dances was preserved in *Wiener Zeitung* dated 19 December 1798. Johann Traeg advertised here the possibility of buying both versions, the orchestral as well as the version for a small ensemble: 'Neue Tanzmusikalien. Beethoven Redout Menuette mit allen Stimmen, 4 fl. 30 kr. | [detto] mit 2 Viol. è Basso, 1 fl. | Redout Deutsche mit allen Stimmen, 4 fl. 30 kr. | mit 2 Viol. è Basso, 1 fl.' [Weinmann (ed.) 1981: 71]. The catalogue of Beethoven's works indicates the dance compositions WoO 7–WoO 16 as pieces for orchestra, however, with a note that it was not entirely clear whether they had been intended for a large orchestra or rather for a chamber ensemble; the contemporary practice allowed also an *ad libitum* instrumentation with wind instruments [Kinsky, Halm (eds) 1955: 437–441; Dorfmüller, Gertsch, Ronge (eds) 2014: 19–29].

The copy of the six minuets WoO 7 (SK-Le MUS B 14/1) in Levoča was most likely produced in the interval framed by years 1795 – 1798 – 1802, i.e. by the year of their

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7| Beethoven-Haus Bonn, [online:] https://www.beethoven.de/sixcms/detail.php?&template=dokseite_digitales_archiv_de&_dokid=bb:T00024462&_seite=1-11 [accessed: 5.09.2019]. One of the original prints is also preserved in CZ-KR [Pulkert 1978: 149].

8| In the online catalogue [Beethoven-Haus Bonn, 2018] 30 printed score editions of these minuets are registered; 18 out of 30 of these editions appeared in the years of 1795–1875, the major part of them as arrangements for piano and four-hand piano – as evidenced in the online catalogue: Hummel 1805, Hoffmeister 1806, Kühnel 1806, etc. The first appearance of the score is dated in 1864, GA 16, Ser. 2/7, No. 16, Leipzig, Breitkopf et Härtel, Pl. B.16.; SBG VIII, 5 (Klavierauszug, Hess 101); NGA II/3 (2. Fassung), VII/8 (Klavierauszug). The critical edition NGA II/3 uses six principal sources of minuets WoO 7 [Kojima (ed.) 1980: 4]: 1) manuscripts: Berlin, Staatsbibliothek Preussischer Kulturbesitz, Musikabteilung; Vienna, Gesellschaft der Musikfreunde, 2) prints: *XII | MENUETTEN | im Clavierauszug. Vieden, Artaria et Comp.* 1795; *Menuettes | de la | REDOUTE de VIENNE | pour | deux Violons, et Basse. Mollo et Comp., Artaria et Comp.* 1802; Vienna, Musiksammlung der Österreichischen Nationalbibliothek.

creation and first performance (1795), the year of the first advertisement of the copies by Johann Traeg (1798), and the first printed edition (1802) of the *Menuettes | de la | REDOUTE de VIENNE | pour | deux Violons, et Basse* in Vienna. This assumption seems to be testified by the waterproofs in the two types of paper used for the manuscript copy: the first paper originates from a Czech paper mill: [lily (French)] | [shield (bend), with slanting stripe], dimensions: 6,5 × 17 cm; the second paper originates from an Italian paper mill: [3 crescents descended (11 × 4 cm)] | RGA [crowned], dimensions: 8 × 7,5 cm. There are no additional notes and corrections in the manuscript. The question of the two copyists of the manuscript MUS B 14/1 has not been answered yet. Generally speaking, only a few of the copyists of Beethoven's manuscripts are known by name [Tyson 1970: 468–471, Von Loesch, Raab, Riethmüller (eds), 2008: 431–432].[9]

Beside the copies of Beethoven's *Six Minuets*, another Beethoven's piece can be found in the Levoča Lutheran Musical Collection, namely the printed violoncello part of an edition of his *7th Symphony*: *SEPTIEME GRAND SYMPHONIE | | L. van Beethoven Op: 92. | arrangé par Hummel* (SK-Le MUS B 51). This is a Schott edition from approximately 1852 (no. of disk 4375). The Beethoven catalogue lists two prints under this number; in one of them the *7th Symphony* was issued in the arrangement for piano, in the other it was arranged for piano with an accompaniment of violins, flute and violoncello [Beethoven-Haus Bonn 2018]. This exemplar of the printed part testifies that Beethoven's music stayed in the concert repertoire in Levoča well after the composer's death, and that works of the outstanding authors of Classicism were performed here in the second half of the 19th century in parallel with the music of Romantic composers.

The manuscript copy of Beethoven's *Six Minuets* preserved in Levoča belongs to his earliest compositions preserved on the territory of Slovakia. According to Múdra [1993: 55], 55 printed opuses of Beethoven's music have been preserved altogether (out of those, 30 units are constituted by the earliest prints from 1795–1831), and some 30 opus numbers are constituted by manuscript copies; from these minuets, WoO 7 for piano belong to Beethoven's earliest works preserved in Slovakia. As far as prints are concerned, it is the first editions of his piano works – variations WoO 69 and German dances WoO 8.[10] When evaluating the tradition of cultivating Beethoven's music in

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9| SK-Le MUS B 14/1, material description: manuscript copy, without cover pages, format: 12f., dimensions: 22,5 × 30,5 cm. The first paper, the first copyist: paper with a system of 12 staves (part vl 1: only Minuets no. 1 and 6, watermark (ohne KOTENSCHLOS) identification: paper mill in Postřekov (Possigkau, Choden Schloss, Czech Republic), from the end of the 18th century possessed by the family of Fürtch (father until 1812, son until 1844) [Zuman 1934: vol. 2, tab. XXIII]; the selfsame watermark see in manuscript RISM ID no. 550503031, CZ-Pu 59 R 30, Joseph Haydn: *Sinfonie | für | kleines Orchester | in A. Dur*] or in manuscript RISM ID no. 550402729, CZ-Pu 59 R 5115, Ludwig van Beethoven: *Adelaide*. The second paper, the second copyist: paper with a system of ten staves (parts: vl 1: Minuets no. 2, 3, 4, 5; vl 2, vlc: all minuets), watermark identification: Schmidt-Görg [1978: 191, no. 95]; similarity: RISM Images 7835, 7783.

10| For Beethoven's pieces within the Slovak musical sources see in: Kalinayová-Bartová *et al.* (eds) [2001: 181–182]; Ballová [1972: 91–108]; Ballová [1978: 12–18].

Slovakia, most often his ties to Bratislava (Pressburg) and western Slovakia are being mentioned: first of all his friendly contacts with the noble families of Brunswicks, Keglevichs and Erdődys, which stimulated him to undertake numerous visits to Slovakia [Ballová 1972: 71].[11]

Carl Ditters von Dittersdorf: *Sinfonia in C*, SK-Le MUS B 14/2

The other composition with shelfmark SK-Le MUS B 14/2 is the manuscript copy of the *Symphony in C major* by Carl Ditters von Dittersdorf – *Sinfonia in C | 2 Violini | 2 Oboi | 2 Clarini vel Corno | Viola | Violone | e | Tympano | | Del Sig Dittersdorf* (I. *Allegro*, II. *Andante*, III. *Menuetto*, *Trio*, IV. *Presto*; see Illustration 2). It is the *Symphony in C major* recorded in the Catalogue of Krebs [1900: 68] as No. 60: *Sinfonia a 2 Viol., Vla., Basso, 2 Ob., 2 Corni [Br. Suppl. 1776/77]*. In the Grave Thematic Catalogue [1986: xliii] the composition is marked as No. C3: *Symphony in C major – I. Allegro vivace, II. Andante più tosto lento, III. Menuetto – Trio, IV. Presto, for 2 vl, vla, b, 2 ob, 2 cor, 2 clno, timp*, dated *ad quem* 1768. Manuscript sources of this work can be traced in Austria, Belgium, Poland, the Czech Republic, and the Slovak Republic.[12] According to the MGG [Seifert, Pulkert, 2001: 1120], 19 various symphonies by Dittersdorf written in C major have been preserved in 48 sources (beside the Slovakian sources). Eight items have been preserved in autographs (Berlin, Prague, Kroměříž).[13] The earliest copy of the *Symphony in C major* (Krebs 60) to be found in Slovakia is included in the Švedlár Musical Collection (Švedlár, town of Spiš region) located in Bratislava (SK-BRnm MUS XX); several symphonies written by Austrian composers of the Classical period have been preserved in this collection [Kačic 2000: 62].[14]

The manuscript copy of the *Sinfonia in C* (Krebs 60) in Levoča includes a set of four string parts (vl 1, vl 2, vla, vlne); the parts of wind instruments (ob 2, clno vel cor 2)

11| An information about Beethoven's stay in Bratislava is to be found in a letter that was mailed by him to Johann Andreas Streicher to Vienna on 19 November 1796 [Ballová 1972: 13]. The first evidence of the performance of Beethoven's music in a concrete event in Bratislava is dated 23 December 1822, when his *Opferlied*, Op. 121b (premiere) and *Gratulationsmenuett* WoO 3 were played [Ballová 1972: 24, 25].

12| A-Ssp Ditterdorf 33; B-Bc W.7298; PL-Pa Muz. vs. VI/2 [Kula 2016: 114], CZ-Bm A 14:165 (Rajhrad), omits clno; CZ-KRa IV A 34, omits clno, timp; CZ-Pnm XXII B 281 (Pachta); CZ-Pnm XXXII B 135 (Osek); CZ-Pnm XXXIV D 151 (Doksy), omits clno, timp; CZ-TRE 23 V 678; SK-BRnm (Švedlár) MUS XX 83, omits clno, timp; SK-BRnm (olim Kežmarok, anon.); SK-BRm (the Ministry of Interior of the Slovak Republic, the State Archive in Bratislava, the Archive of the Capital City of the Slovak Republic (former: the State Archive in Bratislava), *krabica* 3).

13| The autograph of the *Symphony in C* (Krebs 60) is held in the State archive Kroměříž [Pulkert 2000: 97].

14| For Dittersdorf's pieces within the Slovak musical sources see: Kalinayová-Bartová *et al.* (eds) [2001: 195], Kačic [2000: 62].

Illustration 2. C. Ditters von Dittersdorf, *Sinfonia in C*, Krebs 60, vl 1. Reproduction of the manuscript from the Levoča Lutheran Musical Collection, Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau, shelfmark SK-Le MUS B 14/2. With the kind permission of the Evangelical Lutheran Church Community in Levoča.

and timpani are missing. Studying the paper used, one can trace the origins of this copy to the last decade of the 18th century or to the turn of the 18th and 19th centuries. There are two waterproofs in the paper indicating Italian provenance: 1) [3 crescents] | REAL [3 crescents ascended above REAL], 7 × 7 cm; 2) GFA [crowned], 8 × 8,5 cm.[15]

15| SK-Le MUS B 14/2, material description: manuscript copy, without cover pages, format: 19f., vl 1: 5f., vl 2: 5f., vla: 4 f., vlc (violone): 5f., dimensions: 22,5 × 30,5 cm. Paper with a system of 12 staves. Watermarks: 1) 3 crescents ascended above REAL not in evidence in the same form; 2) GFA crowned – similarity: Venice 1791 [Heawood 1950: no. 877]; RISM Images ID no.: GFA [crowned] / [3 crescents] – [8476] in manuscript RISM ID no.: 551006132, CZ-Pnm XLII B 234, Martini, J.P.A.: *Ouverture d'henri Quatre* in manuscript RISM ID no.: 551005986, CZ-Pnm

The preserved parts were recorded by one single copyist, there are no remarks or corrections in the manuscript.

Symphony in C major (Krebs 60) was written around 1768, i.e. in the period spent by Dittersdorf as *maestro di capella* in the service of bishop Adam Patachich in Großwardein (Oradea, Nagyvárad, now Romania). This was his first creative period, when he was very prolific by the way: by the year 1760 Dittersdorf composed some 20 or so symphonies, and by the year 1770 the number of his symphonies reached 64 items (out of 124 included in the Grave's catalogue). Some of these works were composed upon the request of his patron, some were written for the satisfaction of his financial needs (payment of debts), others were composed for propaedeutic purposes (as exercises) [Badura-Skoda, Eva (ed.), 1985: xxvii].

Both sacred and secular works by Dittersdorf belonged in the period of Classicism – especially in the time of creation of the Levoča manuscript copy – to the repertoire of most played music on the territory of Slovakia, along with the compositions by Joseph Haydn [Múdra 1993: 42]. According to the Kačic's research [2000: 60], the earliest source of Dittersdorf's music registered in Slovakia is a copy of his *Symphonia in D a più Stromenti* (Krebs deest) dated 1765. It is deposited in the Pruské Roman Catholic Musical Collection. To around the same time, we can trace the copy of the Aria in G major *Ad laudes properate* from the estates of Ján Ignác Ambra, the organist of the Jesuit Church in Trenčín. Dittersdorf's music can also be found in inventories and musical collections of Jesuits in Trnava, Skalica, Trenčín, Košice, at Piarists in Nitra, Podolínec, Svätý Jur, Trenčín and, later, at Ursulines in Bratislava and Trnava.

Dittersdorf maintained also a number of personal contacts in Hungary, he visited Bratislava several times. He certainly stayed here during the national festivities in 1764, when numerous concerts, opera performances and musical academies were held in the city.[16] In the 1770s, the local paper *Pressburger Zeitung* informed the readers about the performance of Dittersdorf's music in Bratislava on 18 March 1778 [*Pressburger Zeitung* 1778]; the review of the musical academy held on 15 March 1778 lists on the programme, beside several concerts, three symphonies by G.B. Martini, C. Ditters von Dittersdorf and A. Zimmermann, which received warm welcome of the large audience.[17] Dittersdorf's opera music sounded in Bratislava in the years 1785–1789, when

XLII B 113, Tarchi, Angelo: *Bacco ed Arianna*; similarity also Toscolano, Lombardia (Italy), the beginning of the 19th century [Eineder 1960, no. 438, Bohemian Watermark Database 2018: Multimedia ID: 12586].

16| It is quite certain that Bishop Adam Patachich (Patačič) was garrisoned in Bratislava at that time, and visited Vienna, where he met Dittersdorf and persuaded him to accept the function of *cappelmeister* in his orchestra following the departure of Michael Haydn [Volek (ed.) 1959: 99–103].

17| 'Zum Schluß wurde wieder eine viellstimmige Symphonie von Ditters aufgeführet und alles mit der vollkommensten Harmonie geendigt. Die außerordentliche Stille und Aufmerksamkeit des ganzen zahlreichen Publikums mag der sicherste Zeuge von dem ungetheilten Beyfall sein, den man hier von der Kunst ganz hingerissen, so großen Virtuosen unmöglich versagen konnte.' [*Pressburger Zeitung* 1778].

the opera ensemble of the count Johann Nepomuk Erdődy (1723–1789) functioned in the Erdődy Palais in Panská street. The repertoire of this stage involved opera works in German language. We know from the available sources that Dittersdorf's operas were performed here among some thirty other opera items on the show; the most frequently played items were those of G. Paisiello, A. Salieri, J. Haydn, and C. Ditters von Dittersdorf [Múdra 1996: 68].

No wonder then that some one hundred copies of Dittersdorf's works have been preserved in Slovakian archives and libraries.[18] In the inventory of Spišská Kapitula (1795), the centre of Catholic musical life in Spiš, located not far from Levoča, nine of Dittersdorf's symphonies are registered, as well as one string quartet and two masses [Múdra 1970: 29, 30]. His compositions can be found in other musical collections from Spiš – in Levoča, Kežmarok, Spišská Nová Ves, Ľubica, Švedlár, and Podolínec; from other localities there is evidence about copies of his masses in Púchov and Liptovský Hrádok (RISM ID no. 570002639, 570010012). One Dittersdorf's *Concerto for Oboe, Two Violins and Orchestra in D* is held in the Musical Collection of the Institute of Musicology of the Slovak Academy of Sciences located in the Slovak National Museum – Music Museum (SK-BRnm MUS XVII 759). The major part of Dittersdorf's music preserved in Slovakia was written out in the years 1770–1780. According to the research by Kačic [2000: 61], almost half of these works constitute instrumental compositions – 32 symphonies, five cassations, one divertimento, one string quartet, and a set of German dances.

In Levoča, Carl Ditters von Dittersdorf's music has been preserved in two musical collections; beside the discussed source preserved in the Levoča Lutheran Musical Collection (MUS B 14/2), copies of two other Dittersdorf's works are included in the Levoča Roman Catholic Musical Collection. The first one is a copy of the *Mass in G major* copied by Martin Simák – *N. 3.* | *Ex G* | *Missa S. Hieronymi* | *Canto. Alto.* | *Tenore Basso.* | *Violinis 2*^{bus} | *Organo* | *Auth Sign. Ditters* | | *Mart. Simak Sch.* | *Rect. Leutsch [1]775* (SK-L MUS XVI 180/3, *s.d.*, fragmentary – only title page, Krebs deest, in RISM A/II ID no. 551000025 there is *Missa Solennis in G*, 1779). We know that Martin Simák took the position of a paid musician and cantor of the municipal school in Levoča in 1763. Later, he took over the position of the *regenschori* in the Roman Catholic Parish Church of St James, and fulfilled this function until around the year 1805.[19] The second Dittersdorf's work preserved in the Levoča Roman Catholic Musical Collection is a copy of the soprano parts of the antiphone *Regina coeli in C* (SK-L MUS XVI 69,

18| RISM lists more than 1900 manuscript sources with the music of Dittersdorf [RISM A/II 2018].

19| Martin Simák (Simak, Szimak, Simag, 1739–?); in the canonic visitation document from 1804 mentioned as *Rector Chori* with a remark that he is 65 years old and have already served for 42 years as a teacher of the trivial school, where he entered *post abolitam Societatis Jesu*. Other musicians mentioned in the document: cantor Martin Viennaly (56 years) and organist Georg Lang (48 years). The Ministry of Interior of the Slovak Republic, the State Archive in Levoča, Fond Spišské Biskupstvo, Oddelenie Vizitácie, Inv. no. 89–90, Levoča, p. 22.

s.d., fragmentary, Krebs 336, *ohne incipit*), quite a popular composition in the central European region; copies of this piece have been preserved in Austria, Czech Republic, Poland, as well as in Slovakia, e.g. in Spišské Podhradie (SK-BRnm MUS XI 63, RISM A/II ID no. 570000100). According to the research done by Remigiusz Pośpiech [2000: 244], in Poland, the composition used to be performed in Warsaw in the St Benon's Church, in the Benedictine cloister in Staniątki, in the Pauline monastery in Jasna Góra (Częstochowa), and in the Dominican monastery in Gidlo.

Joseph Haydn: *Sei Variationes*, SK-Le MUS B 14/3

The copy of *Variations in D major* for two violins and double bass by Joseph Haydn – *Sei | Variati[o]nes | a Violino 1mo | Violino 2do | con Basso | | Del Sig Hayden* – consists of *Thema Allegretto*, six *Variations* in D major, *Arioso* in G major, and *Menuetto* in D major (the sixth variation is the same as the first one). The Levoča manuscript copy of Haydn's *Trio* (Hob. XI: 2) has been preserved in a complete form[20] (see Illustration 3). This arrangement for two violins and double bass correlates with the instrumental trio in *Hoboken-Verzeichnis* listed as *Trios für Baryton, Violine/Viola und Cello* (in A; I. *Allegretto mit 5 Var.*, II. *Arioso. Adagio*, III. *Menuetto, Trio*, IV. *Finale. Allegro di molto*; Hob XI: 2); published as *Trio 2* in critical edition in *Joseph Haydn Werke XIV: Barytontrios* [Braun, Gerlach (eds) 1980: 6–15]. As far as the Slovak archives are concerned, one of Haydn's baryton trios (Hob. XI: 2) in arrangement for flute, violin and double bass was registered in the Slovak National Library in Martin; another (Hob. XI: 6) for two violins and violoncello was registered in the State Archive in Nitra.[21]

Joseph Haydn's baryton trios are known under the title of *Divertimenti per il Pariton a tre*. Haydn wrote them in the early phase of his creative work, in the period after his arrival at the court of the prince Esterházy (1761). Haydn composed altogether 126 divertimentos for his patron Nikolaus (Miklós) I, Prince Esterházy (1714–1790), who was an active player on baryton (string instrument) [Finscher 2002: 181]. Prince Esterházy played the instrument daily, and everyday he required from Haydn a new composition. According to Haydn's own memories, this was a great experience for him [Stendhal 1959: 34]. He had the single partbooks bound into representative publications. Most of them burnt to ashes in a fire, that is why the copies are highly valued. The *Divertimento – Trio* (Hob. XI: 2) was composed in 1766. First, it was disseminated

20| SK-Le MUS B 14/3, material description: manuscript copy, without cover pages, format: 10f., vl 1: 6f., vl 2: 6f., cb: 2f., dimensions: 22,5 × 30,5 cm. Paper with a system of twelve staves. Watermark: [3 crescents descended (11 × 4 cm)] | PS [crowned] (5 × 8 cm); similarity: RISM Images 10289; Schmidt-Görg [1978: 177, no. 34].

21| Hob. XI: 2 – Martin: SK-Msnk Mus 27, Fond: Archive by Family Príleský-Ostrolúcky [Terrayová 1960: 316]. Hob. XI: 6 – Nitra: SK-N HSJP-549 (the Musical Collection of the Jesuits and Piarists, in the Ministry of Interior of the Slovak Republic, the State Archive in Nitra) [Múdra 1982: 99].

Illustration 3. J. Haydn, *Sei Variationes*, Hob. XI: 2, vl 1. Reproduction of the manuscript from the Levoča Lutheran Musical Collection, Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau, shelfmark SK-Le MUS B 14/3. With the kind permission of the Evangelical Lutheran Church Community in Levoča.

as a piece of three movements: *Allegretto – Arioso – Tempo di Menuet* (Hob. XI: 2bis indicates the movements in a wrong order).[22] Later, Haydn rearranged the work (maybe upon the request of the prince) and inserted an innovated *Menuet* as well as a *Finale Allegro di molto*. [Braun, Gerlach (eds) 1980: VII, VIII].[23] In spite of the fact that the

22| The score of the piece titled *Allegretto* | *del Sig. Hayden* was published in the year 1770 in *Der musikalischee Dillettante eine Wochenschrift* in Vienna (pp. 69–72); see: *Joseph Haydn Werke XIV* as partitur-source *Da* [Braun, Gerlach (eds) 1980: 141]; in this early-print version the *Arioso* and *Menuet* were missing and the sixth variation had not been written in the score, only mentioned by the note *Allegro D. C. colla Viola all. ottava*.

23| Variation no. 2 from the above-mentioned *Trio* was disseminated in an arrangement for piano – *Andantino with variations in A major* (Hob XVII: 8); these works are considered as being of dubious authorship [Feder 2002: 1034].

piece is an instrumental composition for a smaller ensemble from the early period of Haydn's work, it is generally acknowledged that 'from about 1755 on, Haydn's music was technically masterful, generically appropriate and rhetorically convincing; every one of his works is best appreciated today in terms of these modes of understanding, applied in concert.' [Webster 2001: 204].

The musical sources of the *Trio* (Hob. XI: 2) – autograph, prints and copies – are located in Hungary (Budapest, autograph, H-Bmnm, Ms. Mus. I.50/c-d, score, incomplete), Austria (Stams, Vienna), Germany (Berlin, Schwerin), the Czech Republic (CZ-Pnm, CZ-Pu, CZ-Bn), and in the USA (originally from Reims). In order to accomplish the critical edition of the *Joseph Haydn Werke XIV* [Braun, Gerlach (eds) 1980: 152], the editors used 14 principal manuscript copies (in various arrangements, for strings, clavier or cembalo).[24] From the point of view of the research into the sources of Haydn's *Divertimenti*, the sources of Czech and Moravian provenance are quite important.[25]

Numerous sources of Haydn's music have been preserved in Slovakia, too. According to Múdra [1993: 52], we can count 125 prints and 77 copies of his compositions (based on the *Hoboken-Verzeichnis*); along with the concordances, it is a set of altogether 151 preserved manuscript sources. All of them testify to the considerable popularity of Haydn's music in Slovakia, including in Spiš; beside Levoča, his works have been preserved in Kežmarok, Ľubica, Spišské Podhradie, Spišská Kapitula, Jasov, and Košice, too. Haydn's impact on the development of the musical Classicism in Slovakia / Upper Hungary was immense, his works were advertised by the *Pressburger Zeitung* and his music was familiar all over the Hungarian Kingdom. He visited Bratislava several times. His visit in November 1772 is well documented. He conducted then dance pieces played by the ensemble of the count Anton Grassalkovich in his palace on the occasion of a celebration to honour Maria Theresa's daughter Maria Christina and Prince Albert Casimir, Duke of Teschen. Already in 1776, Haydn's *La Canterina* had a premiere in Bratislava. Several of his other operas were premiered in Bratislava, and only later performed in Eisenstadt, Eszterháza or Vienna.

Haydn's music preserved in Levoča involves some manuscript copies of sacred works. In the Fond MUS B of the Levoča Lutheran Musical Collection, the manuscript copy of his oratorio *Die sieben letzten Worte unseres Erlösers am Kreuze* in an

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24| In the register of RISM A/II there are only three manuscript copies; US-Wc RISM ID no. 000103801, H-Bn RISM ID no. 530001810 and D-B RISM ID no. 452005363.

25| A copy of the *Trio* (Hob. XI: 2) has been preserved in the original scoring – *A tre in A a bariton, viola e basso* in the Musical Collection of the Archive of the Count Jan Josef Filip Pachta (CZ-Pnm XXII D 97), in the Wallenstein collection (CZ-Pnm XXXIV B 159, Doksy) and in the Chotek-family collection of the Kačin Castle (western Bohemia, CZ-Pnm XLI B 365–370 Hob. XI: 1, 2, 6, 9, 10, 11). Another copy of the *Trio* (Hob. XI: 2) originates from south-western Moravia, from the Musical Collection of the Counts von Magnis of the Strážnice Castle, now deposited in Brno (CZ-Bm A 263K). See also: Straková, Sehnal, Přibánová (eds) [1971: 87].

arrangement for keyboard instruments has been preserved among other things.[26] As far as the Levoča Roman Catholic Musical Collection is concerned, five manuscript copies have been preserved here with the indication of the authorship. These were produced after Haydn's death and document the strong tendency to cultivate his music in the Catholic environment.[27]

Secular music in Fond SK-Le MUS B and Joseph Pfannschmiedt as possessor

Manuscript copies with the shelfmark MUS B 14 are located within the Fond MUS B of the Levoča Lutheran Musical Collection in a special group of sources, in which mostly instrumental and dance music from the era of Dittersdorf, Haydn and Beethoven (MUS B 12 – MUS B 27) is registered. The dates of recording and the abbreviations of the manuscript owner's name are located on the title or next pages in the group of sources with similar physical description (MUS B 12 – MUS B 15, the paper dimensions, watermarks). For example, the manuscript set MUS B 12/1–12/8 consists of eight paper sheets with the *Menuetti*, *Deutsche* and *Ländlerische* by Franz Xaver Tost (1754–1829), violinist, composer and *capellmeister* active in Bratislava/Pressburg from 1773; and on all of the title pages, we can find the years of copying: 1794, 1795 (three times), 1796, 1800, 1801, 1802.[28]

On the title page of Tost's *Redoutt Menuetti Deutsche und Ländlerische pro Anno 1801* (MUS B 12/7), at the top on the right, one can even find the indication of the

26| *Composizioni del Sig. Giuseppe | Hayden Sopra le sette ultime | Parole del Nostro Redemptore in | Croce. Consistenti in 8 Sonate | con un Introduzione ed al Fine | un Teremodo ritotte per il Cla- | vicembalo o Forte Piano Opera 49* (SK-Le MUS B 43, Hob. XX; concordance: RISM ID no. 452005620, D-B Mus.ms. 10120). This popular oratorio by Haydn has also been preserved in the Podolínec Musical Collection, in a printed version arranged for vocal parts and organ (Budapest 1843/1849).

27| The earliest copy originates from 1843 and was made by the organist of Levoča Franz Raab – *Choro in B | für | Sopran, Alt, Tenor und Bass | 2 Violinen, Viola, Violoncell ind Contrabass | 2 Hoboen, Fagott, 2 Trompeten, Pauken und | Orgel | Componirt von | Joseph Haydn | | Franz Raab MP* (hymnus *Te Deum nostrum*, Hob. XXIII: c2). Subsequently, F. Raab accomplished vocal parts of Haydn's oratorio *Die sieben letzten Worte unseres Erlösers am Kreuze* (Hob. XX/2, created in 1796) in 1843 and parts of his *Mass in B flat major* (Hob. XXII: 10, *Heiligmesse*, created in 1796) in 1844. Later, graduale *O Maria virgo* (an adaptation of a sacred text, based on an aria from the opera *Orlando Paladino*, Hob. XXVIII: 11, 1782) was copied, too. The latest is a copy of Haydn's *Mass in E -lat major* (Hob. XXII: Es 4) titled – *MISSA | solemnis* in Es, made by Josef Uhlíř in 1862 [Múdra 1982: 113–120].

28| MUS B 12: the time of paper making is around the last decade or the turn of the 18th century in accordance with the watermarks. Some of them are the same as on the paper in MUS B 14. MUS B 12/1, vl 2, 1794: [3 crescents descended (11 × 4 cm)] | PS [crowned], (5 × 8 cm) – the same watermark in MUS B 14/3 (Haydn). MUS B 12/6 (1800), 12/7 (1801): [lily (French)] | [shield (bend)] | KOTENSCHLOS – the same watermark in MUS B 14/1 (Beethoven).

price: *15 Bögen | 1 f. 45 X*, and at the bottom on the left, the calligraphic initials *JPh* are shown (see Illustration 4). Identical initials – *JP*, *JPh*, *Jos. Pfan.*, *Josephi Pfann* – can also be found in manuscript parts of instrumental and dance music with the shelfmark MUS B 13, 15 and 16. The longest version is located on the title page of the sheet in the manuscript MUS B 13/3, which contains the music of Maschek [*sic*!] – *Pester | Landlerische | A[n]ni [1]797 | Basso | Gespielt bei die 7ben Cuhrfürsten | | Sig Maschek: | | Josephi. Pfan[n]* (see Illustration 5). The initials of the possessor are undoubtedly those of Joseph Pfannschmiedt, a member of a well-off Levoča Lutheran family.

Interesting is the fact that on this front page, as well as on scores of other compositions owned by Joseph Pfannschmiedt, the place of performance of the piece is

Illustration 4. F.X. Tost, *Redoutt Menuetti | Deutsche Ländlerische | Pro Anno 1801 | Violino Primo | Violino Secundo | e | Basso | Del: Sig: Francesco Tost.* | | *JP*, title page. The initials of the possessor Joseph Pfannschmiedt. Reproduction of the manuscript from the Levoča Lutheran Musical Collection, Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau, shelfmark SK-Le MUS B 12/7. With the kind permission of the Evangelical Lutheran Church Community in Levoča.

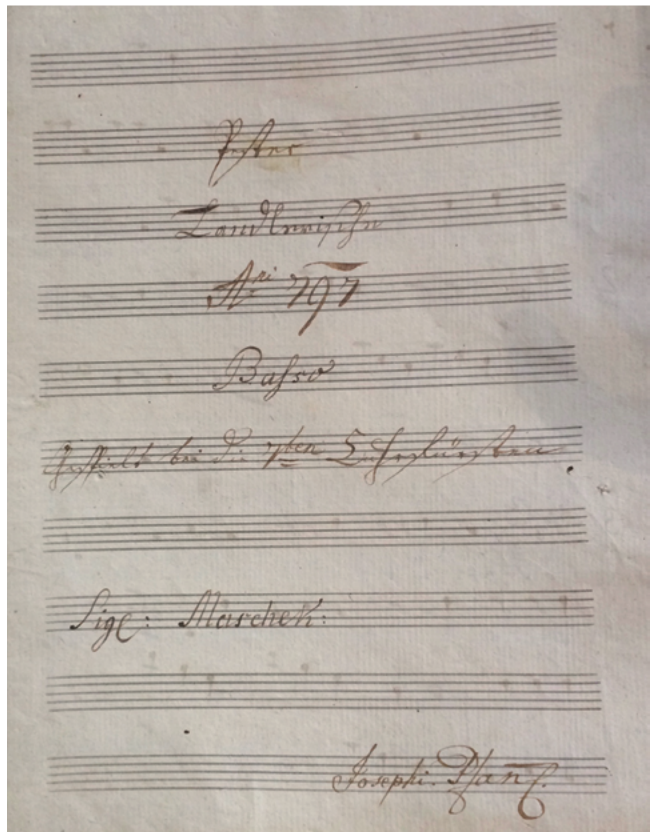

Illustration 5. Maschek, *Pester | Landlerische | A[n]ni [1]797 | Basso | Gespielt bei die 7^{ben} Cuhrfürsten | | Sig Maschek: | | Josephi. Pfan[n]*. The abbreviation of the name of the possessor Joseph Pfannschmiedt. Reproduction of the manuscript from the Levoča Lutheran Musical Collection, Historical Library of the Evangelical Lutheran Church Community in Levoča/Leutschau, shelfmark SK-Le MUS B 13/3. With the kind permission of the Evangelical Lutheran Church Community in Levoča.

indicated, namely the *7^{ben} Cuhrfürsten Saal*, i.e. the Hall of the Seven Chieftains of the Magyars/Hungarians in the former historical Vigadó/Redoute in Pest (now Budapest).[29] Still in other compositions, one can find data about performing dance music settings on the occasion of carnival festivities in Bratislava – *Pressburg Redoutt Menuetti et Deutsche* (1800) by F.X. Tost, and in Buda (Ofen) – *Offner Deutsche* a *Offner Redout*

29| SK-Le MUS B 13/2: *Tedes[c]hi a |Violino Primo |Violino Secondo |con Basso | | Del Sig Kucharz, vl 1: Pester Deutsche von 7ben Churf. [!] Saal [1]798 | JP*. SK-Le MUS B 15/1: *Anno 1798 | Von 7ten Cuhrfürster Saal | Pester | Balli Tedeschi | a Violino Primo | Violino Secondo | con Basso | | Del: Sig: Moravetz | | JP*. SK-Le MUS B 15/2: *12 | Pester Deutsche: Anni [1]797 | Basso. |Von 1ten Cuhrfürster Saal | Sig Moravetz | | Jos. Pfan*. The dance music by Jan Moravetz with notes *7^{ben} Kurfürsten Saal* has been preserved in Slovakia also in the State Archive in Zvolen – Hudobná pozostalosť Ostrolúckych, SK-ZV H.P.O. A^{1} 146, 147, 148: *12 Deutsche* (1800), *14 Deutsche* (1801) a *12 Deutsche* (*s.d.*).

Ländlerische (1797) by Joseph (?) Schilter [attributed]. Most often it is music of well-known Czech (Praha/Prague), Vienna or Bratislava composers: *Menuetto* and *Deutsche* by Franz Rankl (Rancel, born 1761 [Múdra 1996: 28]), organist at St Martin's in Bratislava; *Pester Deutsche* (1798) by Johann Baptist Kucharz (Jan Křtitel Kuchař), organist in the Strahov monastery in Prague and cembalist in the Estates Theatre / Stavovské divadlo; *Pester Balli Tedeschi* (1798) by Jan Moravetz (Giovanni Moravetz); *Deutsche* (incomplete, fragmentary) by Johann Baptist Vanhall (J.K. Vaňhal, 1739–1813);[30] *Contradanzes* by Adalbert Nudera (1741–1811), violinist in the chapter house orchestra at St Peter's and Paul's in Vyšehrad, etc.

A special set of works includes dance music by composers of the wider Vienna (Austrian, Moravian, Hungarian) circle. In this case, the identification of names is problematic since they are registered in the sources in incomplete form (MUS B 13 – 16): *12 Redoutt Deutsche Del Sig Reinhart* (Leopold ? Reinhardt, 1740–1806[31], Vienna; Franz ? Reinhardt, 1742–1819, Pressburg); *Landlerische Del Sig Schülder* [*sic*!], 1798, *Offner Deutsche*, *Pester Deutsche Del Sig Schilter* [*sic*!], 1797 (Joseph Schilter/Schilder ?); *Duetti Del Sig Hoffmann* (Johann ?, Leopold ? Hoffmann); *6 Polonesse* by Galitzky [*sic*!].[32] In the case of the above-mentioned *Pester Ländlerische* (MUS B 13/3) by the composer Maschek, it is difficult to attribute the authorship to one of the Mašek brothers, both of them being composers of that time. Vinzenz/Vincenzo Maschek (Vincent Mašek, 1755–1831) worked in Prague and was one of the top composers of dance music at the turn of the 18th and 19th centuries;[33] Paul Lambert Maschek (Pavel Mašek, 1761–1826) was an active piano player and worked as teacher in Vienna. His dance compositions can be found there, too.[34]

30| Evidenced in RISM as an anonymous work titled *Movements in D major* for piano in a rhythmic reduction 2:1, RISM ID no. 400187588, in the manuscript collection of works for keyboard instruments (RISM ID no. 400187574) of the Musical Collection of Universitätsbibliothek, Basel.

31| Leopold Reinhardt (ca. 1740–1806), son of Johann Franz Reinhard (Reinhardt, Reinhart, Reinharth). In 1784 he was 'Musicus im Kayl. Königl. National Theater' (Burgtheater), in the period of 1795–1806 a violinist of the Emperor's Court Ensemble in Vienna [*Oesterreichisches Musiklexikon* 2018].

32| In RISM composer Halicki, 18.sc., [conjectural] in *Sinfonia* ID no. 30097074.

33| According to the research by Mikuláš [2004, 2011], some 500 pieces have been preserved from the work of Vincent Maschek. More than 600 manuscript sources are registered in various European archives, including the Royal London Collection. Numerous dances for string ensembles and piano or cembalo can be found here. Many of them have been preserved in Czech institutions, i.a. *Deutsche*, *Minuetti*, *Angloisen*, *Salti Tedeschi*, *Contradanse*, *Quadrillen*, *Walzer*, *Rußische Redoutte*, etc. His dance compositions (*Ländlerische Tänze für das Pianoforte* and *Deutsche Tänze für das Pianoforte*) were popularised by Breitkopf & Härtel amnog others in the Leipzig paper *Allgemeine Musikalische Zeitung*, 1802, 1803, 1805 [Mikuláš 2011: 179]. In Mikuláš [2011]: Mik. VM VI: 1–9, *Dances and Marches*, pp. 416–427; Mik. VM XVII:1–25, *Dances and Marches for Piano*, pp. 508–542.

34| A-Wgm, XV, Maschek, Paolo: *Sei Polonese*, *6 Menuetten mit Trio*, *8 Deutsche mit Trio und Coda für Kl. Redoutensaal* (pf), *12 Menuette mit Trios für Grossen Saal 1807* (pf), *10 Balli Tedeschi con un grand Coda del Opera Cendrillon*.

Joseph Pfannschmiedt and the musical culture in Levoča

The available research results show that Joseph Pfannschmiedt was very well informed about the news concerning entertainment, dance and concert music in the main centres of musical life in Central Europe. It is among his music documents – including minuets, German dances, ländlers, polonaises, duos, trios, and other instrumental works of composers working in Vienna, Bratislava, Prague, etc. – that one can find the above-mentioned instrumental compositions of Beethoven, Dittersdorf and Haydn (MUS B 14). These works, albeit they did not bear an indication of ownership, most likely belonged to him or came into his possession as a property of a group of musicians – amateurs (*Dilettanten*) playing the aforementioned music at private balls or concerts. Let us have a closer look at this person, a member of a large noble Evangelic family of Pfannschmiedts in Levoča.

The Pfannschmiedt family acquired nobility in the 17th century thanks to Daniel Pfannschmiedt (?–1677), a merchant of Levoča. His youngest son Christian Pfannschmiedt (1668–1741) served as Lutheran priest from 1705 on and from 1729 held the function of the superintendent of the Evangelical church. He has merits in advocating the construction of the second Evangelical church behind the town walls. His second son was Pankrác (Pongratz) Pfannschmiedt (1651–1718), great grandfather of Joseph Pfannschmiedt. In the Pankrác Pfannschmiedt male line, he was followed by: son Kristian (1689–1757) and his son Kristian (1728–1796), the father of Joseph Pfannschmiedt (28.03.1776–20.04.1808) [Szluha 2013: 309].[35] Joseph Pfannschmiedt was then a Levoča-born person, he lived there and was one of the respected members of the Evangelical Lutheran Church community. He married Therese Günther (13 Januray 1778 – 23 November 1849), the daughter of priest Samuel Günther (de Lilienfeld), a member of another significant Lutheran family in Levoča.[36] They had four children, who were all born in Levoča – Therese (born 1800), Eduard (born 1802), Julius (born 1805), and Maria (born 1808).[37] Shortly after the birth of his last child, however, Joseph

35| The Pfannschmiedt family is connected with the well-known manuscript Tablature Book *Pestrý zborník* (*Tabulatura Miscellanea*) from Levoča. It was also created thanks to the input of Daniel and Christian who signed, in 1679–1680, a paper that would later find its way to the Tablature Book when it was bound [Kačic 2005: 8, 41, 47]. These are brothers Daniel Pfannschmiedt (1659–1732) and Christian Pfannschmiedt (1668–1741), who were the sons of Daniel Pfannschmiedt senior (?–1677), trader and founder of the family.

36| In the archival documents one can identify the following families donating financial contributions to the development of the local Evangelical community on 20 April 1806: '1. Samuel v. Günther legiert … 1000 Rfl. | 2. Paul v. Doleviczényi legirt … 300 Rfl. | 3. Josephus Pfannschmiedt schenkt zu der Absicht ein Capital von … 500 Rfl'. Archive of the Evangelical Lutheran Church Community in Levoča, *Verzeichniß | derjenigen Mitglieder | der Evangelischen Leutschauer Gemeine*, shelfmark V. B/21, no. 26, [p. 3].

37| From his four children, significant social position was achieved by his son Eduard/Ede (1802–1879), who was a philosopher and lawyer and, between 1866 and 1879, a member of the

Pfannschmiedt passed away, relatively young, at the age of 32. The year of 1808 is then the final date to be found on the musical manuscripts bearing his autograph.[38]

The large noble Lutheran family of Pfannschmiedts – later, after the change of their last name, the Okolicsányi-Zsedényi family – was in the 19th century one of the most influential and important families in Levoča.[39] In 1887, the Okolicsányi-Zsedényi family donated their well-built family library (books, calendars, musical sources) to the Lutheran Church. It was in that time that the Evangelical library was established in the present shape. Each single item of their collection also bears an entry with the indication of the date. One can find here exercise-books of the student Joseph Pfannschmiedt, written during his studies, e.g. *Rhetorica | descripsit | per me | Josephum Pfanschmidt. | Anno 1790 | Diebus Novembris | | E[duard] v. Okolitsányi-Zsedényi 20/1 1887*. After finishing the Lycée in Levoča, Joseph Pfannschmiedt left for Bratislava/Pressburg (1790–1793) and Sárospatak (1794–1795). Handwritten exercise-books used for single subjects have also been preserved from these years.[40]

After the return to Levoča around 1795–1796, he might have brought the musical sources with him, or he could have ordered and purchased them directly from sellers in Vienna or Bratislava, since he had surely developed many contacts during his studies there. He could have acquired manuscript copies by copying from prints, or he could have copied them from other musicians. One of these active musicians in Levoča was Joseph Klingenthal (from Silesia, Ratibor/Racibórz, Poland). In 1795, he married Sofia, the sister of the painter Joseph Czauczik. For a certain time he served in Levoča as a church musician, pedagogue and copyist for Emmerich Horváth-Stansith [Fuchs, Reitterer 1998: 234–235]. The question of the identity of the copyists of

Hungarian parliament; in 1875 he adopted a new last name – Zsedényi. His younger son Július/Gyula changed his name to Zsedényi in 1836. His nephew Kálmán István (1836–1882) used from 1879 on two last names: Okolicsányi-Zsedényi [Szluha 2013: 307].

38| In official records signed as *Joseph Ludvig Pfan[n]schmiedt | mp*. See: *Constitution | der evangelischen | Kirchengemeinde A. C. Leutschau | 1806–1808*, Archive of the Evangelical Lutheran Church Community in Levoča.

39| For life and decease of Joseph and Therese Pfannschmiedt see: Pogány [1961: 38]. For the assessment of the contribution of the husband to the Lutheran community in 1844 see: *Jubelpredigt von Johann Ludwig v. Topertzer* [Topertzer 1844: 137, 138]: 'Gesegnet sind uns die Familien: Hain, Breuer, Spielenberg, Schwab, Maleter, Ujházy, die hochverdienten – Pfannschmiedt, Bosnyák, Günther, Glatzinger, Sztupkay, Koczok, Probstner. || Die Gelegenheit der Kirchweih 1837 wurden mehrere Geschenke zur Kirche gemacht, besonders: … Frau Theresia v. Pfannschmiedt geb. v. Günther ein silbenes Ciborium'.

40| Joseph Pfannschmiedt's manuscripts: *Rhetorica, Ethica, seu Theologia moralis 1790*, *Tabellae theologiae dogmaticae 1790*, *Ius patrium* (*Prof. Alex. Kövy*, *Patakini 1794*) Bd. I, II, *Geometria* (*Prof. Szabel Posonii 1793*), *Physica* (*Prof. Steph. Szabel, Posonii 1793*), *Theologia moralis* (*Prof. Sztretko*, *Poson 1792*), *Statistica* (*Fabri*, *Poson* 1792), *Logica Maior* (*Fabri Poson* 1792), *Historia aularum* (*Fabri*, *Poson* 1792), *Scientia politicae* (*Poson* 1793), *Philosophia practica* (*Poson* 1794), Archive of the Evangelical Lutheran Church Community in Levoča, shelfmark II G/1–2.

the manuscripts contained in MUS B 14 has not been solved yet. Most probably the copyists were local musicians.[41]

When listing the manuscripts signed by Joseph Pfannschmiedt in a chronological order, by dates indicated on the front pages, we can learn that these are years of the period immediately after his return to Levoča: 1797 – Maschek, Moravetz, Schilter; 1798 – Kucharz, Moravetz, Schilter; 1801, 1802 – Tost. During his studies in Bratislava in 1790–1793, Pfannschmiedt undoubtedly got into contact with outstanding pedagogues at the Evangelical Lyceum, as well as with the latest music of the High Classicism played in the circles of the high nobility, church officials and on the musical stages of the town. Among those personalities whom he met in Bratislava was the piano virtuoso and outstanding teacher Franz Paul Rigler (1748?–1796); the composer and member of the music ensemble of the count Grassalkovich and later, in 1791–1799, a musician in the service of the Primate Joseph Batthyány, Georg Družecký (1745–1819); the teacher of music, organiser and composer Heinrich Klein (1756–1832), and the already mentioned municipal musician and music director F.X. Tost. It is exactly the above-mentioned eight dance cycles by Tost from the turn of the centuries (MUS B 12) in the possession of Joseph Pfannschmiedt that testify to the fact that he had at his disposal information about the newest music repertoire played in Bratislava. The other line of his contacts was linked with music life in Buda (Ofen) and Pest, documented by cycles of dance compositions performed in the 7ben Cuhrfürsten Saal (Moravetz, Schilter). Joseph Pfannschmiedt maintained close links with the music culture fostered in central and eastern parts of the Hungarian Kingdom, mainly in Budapest and Kaschau (Kassa, Košice). It is not a surprise: in 1794–1795 he studied in Sárospatak, one of the most prominent centres of the Protestant scholarship in Hungary.

Significant evidence of Joseph Pfannschmiedt's contacts with high musical circles not only in Budapest or Bratislava, but in Vienna, too, is the fact that in 1792 his younger sister Therese Pfannschmiedt (1777–1838) married Joseph Zmeskall (Zmeškal, 1763–1835) of Domaňovce and Leštiny. Zmeskall served as sub-prefect of the county of Orava/Árva and as associate judge of the provincial court in Prešov/Eperies [Szluha 2015: 309]. Joseph Pfannschmiedt then became the brother-in-law of Joseph Zmeskall – the cousin of Nicolaus Zmeskall, (Mikuláš Zmeškal, 1759–1833), an eminent musician and Ludwig van Beethoven's close friend. Despite the fact that Joseph Zmeskall and his wife did not live in Levoča, they felt closely associated with the Lutheran Church community in Therese's birth-place; in the inventory of donations and testaments from 1810, there is an entry stating that Joseph Zmeskall donated 30 florins to the church – *Lestin | 1810 1. Febr. | Zmeskal Ios. cedirt 30 fl. den ev. Gem. in Leutschau*.[42]

41| The script does not seem to be the product of professional Vienna-based copyists. I would like to extend my thanks to prof. Otto Biba, director of the Gesellschaft der Musikfreunde in Wien, for offering me consultations on the matter of copyists of the shelfmark MUS B 14.

42| Archive of the Evangelical Lutheran Church Community in Levoča, *Dr. L. Weszter's Archiv=Protokoll 1513–1865. Verzeichnis der Testamente*, etc.; osztály XXIII., no. 106.

Nicolaus Zmeskall (who from 1785 on lived in Vienna), Joseph Zmeskall and Joseph Pfannschmiedt – born in the years 1759, 1763 and 1776, respectively – all three of them undoubtedly having high-level musical education, maintained numerous contacts with musicians and editors of music. Knowing the time of Joseph Pfannschmiedt's stay in Bratislava, we also know that although he studied at the Evangelical Lutheran Lyceum later than Nicolaus Zmeskall, it was, nevertheless, under the same rector (Ján Juraj Strečko, 1729–1795) and conrector (Stephan Sabel) [Schirlbauer 2009b: 223]. Both young men arrived in Pressburg as 14-years-olds. According to Schirlbauer [2009a: 143, 181], Joseph Zmeskall was an outstanding lawyer, connoisseur of the Latin language, organiser of the judiciary. After the death of his cousin Nicolaus, he became an heir to a part of his estate.

Last but no least, it would be interesting to know details about the musical events, in which Joseph Pfannschmiedt actively participated in Levoča at the turn of the 18th and 19th centuries. The available sources allow us to deduce only a couple of facts, namely that he was an active player on string instruments and that musical academies and high-level social events for a selected circle of local burghers and nobility used to be organised in Pfannschmiedt's house.[43] The repertoire of these concert academies consisted mainly of traditional Central European settings for classical orchestra, like the *Sinfonia in C* by Carl Ditters von Dittersdorf (SK-Le MUS B 14/2). The programmes of more subtle, private and semi-private concerts included music for small string ensembles, such as trio compositions by Joseph Haydn. These were disseminated under various titles, e.g. *Sei Variationes* (SK-Le MUS B 14/3).

Finally, dance events were also held at Pfannschmiedt's, during which compositions for smaller, chamber-type ensembles were played, like *6 Menuetten* by Ludwig van Beethoven (SK-Le MUS B 14/1). Joseph Pfannschmiedt undoubtedly used to be one of the principal participants in these events, and it was exactly in the relatively short period of his youth after his return to Levoča from his studies – from 1795 (return) to 1808 (death). Beethoven's *6 Menuetten* actually popped up in Levoča immediately after the time of their creation and first performance in Vienna. It is not the only piece of Beethoven's music played in Spiš at that time. Further information on Beethoven's music, as well as about the latest works by composers of Viennese Classicism in Spiš in the last decade of the 18th century, is connected, for example, with the highly developed musical culture in the Strážky castle (Spišská Belá-Strážky, near Kežmarok) at the time when the esquire Emerich Horváth-Stansith (1737–1801), from 1796 sup-prefect of Spiš, lived and worked there.[44]

43| In early 19th century, Joseph Pfannschmiedt owned a large house in Levoča, at the main square. The house became later the property of the Lutheran Church Community. I thank doc. Ivan Chalupecký from Levoča for sharing this information with me.

44| The information about Beethoven's music has been preserved in the correspondence between Emerich Horváth-Stansith and his niece Anna Maria Horváth-Stansith (deceased 1807), married name Szirmay (in 1790). She was a talented singer; she spent the 1785/1786 season in Vienna, where she received musical education from V. Righini (singing) and J.B. Vanhall (piano); the residence of the family of her husband count Andreas Szirmay in Pozdišovce (Pazditz, now eastern Slovakia) pulsated with vivid musical life, too [Fuchs, Reitterer 1998: 234].

Conclusions

An interesting set of manuscripts containing secular music has been preserved in the Fond MUS B of the Levoča Lutheran Musical Collection. In the study, manuscripts with the shelf-mark MUS B 14 were primarily analysed. The manuscript copy of Beethoven's minuets WoO 7 (MUS B 14/1) dates approximately from the years 1795–1808 and is the earliest known copy of Beethoven's music in Slovakia so far. In the arrangement for a string trio and in reduced form as a selection of six minuets from the cycle of 12 minuets, it is even the most ancient copy in an overall European context, produced still in Beethoven's lifetime. The manuscript copies of Dittersdorf's *Sinfonie in C* (Krebs 60) from 1768 (MUS B 14/2) and of Haydn's *Barytontrio* (Hob. XI: 2) from 1766 (MUS B 14/3) belong, in the context Slovakian sources, to typical instrumental works of the two most played authors of the whole period of Classicism. In Europe, several copies of these compositions have been preserved. Comparative sources to Dittersdorf's *Sinfonie in C* can be found in both the Slovak and the Czech Republic. Complete exemplars of arrangements for strings, winds and timpani have been preserved here as well, which makes possible for a deeper comparative analysis to be conducted. Haydn's trios for baryton have been preserved in Slovakia in three manuscripts (Levoča, Martin, Nitra).

A large section of manuscripts containing secular music in the Fond MUS B of the Levoča Lutheran Musical Collection is linked with the name of Joseph Pfannschmiedt, as the owner of the manuscripts and as a member of a noble Evangelical family in Levoča. The interesting fact is that Joseph Pfannschmiedt was a brother-in-law of Joseph Zmeskall, who in turn was the cousin of Nicolaus Zmeskall, a close friend of Ludwig van Beethoven. Music sources preserved in Levoča are a testimony of a highly developed musical life in the period of Classicism in Levoča – at that time a free Royal town and the centre of Spiš – the town that was relatively far away from the major musical centres of Central Europe, where Dittersdorf, Haydn and Beethoven lived and worked.

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Musical Sources of the Levoča/Leutschau Lutheran Musical Collection from the Era of Dittersdorf, Haydn and Beethoven: Secular Music

Summary

The Levoča/Leutschau Lutheran Musical Collection preserves manuscript sources dated from the 16th up to the early 20th century. The best known part of the Collection consists of tablature books from the 17th century. Less known are sources dating from the period of Classicism. These sources involve both sacred music performed in the Evangelical Church and secular music, as well. Secular music used to be sung and played at various musical entertainments and at private musical events – academies. Most valued are musical pieces from the late 18th and early 19th centuries. It was at that time that the changes in the life of the society of burghers of Levoča/Leutschau brought to practice under the influence of the Enlightenment came to be fully reflected in the multi-ethnic and multi-confessional musical life of the town. Salon, drama and entertainment music came to the forefront, interpreted at a high level. The Levoča Lutheran community enjoyed a relatively high degree of autonomy at that time. They owned the well-known Evangelical Lyceum, the Maiden High School (since 1783), as well as the Private School for the twelve noblemen (since 1803). All of these provided high quality musical education. Music was played in many Evangelical families in Levoča/Leutschau, e.g. the Günthers, the Pfannschmiedts, the Probstners, the Herrmanns, etc. One of the members of the well-to-do Pfannschmiedt family – Joseph, being most probably a violinist, owned many sheets of music. The rich repertoire of secular instrumental music in the Evangelical Collection, including *Menuetti*, *Deutsche*, *Ländlerische*, *Polonesse*, *Balli=Tedeschi*, duets, trios, quartets, sonatas, sinfonias etc., documents a significant influence of composers of the Austrian-German-Czech circle. In the article, attention is mainly devoted to the music of composers of the Vienna circle, i.e. Joseph Haydn, Carl Ditters von Dittersdorf and Ludwig van Beethoven.

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Childhood Memories and Musical Constructions. Autobiographical Threads in György Ligeti's Notes on His Works

'The compositions collected here […] reflect something of my life, which has been full of adventures. I did not seek these adventures myself, they were forced on me by two murderous dictatorships'[1] [Ligeti 2007a: 142], wrote György Ligeti in a commentary to the works dating from the years of his youth, spent in Cluj (Hung. Kolozsvár) and Budapest. The commentary was written in 2003, from the perspective of more than 50 years.

Although the biography of one of the greatest artists of the second half of the 20th century is well known, Ligeti's complex cultural identity and its relationship to his works is increasingly the subject of more in-depth research. Rachel Beckles Willson describes in parallel the biographies of György Kurtág and György Ligeti, showing how the latter tried to define his place as an émigré, in relation both to his Hungarian and Jewish roots. In this, he always felt himself to be different. In the music of both Hungarian composers we can hear distant echoes of Zoltán Kodály's idea of a native musical language – references to the expressive, rhythmic models of human speech, which shortly after the collapse of the Hungarian uprising came to be accompanied by avoidance of words and unambiguous messages. During the mid-1960s, both artists also reach for texts from the Christian tradition emphasising the opposition of light and darkness (*Requiem* by György Ligeti, *The Sayings of Péter Bornemisza* by György Kurtág) [Beckles Willson 2007]. Amy Bauer describes the double exile experienced by the composer, who first left his native Transylvania, and then Hungary. In his music she finds the idiom of lament and nostalgia for the absolute, for the values of European modernism and for exoticism [Bauer 2011], as well as a tone of 'cosmopolitan absurdity', particularly apparent in his late works [Bauer 2012: 164]. Wolfgang Marx draws

1| This and the remaining German quotations were translated by Zofia Weaver.

attention to specific features of Ligeti's oeuvre, which may be regarded as a symptom of cultural trauma. He counts among them both stylistic features (micropolyphony, characteristic treatment of the text, rhythm, tuning, deconstruction devices), and specific types of expression (allusion, parody, irony, grotesque, lament, and ambiguity) [Marx 2018]. Florian Scheding asks directly about the consequences of having lived through the Holocaust in Ligeti's works, although he indicates that it would be difficult to seek close associations between artistic output and biography. The author's final conclusion is worth quoting here:

> Some Ligeti scholars have attempted to discredit or even disregard the complex and multistranded nexus of identities at play in Ligeti's biography, music, and writings. Such attempts to paint an apparently coherent image ultimately fail to reconcile Ligeti's persona, writing, and music, and the multiple identities audible in all of them. Conversely, approaches that embrace Ligeti's seemingly contradictory persona as well as his diverse and evolving output […] are undoubtedly more successful, as a more three-dimensional picture emerges [Scheding 2014: 218].

Scheding's comment contains another important premise. When the author talks of the 'multistranded nexus of identities at play in Ligeti's biography, music, and writings', this seems to suggest that comprehensive research on Ligeti should encompass all the areas referred to. This situation turns out to be symptomatic not only in the case of the works by this Hungarian composer. In the music from the second half of the 20th century, which poses so many difficulties in interpretation, verbal commentaries do not serve only as an auxiliary source elucidating the context of the compositions, but also as parallel messages which contribute to their reception, the way they are understood and talked about. Harry Lehmann reminds us that, 'The verbalisation of modern art has become […] a condition of the ability to experience it, not encountered either in traditional art, or in entertainment art' [Lehmann 2012: 17–18], while Ian Pace claims that verbal discourse, including the composer's notes, serves in contemporary music as one of its main 'aesthetic arbitrators' [Pace 2009: 83–85].

Ligeti spent most of his creative life in Austria and Germany, but his life 'adventures' left an indelible mark on him. The composer constantly kept returning to them, not only in interviews, but also in the descriptions of his compositions. Although in *Gesammelte Schriften* (2007) by György Ligeti, edited by Monika Lichtenfeld, the commentaries to the works are arranged according to the chronology of the artistic output, in fact they come from different periods. The commentaries to works preceding his escape from Hungary in 1956 were written from a more distant time perspective, during the 1980s, 1990s, and even post-2000, and usually accompanied record releases or festivals.[2] By then, Ligeti was a generally recognised artist, and a return to his early works could only add to the complete picture of his oeuvre. However, the

2| An exception in this respect are the notes to the compositions *Musica ricercata* and *Métamorphoses nocturnes*, which date back to the 1970s.

commentaries to compositions from the end of the 1950s or 1960s were written concurrently. In the composer's other writings there are more reminiscences after 1970. One might relate this tendency both to Ligeti's age and to his natural inclination to reminisce, as well as the occasional, summing-up function of the texts, which often accompanied presentations of awards or were related to invitations to participate in prestigious publications.

The aim of this article is to explore the role played by references to childhood and youth in the composer's commentaries to his works. This role changed over the years, and for this reason, the chronology of the works commented on will be reversed. We shall look first at the notes produced by the composer at the same time as the works, and then at the ones written from a longer time perspective.

1. Childhood fantasies and beginnings of international career

In the commentaries to those works that were to be decisive in determining Ligeti's international career, childhood returns not so much in the form of reminiscences as in fantastic pictures taken from childhood dreams or imaginings. The most famous and most often quoted description appears in the commentary to *Apparitions*[3], where Ligeti first gives a literary sketch of a child's room filled with a dense web, and then moves to abstract, technical arguments on the subject of composition. Although the initial description might seem to be an imaginative impression, if we trace its successive fragments, we discover a carefully designed structure. In the first sentences, we find a picture of a child's bedroom, a tangled web ('dense and extremely tangled web'), as well as enormous insects ('moths and beetles of all sorts') which, as it turns out later, represent sounds. The whole is saturated with dread and pictures of putrefaction ('damp, dirty pillows', 'rotten stuffing').

> In my early childhood I once dreamt that I could not make my way to my little bed (which had bars and for me signified a haven) because the whole room was filled with a finely spun but dense and extremely tangled web, similar to the secretions with which silkworms fill their entire breeding box as they pupate. Besides myself, other living creatures and objects were caught in this immense web: moths and beetles of all sorts, which were trying to get to the weakly flickering candle in the room; and enormous damp, dirty pillows, whose rotten stuffing was bulging out through rips in the covers [Ligeti 1993: 164].

The next section of the text describes in detail the structure of the web and the interrelationships which form as a result of movements between fragments of the web. Imperceptibly, Ligeti moves on here to such words as 'transformation' or 'internal

3| There are a number of versions of this commentary, but the one used here is the most extensive one from 1967. Its English translation appeared in the 1990s in the journal *Perspectives of New Music*, intensifying further the text's resonance.

structure', which later will serve him in technical arguments, while the movements themselves are characterised as 'periodic' or 'reciprocal':

> Every movement of an immobilized insect caused the entire web to start shaking so that the big, heavy pillows swung back and forth; this, in turn, made everything rock even more. Sometimes the reciprocal movements became so violent that the web tore in places and a few beetles were unexpectedly liberated, only to be ensnared soon thereafter, with a choked buzz, in the rocking mesh once again. These periodic suddenly occurring events gradually altered the internal structure of the web, which became ever more tangled. In places impenetrable knots formed; in others, caverns opened up where shreds of the original web were floating about like gossamer [Ligeti 1993: 164–165].

The fantastic description is crowned with a reflection on the subject of time. Its serious, existential tone goes far beyond reveries of a child: 'These transformations were irreversible; no earlier state could ever recur. There was something inexpressibly sad about this process: the hopelessness of elapsing time and of the irretrievable past' [Ligeti 1993: 165]. And, finally, the composer declares a strong link between the composed music and the presented image. He explains that the correspondences between them concern the structure and formal and technical aspects, while the dream fantasy 'was many times transformed, layered over with other ideas and compositional processes'. Presenting the issue in this way, Ligeti avoids the accusation of composing illustrative music:

> The memory of this dream from long ago had a definite influence upon the music that I wrote at the end of the 1950s. The events in that cobwebbed room were transformed into sonic fantasies, which formed the initial material for compositions. […] If I identify the dream described above as the foundation for some of my compositions, I do not mean that it serves as their 'content'. Nothing could be further from my intention than to create illustrative or wholly programmatic art. The content of the dream was many times transformed, layered over with other ideas and compositional processes, and was manifested in the end only in certain formal/technical aspects as well as in the general character of the corresponding work. In the orchestral work *Apparitions* for example, the sonic structures recall the network of the dream, and the course of the form as a whole corresponds to the process of transformation to which the web was subjected [Ligeti 1993: 165].

Further on, the commentary focuses on a detailed description of mutual interrelationships of states, events and transformations. Here the composer refers directly to fragments of the score and concentrates on a description of the first movement of the work.

Ligeti's description has had numerous interpretations. Rachel Beckles Willson draws attention to the personal tone of the text. She stresses the separation of the boy from his bed, i.e., the place perceived as the safest, and links it to Ligeti being far away from his native land. She emphasises the fact that the only source of light in the room is the flickering flame of the candle, and the opposition between darkness and light was to play an important part in the whole of the Hungarian composer's oeuvre. According to Beckles Willson, the composer brackets away his experiences, distances himself from

them and conceals them under the cover of almost fairy-tale images: 'These examples point to a constant presence of memory, but also a strategy of transforming memory into play. One might go so far as to say that Ligeti avoided taking the memories seriously in public, to avoid becoming a typical exile, a "pitiful monument" to his grief' [Beckles Willson 2007: 118]. The author also draws attention to the enigmatic, impersonal titles of Ligeti's works from the turn of the 1950s and 1960s, such as *Apparitions* or *Atmosphères*. Even if they evoked visual associations and stood out among the titles of other avant-garde compositions, in reality they also conveyed a sense of being in limbo, so typical of the composer's early years as an émigré [Beckles Willson 2007: 117].

Amy Bauer concentrates on the original, multi-level metaphor of a spider's web, which 'transfers the structure of an explicitly natural domain to the self-conscious and artificial realm of post-serial music' [Bauer 2011: 37]. Referring to cognitive linguistics, the author tries to capture the conceptual metaphors fundamental to that image and concludes that they are primarily metaphors of space and movement. 'The web itself is understood as a physical space. […] Movement through that space manifests as a change in the condition of trapped objects. […] The overwhelming sense of entropy stems directly from the association of time with the traversal of a landscape' [Bauer 2011: 37]. The whole thus reduces to very typical conceptual metaphors, such as TIME IS LANDSCAPE or CHANGE IS MOTION/MOVEMENT. When discussing the last metaphor, WEB IS PHYSICAL SPACE, it is worth adding to Bauer's observations comments by Francesco Spampinato, who claims that music is interpreted in material, physical categories usually when there is absence of clear form, rhythm or melodic line. The listener then feels encouraged to holistic, synaesthetic reception of music [Spampinato 2008: 157].

Using the metaphor of the web, Ligeti describes the special, static properties of his composition, as well as its multidimensionality. Interestingly, in his writings the composer does not limit the use of this metaphor to his own compositions. He uses it to describe elements, taken out of context, of Gustav Mahler's musical collages, or Anton Webern's static harmony freed of progression [Bauer 2011: 33]. The metaphor thus serves Ligeti to describe other composers' works to which he feels close in terms of ideas and compositional craft.

The composition is irreversibly interwoven with the criticism of serialism conducted by Ligeti in his articles. Amy Bauer describes the painstakingly worked-out, quasi-serial precompositional schema. It is made up of rhythmic values arranged on a precisely defined scale, types of articulation and dynamic designations forming numerous and differentiated combinations. Densely layered voices in a course devoid of pulse form two types of clusters – one more static and vibrating, which can be identified with state, and another, more violent, which functions as event. These clusters, in constant dialogue with each other, create an illusion of the relationship of cause and effect [Bauer 2011: 35].

It is easy to see that the images created by Ligeti penetrate deeply into the literature of the subject. His interpreters tried not only to adapt, but even to augment the

correspondences described by the composer. In his popular monograph *György Ligeti. Music of The Imagination* (2003), Richard Steinitz faithfully follows the system of creating images proposed by Ligeti. Steinitz lays stress on the fact that *Apparitions* and *Atmosphères* are the first compositions which reveal the Hungarian artist's recognisable compositional idiom. Orchestral mass makes its appearance here, created by precise planning of individual instrumental parts. According to Steinitz:

> […] instead of single lines, we hear only the homogeneity of the whole. Sometimes the resultant cloud hangs motionless; elsewhere it trembles with energy, buzzing like a beehive. Ligeti moulds its inner detail to achieve effects of growth and decay, contrasts of register and timbre, moments of wild violence next to others of mysterious, echoing stasis [Steinitz 2003: 98].

Moreover, one of the subchapters of the book, devoted to Ligeti's experiments with polyphony, which were directed towards moving away from orchestral mass in favour of more individualised melodic layers, is titled 'Spider's Web: The Labyrinth of Melodies'. In it, Steinitz consistently expands the composer's metaphors; in relation to compositions such as *Ramifications* or *Melodien*, we read of 'densely netted polyphony', 'unravelling and re-knotting' or 'fettered and fragmented threads of micropolyphony' [Steinitz 2003: 179]. In this context, the description of the final culmination in *Ramifications* is even more suggestive: 'The unravelling tendrils suddenly assert their freedom in an outburst of impetuous rhetoric' [Steinitz 2003: 180], and 'When the process of ramification eventually explodes in a fantastic contortion of expressionist counterpoint, it is like the shock of finding a seething mass of maggots in a decaying carcass' [Steinitz 2003: 183].

Another important image from childhood recalled by Ligeti is that of clocks which are ticking regularly. It supplements and also competes with the image of the spider's web hanging in the bedroom. The composer paints it in greatest detail in an interview with Péter Várnai:

> I was a child, I must have been about five, when I came upon a volume of [Gyula] Krúdy's short stories, which was a book quite unsuitable for children; someone gave it to me by mistake. It was in summer and I remember being overcome by a strange melancholy, perhaps because of the heat, or was it my reading these Krúdy stories all alone in the loft? One of the stories was about the widow living in a house full of clocks ticking away all the time. The meccanico-type music really originates from reading that story as a five-year-old, on a hot summer afternoon [Ligeti, Várnai 1983: 17].

And in the commentary to *Poème Symphonique* (1962) we read:

> The idea of mechanically ticking music has been with me since childhood. It links to the fantasy of a sound labyrinth and images multiplying into infinity like those we see when we look in mirrors that face each other [Ligeti 2007d: 190].

This contrary work composed for a hundred metronomes, the fruit of Ligeti's contact with representatives of Fluxus, may have been an element in the composer's

experiments with polyrhythmic counterpoint. A whole series of Ligeti's compositions, such as *Continuum*, *Coulée*, *Second String Quartet* or *Ten Pieces for Wind Quintet* were also based on the idea of mechanical, repeatable motion.[4]

While an image of chaos, entropy and organic putrefaction emerges from the description of a childhood dream, here it is replaced by mechanical precision. Both metaphors convey the passing of time, showing its irreversibility and decomposition. Because of this, they influence the perception of musical time, but also, indirectly, biological time. With time, both images were to become the source of the most important metaphors and contrasts defining Ligeti's music. In a commentary to a much later work, *Clocks and Clouds* (1973), Ligeti claims that all his oeuvre is based on two contrasting types of phenomena. However, here this contrast is given a totally different, scientific-philosophical framework. Ligeti draws on Karl Raimund Popper's lecture *Of Clocks and Clouds: an Approach to the Problem of Rationality and the Freedom of Man* (Washington, 1965), in which the philosopher focuses on the co-existence of two kinds of phenomena in nature. One kind can be subjected to strict measurements, the other can only be described statistically. They correspond to the determinism resulting from Newtons physics, and the indeterminism inspired by quantum mechanics. Ligeti emphasises that, 'In my composition clocks or clouds are poetic associative creations. Periodic, polyrhythmic sound complexes merge with scattered fluid states and the reverse' [Ligeti 2007f: 264]. In an alternative description of this work, he encompasses within this characterisation all of his compositional output:

> I found this title beautiful and meaningful in relation to my compositional imaginings. The opposition of these two types of musical structures – misty and blurred (in *Apparitions* and *Atmosphêres*) and precise like clock mechanisms (such as *Continuum* and *Poème Symphonique* for 100 metronomes from 1962) – is a characteristic of all my works [Ligeti 2007j: 264].

Summing up the above quotations, one might conclude that, at the beginning of his creative path in Western Europe, Ligeti purposely creates analytical and interpretive categories of his works, to which he will consistently keep returning later. However, he does this in a very sophisticated way. Starting with fantastic, suggestive and holistic images, he focuses on structural details. At the same time he creates an intriguing aura of mystery around himself and refers to the achievements of contemporary science in an original way.

In the opinion of Charles Wilson, this type of discourse is a manifestation of Ligeti's typical 'rhetoric of autonomy', since the reminiscences described by the composer can be neither denied nor confirmed. Although in his articles and lectures Ligeti was critical of Western serial techniques, he did not relate his own creative ideas to this confrontation, pointing to alternative sources of inspiration, based precisely on his childhood imaginings [Wilson 2004: 14].

4| A detailed analytical description of these compositions was undertaken by Jane Piper Clendinning in her article 'The Pattern-Meccanico Compositions of György Ligeti' [Clendinning 1993].

2. 'Prehistoric Ligeti' – retrospection

Commentaries to the early works, written from the perspective of some decades, are very different from the notes written in the 1950s. Their style is informative, reporting, clearly aimed at Western listeners who would not be familiar with the history of and life in communist countries. They are occasional commentaries, usually accompanying the release of Sony Classical, Teldec Classics or Deutsche Grammophon CD discs, and music festivals, such as Steirischer Herbst, Berliner Festwochen, or the Festival in Gütersloh. In these texts Ligeti talks about the fate of his Jewish family and post-war cultural policy in Hungary. He compares the two regimes – the Nazi and the Soviet one – arguing that although the first was more dangerous, at least it held the hope of coming to an end soon.

> For me, since I am Jewish, as for my parents and my brother, the Nazis were a mortal danger. My brother and father were killed in the Third Reich, as were most of my relatives. From an objective point of view, the Nazis were more dangerous than the Soviets, but there was hope that Hitler would not last long. Soviet dictatorship was more hopeless because it seemed that it would last for eternity, and so subjectively it seemed worse [Ligeti 2007a: 142].

The composer also writes about his education and about the influences which shaped him. The atmosphere of those times included the works and ideas of Béla Bartók, Igor Stravinsky and Zoltán Kodály. Ligeti tells us how during his composition studies with Ferenc Farkas in Cluj, and then with Sándor Veress in Budapest, he was tasked with imitating the style of the Viennese classics, but also that of Couperin, Rameau and Schumann. He had to master Palestrina's counterpoint and inventions and fugues in the style of Bach, in order to finally compose piano works in 'his own style' [Ligeti 2007b: 141]. Ligeti's notes tell us a great deal not only about the realities of life, but also about the strategies employed by young composers in Hungary. The composer touches on the problem of compromise, which manifested itself in his works in the use of folklore (four wedding dances *Négy lakodalmi tánc*) or texts by classical authors (*Öt Arany-dal*, five songs to words by the 19th-century Hungarian poet János Arany). He talks about the opportunities to have one's works performed, often produced in the form of a recording for the radio, but never broadcast. Although, on the whole, the reminiscences are dominated by a detached tone, at some points they become unrealistic. Ligeti mentions the utopia of socialism, in which he initially believed as a left-wing intellectual, while in relation to socialist realism he says: 'it was, rather, irrealism, the cheapest kind of propaganda' [Ligeti 2007e: 146]. The encounter with utopia in reality and the sense of the absurd which came with it were to strip him permanently of any illusions: 'Stalin's "surrealistically existing socialism" brought us such disappointment and humiliation that I soon became resistant to all ideologies' [Ligeti 2007e: 146].

The description of *Concert Românesc* contains the greatest number of fantastic elements. Ligeti writes here about the Romanian language, which fascinated him in

childhood by its mysteriousness.[5] The composer also describes in detail the scene of a New Year encounter with dressed up musicians. Comparing it to African shamanic rituals, he clearly confronts his early experiences with his later fascination with that culture. It is also in the commentary to *Concert Românesc* that we find the intriguing fragment about the image of 'black' music (dissonating, chromatic), 'red' (modal-consonating) and 'green' (dissonating but diatonic) [Ligeti 2007g: 152]. 'Black music was based above all on vibrations, thus on interference patterns which technically resulted from narrow chromatic superposition of a large number of voices' [Ligeti 2007g: 152]. Ligeti explains that the definitions of colour came from his personal experience of synaesthesia, and that as early as the mid-1950s he dreamt of 'synaesthetic music': 'Visual association with colour, light, and tactile associations with matter, thickness, volume, space, took the place of motifs, melodies, harmony, rhythm' [Ligeti 2007g: 152].

The need to change the style and to work out a music concordant with these ideas returns in many commentaries to the early works. The composer is aware of this need as early as the beginning of the 1950s [Ligeti 2007h: 150]. Of groundbreaking significance was *Musica ricercata* (1951–1952), where Ligeti radically limited the sound material. Beginning with a single tone and its octave transpositions, in successive movements of the work he keeps adding one pitch at a time, until by the eleventh movement all the twelve tones of the chromatic scale are in use. Although the work finally became a piano piece, initially it was to be an organ composition titled *Omaggio a Girolamo Frescobaldi*. 'These eleven piano pieces stylistically still belong to the "prehistoric" Ligeti', claims the composer at the beginning, and adds at the end of the commentary: 'The staticity of the first three parts is that stylistic feature which will later become typical of the compositions of the "true" Ligeti, which will be created in the second half of the 1950s' [Ligeti 2007i: 155].

The need to separate the 'prehistoric' from the 'true' Ligeti seems significant in this case and testifies to how important the caesura of the author's escape to the West was in his judgment. However, it turns out that equally important is the emphasis on the continuity of development as a composer in such a way as to place the beginning of the stylistic changes still in Hungary, and to treat the later creative path as their natural consequence, independent of external circumstances.[6]

Among Ligeti's works composed in Hungary we find traditional genres: piano miniatures, choral works, string quartets, dances, sonatas, and song. Although Ligeti does not talk about the expression of his compositions, his first laments come from the postwar period, and it is also then that Ligeti came to love the poetry of Sándor Weöres and his creative linguistic imagination.

Although Ligeti's biography was torn between different political systems and different cultures, in his reminiscences he gives it cohesion. At the same time, he seems to be

5| Ligeti did not learn it until he went to school.

6| The complex evolution of his compositional style during the 1950s and 1960s is subjected to a penetrating analysis by Benjamin Levy, who reaches for Ligeti's less well researched drafts, as well as demonstrating the influence of electronic music on his orchestral works [*cf.* Levy 2017].

aware that such an approach can only be arrived at from a longer temporal perspective. 'Logical consequence is of course a later claim, history does not know rational logic' [Ligeti 2007e: 147].

It is worth emphasising that Ligeti, so convinced of the autonomy of music, refers to history and politics in order to explain the significance of his works. We will not find here very extensive analyses, or at least they stay in the background. The exception is those fragments which serve to demonstrate the author's creative, consistent evolution.

3. Late works – utopia and cosmopolitanism

When, towards the end of the 1960s, Ligeti had to make an important choice for his biography to be included by Harald Kaufmann in a dictionary of 20th-century music, he finally described himself as a 'composer of Hungarian origin resident in Austria'.[7] However, in his correspondence with the Austrian musicologist, he admits that he identifies not so much with contemporary Austria, but with the Imperial-Royal Austro-Hungarian Dual Monarchy, and even with its literary portrait and caricature, the 'Kakania' described by Robert Musil [Beckles Willson 2007: 119]. In this way Ligeti locates his identity not only in the past, but also in a non-existent, fictional place.

In his reminiscences from the years around 2000, Ligeti also reveals the name of the imaginary land which he created as a child, Kylwiria, a 'paradise on earth' where 'The legal system and social structure were completely liberal and perfectly just. I didn't bother with illness and death. […] It was a kind of "land of milk and honey" with no government, no money and no criminals" [Ligeti 2001: 3]. The thread of utopia returns in his writings on many other occasions, also in the context of National Socialism, and every time it carries with it an ironic tone.

Amy Bauer emphasises the fact that, particularly in Ligeti's later works, we find signs of 'cosmopolitan absurdity', manifesting itself in constant questioning of the relationship between oneself, others, the external world, and in the resulting uncertainty and tension between that which is local and that which is global [Bauer 2012: 164]. A good example of this are compositions which contain an absurdity even in their title, namely Ligeti's *Nonsense Madrigals* (1988–1993). In the commentary to them, the thread of childhood reminiscences returns again:

> From my earliest youth, I was fascinated by Lewis Carroll. I first got to know 'Alice' in translation by the excellent Hungarian satirist Frigyes Karinthy, who in some ways resembles Swift. Later, when my English improved, I fell in love with Lewis Carroll totally and completely, and thanks to him I got to know better other Victorian poems, by Edward Lear and William Brighty Rands. Of course, I realise that to such a continental European as myself the minute subtleties of British restraint in expressiveness (understatement) and sense of humour will always remain closed, but I simply could not resist the temptation to face their challenge at least once [Ligeti 2007: 301].

7| Ligeti obtained Austrian citizenship in 1967.

Ligeti's statement conveys both a longing for childhood, and the richness of his later experiences. Stressing the problem of translation, Ligeti shows himself to be sensitive to the differences between cultures and languages. At the same time, he is aware that the nuances of an alien culture will never be fully accessible to him. In his appreciation of British culture, so often manifested in his writings and interviews, the composer stresses above all the art of understatement.

Madrigals are characterised by high rhythmic complexity, as well as eclecticism, typical of Ligeti's late style. Mensural notation and elements of chaconne are layered here with African polyrhythm. In his commentary, Ligeti writes about the form and content of the work, only to bracket them later and sum up with the words: 'The madrigals can be listened to either as purely technical, virtuosic constructions, or as an expressive message. Both are nonsense' [Ligeti 2007c: 302]. In this way the composer distances himself from any attempt at a cohesive interpretation of his work, and even throws doubt on the usefulness of his commentary.

4. Conclusions

In a commentary to his arrangements of folk songs, Ligeti says something important: 'Art is something very emotional. For me, music is not an island, but part of a complex relationship between life and experiences' [Ligeti 2007h: 150]. Yet, it would seem that for a composer who so openly espoused the idea of the autonomy of music, such aspects should not be of vital importance.

Ligeti conducts a discourse on two planes, musical and verbal, both in relation to compositions by others and in his own works. References to childhood and youth, but also to synaeasthesia, dreams or imaginings, allow him to create his own, idiomatic narrative. They also supply handy metaphors and fulfill a different function at each stage of his creative journey. While at the turn of the 1950s and 1960s Ligeti's retrospections served to support his image as a distinct and autonomous artist, the notes written during the 1980s and later had a different aim. They were to supplement the image which previously functioned only fragmentarily, and in this way to create a bridge between the 'true' Ligeti, who had already built his career, and the 'prehistoric' Ligeti, whose many aspects still remained unknown. It is worth emphasising that this is also a time of intense transformations in his compositional style, with Ligeti turning to elements he had abandoned earlier: traditional forms, expressive melody and triadic harmony. In the composer's later works, childhood reminiscences function as a distant literary construct, accompanied by references to absurdity and utopia, and the composer no longer builds cohesive narratives around them.

Ligeti's thinking evolves, as do his compositions. Over the years, the ideas, compositions and techniques kept undergoing re-evaluation. The same threads come back in different configurations. When creating narratives about his works, Ligeti also tells us something important about his life and his identity.

Translated by Zofia Weaver

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Childhood Memories and Musical Constructions. Autobiographical Threads in György Ligeti's Notes on His Works

Summary

György Ligeti spent most of his creative life in Austria and Germany, but his life 'adventures' left an indelible mark on him. The composer constantly kept returning to them, not only in interviews, but also in the descriptions of his compositions.

The commentaries to works preceding his escape from Hungary in 1956 were written from a more distant time perspective, during the 1980s, 1990s, and even post-2000. However, the commentaries to compositions from the end of the 1950s or 1960s were written concurrently.

Ligeti conducts a discourse on two planes, musical and verbal. References to childhood and youth, but also to synaeasthesia, dreams or imaginings, allow him to create his own, idiomatic narrative. They also supply handy metaphors and fulfill a different function at each stage of his creative journey.

The aim of the paper is to explore the role played by references to childhood and youth in the composer's commentaries to his works. At the beginning of his creative path in Western Europe, Ligeti purposely created analytical and interpretive categories of his works, to which he would consistently keep returning later. While at the turn of the 1950s and 1960s Ligeti's retrospections served to support his image as a distinct and autonomous artist, the notes written during the 1980s and later had a different aim. They were to supplement the image which previously functioned only fragmentarily, and in this way to create a bridge between the 'true' Ligeti, who had already built his career, and the 'prehistoric' Ligeti whose many aspects still remained unknown. In the composer's later works childhood reminiscences function as a distant literary construct, accompanied by references to absurdity and utopia, and the composer no longer builds cohesive narratives around them.

5

Analysis in Musical Reception and Perception

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The 'Music Interpreter' – About the Usefulness of Musical Analysis in the Creation of Musical Commentaries in Printed Programmes

The role of 'music interpreter' fits perfectly the activities of two remarkable people – Donald Tovey (1875–1940) and Leonard Bernstein (1918–1990). The former was a British pianist, composer, conductor, musicologist, and music writer, who was fascinated with musical analysis. This last area was closely connected with his role as Reid Professor of Music, a position he held from 1914 at the University of Edinburgh.[1] For years he was known primarily as the author of numerous analytical essays, which were written to guide listeners at the Reid Symphony Orchestra concerts he conducted. These essays were published in six volumes entitled *Essays in Musical Analysis* (1935–1939). Tovey was therefore a 'music interpreter', trying to help the untrained amateur listener to appreciate the artistic content and compositional (technical) side of the music that was to be performed during the concert. According to Nicholas Cook, the prose style in Tovey's commentaries is somewhere between a specialised analysis and journalism. Despite the casual tone, they brought up important issues and pointed out the fact that each composition is an individual work that depends solely on the creativity of its author, who is not enslaved by the so-called formal structures (e.g. the sonata form) [Cook 2014: 21]. And so these commentaries provoked listeners towards intellectual reflections, rather than letting them simply receive music emotionally. Tovey's commentaries

1| The title of this role is connected with John Reid (1721–1807), earlier known as John Robertson, who was a British army general, flautist and composer, but also first and foremost sponsor of the music professor and head of music positions at the University of Edinburgh. According to his will, to this day the university organises annual 'birthday' Reid concerts, with his compositions in the programme. The concerts were initiated in 1841 (as the Reid Concert Series), and in 1859 the Reid Concert Hall was built, now an integral part of the Reid School of Music (Edinburgh College of Art, the University of Edinburgh).

were a form of music education in a type of professionally prepared music programme (popularising knowledge about musical compositions). And undoubtedly Tovey's activity is an example of an important mission for an experienced musician (a pianist, composer and conductor): explaining musical intricacies in a professional but, at the same time, accessible manner.

Another example of such an artist is Leonard Bernstein who, in the 1950s, 'talked about music' with great commitment during educational programmes on US television (*Omnibus*; *Young People's Concerts*[2]). As he said himself, the sense and meaning of music is included in the music itself – in the melody, harmony, dynamics, orchestration, and other elements. Music is a movement of sounds in time, it has an impact on our emotions, and has an endless array of such interactions; in this way it outdoes a verbal message. To understand music means going into the matter and recognising it. Despite some imperfections in the language, the artist relentlessly tried to explain in detail what music was [Bernstein 1958]:

> No matter what stories people tell you about what music means, forget them. Stories are not what music means. Music is never about things. Music just is. It's a lot of beautiful notes and sounds put together so well that we get pleasure out of hearing them. So when we ask, 'What does it mean; what does this piece of music mean?', we're asking a hard question. Let's do our best to answer it.

Undoubtedly, in order to understand music, you need to have a competent guide to act as interpreter. In both of the above cases of activities aimed at popularising and educating about music, the need to 'interpret' music came from the versatile artists themselves, without any order from above. They both came to the conclusion that music deserved to be listened to with more insight, and not only for pleasure (in accordance with the superficially treated statement 'music soothes manners'[3]). They passed this knowledge on to people who did not know anything about music (amateurs, including children and young people) and did so (while being aware of the insufficiency of spoken language) by illustrating their arguments with live music performed during the TV programmes (Bernstein) or through notation of motives and themes (Tovey). Every time they used analysis, having the reaction of the listener in mind, but they also emphasised the other side of the coin – the composing process, pointing out the logic in musical narration (e.g. in an excellent analysis by Bernstein of *Symphony No. 4* by Johannes Brahms [Bernstein 1965]).

2| Bernstein's first television appearances, addressed to adult audiences, were created within the *Omnibus* series (1952–1961), with Alistair Cooke as the host. In the years 1958–1972, the series *Young People's Concerts* was recorded, with the participation of the New York Philharmonic, and broadcast on CBS.

3| 'Music soothes manners' is the title of Jerzy Waldorff's column [1982] in *Polityka* in the years 1970–1980, later collected and published in one book. As the author himself states, the title is a direct reference to Aristotle, who claims that music is a noble way of spending leisure time, and thus has pedagogical values [Aristotle 1964: 337–357].

We can then conclude that a musical analysis plays a very important role in popularising music and helping in the process of music reception. The effect on the listeners – including directing their attention to selected aspects of a musical work – has also inspired detailed commentaries included in the printed programmes available at concerts. They are social history documents created for specific events and – much like a poster, ticket or invitation – they are short-term, losing their initial objective after some time or in a different context. It seems, however, that they are important in the moment of preparing a listener for the reception of music, just before a concert.[4] We arbitrarily assume that every listener, more or less consciously, wants to know something about the concert repertoire being presented. Currently, a new form of passing information is the Internet, but this does not disqualify the demand for concert commentaries per se.

The main issue of this discussion is expressed in the following question: to what extent do the authors of such commentaries use musical analysis? With the examples of Tovey and Bernstein we know that one cannot do without it, but what is it like in the case of texts from booklets at the Warsaw Philharmonic,[5] which has diligently archived programmes throughout almost the entire post-war period of its operation?[6] These programmes serve as a source base for this discussion. In the period examined, the authors of the programme commentaries were many renowned Polish writers, musicians and musicologists, including Tadeusz Marek, Stefan Kisielewski and Zygmunt Mycielski. In this paper, I will present three texts in order to show the extent of the analytical reflections made by the authors and the type of language they used (because, by definition, an interpreter both translates and at the same time explains the subject). In the selection of texts, I considered the different periods in which they were created and the fact that they are about less popular Polish compositions. Therefore, this paper has two goals – to focus on the role of musical analysis and the type of linguistic narration used in programme notes, but also to bring back forgotten Polish works.

Tadeusz Marek (actually Tadeusz Żakiej, 1915–1994) was a Polish musicologist, writer and music columnist (a student of Stefania Łobaczewska and Seweryn Barbag), as well as an organiser of music activities. Among other activities, in 1966 he founded an English and German quarterly journal called *Polish Music – Polnische Musik*, at which he worked as an editor in the years 1966–1984 [Neuer 2000: 83]. His collaboration with the Warsaw Philharmonic resulted in an array of texts, including one about the cantata *The Prophet* (set to the poetic text of Alexander Pushkin) by

4| The fundamental question is: can a listener be prepared to listen to a concert through verbal commentaries included in programmes? To verify this, one would need to conduct at least a survey among the listeners, asking whether they read these commentaries, and how they rate them. However, this is not the topic of this paper.

5| Materials owned by the Programme Department of the Warsaw Philharmonic [see Bychawska, Schiller (eds.) 2001].

6| The archives do not include the years 1949/1950 and 1955 (from January to August). The full calendar year of 1954 and the season 1955/1956 are only available.

Bolesław Woytowicz[7], which was performed in December 1951.[8] In the introduction to this concert, Tadeusz Marek wrote:

> *The Prophet* is the second cantata created by Woytowicz over the last three years. It is also a peak achievement among the composer's post-war compositions. The fact that he used Pushkin's poem – in its theme seemingly very distant from contemporary issues, at a glance making an impression of a kind of 'mythologisation' – undoubtedly calls for a commentary that will facilitate the listeners in penetrating the composer's intentions and the mood of this deeply emotional music. With his work *In Praise of Labour*, Woytowicz initiated a revival of this genre, as if specifically predestined to express current issues, which were also included in mass songs, but in a different dimension, aiming for their monumentalisation by multiplication of expressive means. The cantata tradition was developing on several paths, which can be seen for example in the particularly rich cantatas by J.S. Bach. Typically church cantatas, such as the *Reformation Day Cantata* (*Ein feste Burg ist unser Gott*), the *Peasant Cantata*, and the humorous *Coffee Cantata* are sufficient evidence of this. The range of themes expressed, the character of the works and their significance for the genre always have a decisive impact on the formal structure, as well as the performance technique. A typical phenomenon of a cantata growing out into a secular oratorio, which we observe more often nowadays, is the result of composers using content with meaning that often spans beyond the borders of temporary currentness, becoming a source of deeply experienced emotions, looking for expression in more monumental forms.
>
> In *The Prophet* Woytowicz relates to the tradition of great, monumental cantatas. This reference was 'formally' facilitated by Pushkin's text which, despite remaining deeply vibrant and revolutionary in content to this day, was at the time of its creation a formal stylisation making reference to apocalyptic stanzas. The apocalyptic decorations of the setting, which form the background of *The Prophet*, allowed a lesser vigilance of the tsar's censorship, which was wary of the works of this rebellious poet. Pushkin's famous poem, which was used as the text for this cantata, is actually one large metaphor. Aside from the stylised images within an apocalyptic vision, there is a profound, revolutionary message. The desert setting, the seraph symbolising the poet's conscience and the awakening awareness of being connected with the nation – and finally the voice that tells the prophet to leave the desert and speak with the voice of the millions – all of this is a confession of the conscience of the poet-prophet, stating his obligations towards the nation and his mission.
>
> The music of *The Prophet* perfectly corresponds to the text, illustrating its course as well as expanding and commenting on its expressive content. The entire piece can be divided, taking into consideration the distinctiveness of the music and the content, into two parts. The first part is an image of a desert and the prophet, with the appearance of the seraph performing symbolic rituals on the prophet. This part has the mood of an archaising polyphony.

7| Bolesław Woytowicz (1899–1980) was a Polish composer, pianist and pedagogue.

8| Date and place: 8.12.1951, Concert hall at the Warsaw Philharmonic, Warsaw. Performers: Warsaw Philharmonic Orchestra, Kraków Philharmonic Choir prepared by Zbigniew Soja; conductors: Witold Rowicki, Kazimierz Wiłkomirski; soloists: Alina Bolechowska (soprano), Jadwiga Dzikówna (soprano), Antoni Majak (bass). Programme: Kazimierz Wiłkomirski, *Wrocław Cantata* (poetic text by Tadeusz Marek), soloist J. Dzikówna; Bolesław Woytowicz, cantata *The Prophet* (text by Alexander Pushkin), soloist Antoni Majak; Karol Szymanowski, *Symphony No. 3* (text by Jalāl ad-Dīn Muhammad Rūmī), soloist Alina Bolechowska.

A double mixed choir, alternating with the bass (the Prophet), tells us about the successive events of the visit. An interesting use of the choir draws our attention, not only with respect to the sung text, but also because of its instrumental role and the performance of spoken parts (such as shouts and uproar). The second part (after the words 'Prophet, arise') is a broadly handled song with a joyful hymnal mood, full of optimism and strength. By going into detail with respect to the intentions of the poet's text, the composer was able to create a vivid work that is moving and modern in its final resonance. It is a contemporary composer's take on an archaising metaphor of a poetic work from another era – extracting those messages and emotions from Pushkin's text that have remained close to and understandable by us. The music of *The Prophet* is saturated with Slavic character; despite deliberately applied contemporary means of expression, the emotionality of this cantata and the mood of the expressed emotions and events creatively relate to great Romantic traditions. And these are the values that make *The Prophet* by Woytowicz an outstanding achievement in Polish contemporary music [Marek 1951: 6–8].

Tadeusz Marek used a descriptive musical analysis, pointing out to the reader the most important elements of the composition: (1) a general definition of the cantata form and its genealogy; (2) the impact of the literary text on the character of music – its ideologisation and strong emotionality and metaphysicality; (3) the direct influence of the literary text on the two-part formal structure of the piece; (4) composition techniques that emphasise the mood, i.e. archaising polyphony and instrumental treatment of the choir parts; and (5) the Slavic character of the music. In his summary, the author stressed that the audience was about to hear an outstanding composition. The vast description of Woytowicz's cantata is an accessible read, undoubtedly directing the listener's attention to key elements of the piece. The last sentence, which evaluates the composition, further increases the listener's expectations.

Stefan Kisielewski (1911–1991) was a Polish composer, pedagogue, musical reviewer, columnist, and writer who particularly cared about Polish music. He also tried to bring the music closer to the listeners at orchestra concerts using the texts in concert programmes. One of his texts is about the premiere performance of *Symphony No. 3* by Zbigniew Turski,[9] which took place in March 1956.[10] This is what Kisielewski wrote about this composition:

Turski's *Symphony No. 3* is an unusual piece, but representative of the creative path of this composer, expressing his musical ideas in a clear and concise manner – sometimes, we might want to add, even too concise (fourth movement). This composition combines what we colloquially call 'deep emotionalism' (the resource of words available to us when we choose to speak about music is sadly very limited, and prone to over-use) with a predilection for the

9| Zbigniew Turski (1908–1979) was a Polish composer and conductor, and the recipient of a gold medal in the Olympic art and literature competition at the 14th Summer Olympics in London in 1948, for the *Olympic Symphony*.

10| Date and place: 9.03.1956, Warsaw Philharmonic. Performers: Warsaw Philharmonic Orchestra; conductor Jan Krenz. The second composition performed at this concert was *Symphony No. 1* by Johannes Brahms.

centuries-old traditions of sanctified sonata form, variations, fugue or fugato. This coupling irresistibly evokes Brahms: *Symphony No. 3* is a kind of 'modern Brahms' and the piece was probably deliberately placed in the programme next to the composition by this German master. The similarity of emotional genres or musical ideology does not, of course, entail similarity of sound material. Turski expresses himself through radical contemporary harmonic and orchestral language, although he also does not despise tonality inlayed with dissonances and even clear choral quasi-triads (third movement). As for harmony, *Symphony No. 3* is significantly more moderate than his consistently, radically fierce *Violin Concerto*. The symphony is pompous, sometimes tragic and even gloomy, but at other times showing lyrical and melodious music (again, I apologise for the stream of worn-down words) framed by traditional forms and disciplines. Rarely does the mood of the piece brighten up or become humorous (the ending of the second movement). Turski steers clear of any use of grotesque, stylised, 'new objectivity', motoric or jazz elements, namely all the aspects that the French Les Six, Stravinsky, Prokofiev and early Hindemith introduced into the music of our era. The author of the *Symphony* does not despise all of this in his functional art (remarkable, funny illustrative music to animated films), but in this case he wanted to compose something solemn and serious, with dense massive orchestration in some places, wide, asymmetric, 'streamlined' phrases and monumental forms, with interweaving homophony and polyphony *à la* Brahms. The resulting work is surely closer to Germany (Brahms, Reger, Hindemith from the *Mathis der Mahler* period) than France, from which only late Roussel would appreciate the beginning of the fourth movement. However, the eclecticism of Turski's *Symphony*, which lays in its individual aural and technical aspects, is illusory: in reality it is an original and characteristic work, because it merges these elements into one unique whole.

The first movement is a two-themed sonata form. An exalted first theme, full of sullen energy, is in clear contrast to the melodious second theme. The modifications include a lot of polyphony; exaltation rises but the gloominess holds, emphasised deliberately by the type of instrumentation, even by the type of percussion (prevalence of timpani). A shortened reprise is based on the second theme, and the coda ends with a long-sounding dissonant chord. The second movement, with clearer, 'thinner' instrumentation, is a temporary brightening of the mood, at times even falling into a tone of a scherzo. Formally this is something like variations. The theme is originally intoned by two bassoons with the accompaniment of a persistent figure in the flutes, and then the narration rises gradually through the first four variations. This traditionally variation-based crescendo gives way, however, to a longer violin solo in the fifth variation. The last variation is very bright, even playful (French horns) – and everything ends in a calming manner. In the third movement we come back to the world of gloomy experiences. It begins with a kind of focused 'singing from afterlife'. The melody increases in an almost chorale-like fashion, which is emphasised by a harmony that is abundant in triads. There is a lot of polyphony, weaving together of voices and a polyphonic 'wandering'. This movement, in accordance with its mood, is longer than the others. It seems that it lacks a bit of the motoric rhythm that would stress the gloomy energy of the ending (maybe this was intended by the composer); it has a sonata form with a polyphonic modification (fugato). As a crowning element of the composition it seems slightly too short – although maybe that is an illusion. In addition, the feeling of wanting more is definitely better from the feeling of having too much.

Altogether, this is a work of a composer with a very crystallised and self-aware type of musical emotionalism, who is also mature in applying the sound techniques in a perfect fit for his intentions. A composition that is so homogenously crystallised always finds a direct

> way to the listeners with tempers similar to the temperament of the composer. For this reason, any commentary, and in general any attempt to talk about music, sins with its clumsy lack of precision and unavoidable subjectivity. Let us, then, allow the composition to speak for itself [Kisielewski 1956: 6–8].

Stefan Kisielewski divided his commentary into two extensive fragments. The first one is very educational and places Turski's composition in the context of 19th–20th-century European music. Only a well-informed reader can fully understand this description, which is emotional and rich in specialised terminology. The second fragment is a descriptive analysis of the musical form, with a reference to a classical symphony model. Basically, it is a description of what happens in the piece in its subsequent bars. It could be said that Kisielewski is not interpreting, but directing the listener, using words to describe the content of the score that corresponds to the emotional expression of subsequent fragments of the composition. Throughout his entire text, Kisielewski charms the reader, emphasising the helplessness of his language in speaking about music. If the author himself doubts his words, we can assume that he also will not convince the readers. The detachment he shows suggests that he is not willing to be a guide. With his subjective opinion he is giving the readers a place for reflection and inviting them to a discussion after listening to the piece. The question remains whether the listeners will be interested in the discussion.

Zygmunt Mycielski (1907–1987) was a Polish composer, writer and music activist, interested in the works of Krzysztof Penderecki. The composer's works – *Passio et mors Domini nostri Jesu Christi secundum Lucam* [Saint Luke Passion] (1966), *The Entombment of Christ* (1970) and *The Resurrection of Christ* (1971) – form a triptych on the theme of Easter Triduum. From the premiere of the last of these compositions (28.05.1971, Münster), the combination of *The Entombment of Christ* and *The Resurrection of Christ* became *Utrenja*. The commentary by Zygmunt Mycielski refers to the Warsaw premiere in 1972.[11] Apart from the most important details of the piece's premiere and remarks on its unquestionably high value, the commentary also includes many pieces of information; it should also be noted that this composition was very important for the European music of that time. The fragments of his extensive commentary presented below show its suitability in 'interpreting' music by Penderecki:

> It is difficult for any commentary to prepare listeners to receive *Utrenja*. Only music will allow them to accept or reject this work. […] The text, with its general outline and its mood, can only serve as a guide through this vast composition. We will listen for words in vain, but we will not hear them, apart from several invocations and some words which come to

11| Date and place: 29.02.1972, Warsaw Philharmonic. Performers: Warsaw Philharmonic Symphony and Warsaw Philharmonic Choir, Scouts Children Choir of the Central Artistic Ensemble of the Polish Scouting and Guiding Association (ZHP); conductor Andrzej Markowski; soloists: Stefania Woytowicz (soprano), Krystyna Szczepańska (mezzo soprano), Kazimierz Pustelak (tenor), Bernard Ładysz (bass), Peter Lager (basso profondo); choir masters: Józef Bok, Władysław Skoraczewski.

us through the thick or diluted substance of sounds. And yet, it is the text that is the cause of this piece. The text dictates its structure, deciding when the voices or instruments come in, the length (of the fragments as well as the whole composition) and the form of the piece. The words determine accents, rhythms and pitches or splashes of sound in fortissimo or decrescendo. But this text was transformed into music […]; it was taken from the Holy Week and Easter Orthodox liturgy and it is sung in the language of the original.

Penderecki's work is divided into two large images, and this division is illustrated by music: dark and meditative in *The Entombment of Christ*, then bright and cheerful, like a folk procession, in *The Resurrection of Christ*. […] The internal division of each of these movements is unclear for the listeners. Each image is a separate whole. Each has a different mood, with a total absorption of the words by the music. […] These are […] two different ceremonies with different meanings. […] [The form] uses a different handling of musical time than would have been found in a musical miniature. Anticipating what is next, so as not to form a surprise, is the basis of the sound structure. […] The listener is not aware of the immense difficulty this work poses for the performers. All coordinates, today called parameters, are blurred over a considerable area in this music. The composer deliberately provides suggestions such as '*senza tempo*', the rhythms are independent from each other, 'cheerful bells, each in its own ostinato', voices come in to make an impression of a collective improvisation. The accents on syllables, the division of the syllables, and the entire concept of the text, require an immense amount of work from the choirs, and soloists have to sing in such a way that clear notes make their way through a dense tangle as if through 'a window' in which we can hear them. This style, which gives the impression of an improvisation (but which has nothing to do with improvisation), has been developed and crystallised by Penderecki in *Utrenja*. It has to be listened to and read 'as a whole'. The composer covered the traces of the segments, and the internal division of each part, in favour of the wholeness of the image. However, each of the images is inspired by the text. It should be learned in order to arrive at what is taking place in the score, inside the music. And there is an overlap of lament, litanies and liturgical invocations, recitatives and shouts of the choirs, solo voices and interventions of instruments and percussion, to create two images that are different but homogenous in their style. Only after taking in the whole of the image, can we start the analysis, a deeper exploration of this music which, together with the text, creates one piece [Mycielski 1972].

The above fragments from the commentary by Mycielski indicate that the musical analyses in programme commentaries should not be dispassionate descriptions of the score (including enumerations of compositional and technical aspects), but they should bring the music closer through clear and suggestive explanations of its nature. Mycielski does this effortlessly by addressing above all the listeners' intellect and imagination, and not their professional musical knowledge. While Kisielewski may bore the listeners with his rich description, and even scare them with the amount of not fully understandable musical problems, Mycielski points out overarching ideas that organise the narration. He actually interprets, explains and clarifies music in a professional way, because he himself understands it and is able to express this understanding with words.

The above examples confirm that commentaries included in programmes fit into the scope of the traditionally understood term of 'music criticism', because they are professional opinions about music using differently treated musical analysis. Undoubtedly, due to their fleeting nature, these texts should not only include the analysis itself, but

also the conclusions it brings. Wishing to be a musical guide, the author of such a text should then avoid boring and incomprehensible theoretical and musical wordings, and instead focus on communicating general rules that are specific to the composition in question. Finding such overarching distinctive features should be the purpose of such texts, but it is obvious that this cannot be achieved without detailed research done by musicologists. Analysis is key to understanding music, and with conclusions drawn from that an 'interpreter' has a chance to stimulate the listener's imagination with respect to the piece they are about to hear.

The issue I have discussed in this article is a contribution to an element of music writing that is generally considered to be marginal. In my opinion, however, it plays an important and significant role in shaping a conscious and sensitive recipient of music.

Translated by Irena Wypych

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The 'Music Interpreter' – About the Usefulness of Musical Analysis in the Creation of Musical Commentaries in Printed Programmes

Summary

As it is commonly known, musical analytical skills may serve various purposes. The author is interested in their usefulness in the process of analytical and creative music reception. The main issue of this discussion is expressed in the following question: to what extent do the authors of commentaries in programme guides use musical analysis? With the examples of Tovey and Bernstein we know that one cannot do without it, but what is it like in the case of texts from booklets at the Warsaw Philharmonic, which has diligently archived programmes throughout almost the entire post-war period of its operation? These programmes serve as a source base for this discussion. In the period examined, the authors of the programme commentaries were many renowned Polish writers, musicians and musicologists, including Tadeusz Marek, Stefan Kisielewski and Zygmunt Mycielski. This paper presents three texts in order to show the extent of the analytical reflections made by the authors and the type of language they used (because, by definition, an interpreter both translates and at the same time explains the subject). In the selection of texts, I considered the different periods in which they were created and the fact that they are about less popular Polish compositions. Therefore, this paper has two goals – to focus on the role of musical analysis and the type of linguistic narration used in programme notes, but also to bring back forgotten Polish works.

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Emotional Reception of Ludwig van Beethoven's Music – The Author's Own Research

The timeless reception of the music of Ludwig van Beethoven

'Beethoven's music is about music' [Nietzsche 1934],[1] commented the well-known philosopher Friedrich Nietzsche on the works of this outstanding composer in his work *Human, All Too Human*. The music of Ludwig van Beethoven (1770–1827) has fascinated and deeply affected subsequent generations of listeners, finding a broad audience among music lovers and music professionals. It is also applied for prophylactic and therapeutic purposes.

Irena Poniatowska, author of the entry about Ludwig van Beethoven in the *PWM Music Encyclopedia*, recalls: 'The works of Beethoven to this day have been considered as perfect, showing the impactful unity of profoundly human content with a musical form' [Poniatowska 1979: 249]. The author also notes that although a lot has been said about the formal and technical analysis of Beethoven's works, when it comes to the analysis of their content, 19th-century terms are still at the fore.[2]

Interesting in this context seem to be the ideas included in French literature that emphasise the theme of suffering and heroic strength in Beethoven, who in the end becomes a comforter of humanity [Poniatowska 1979: 249]. This approach is taken by, among others, Romain Rolland:

> […] Beethoven himself hoped in the midst of his sufferings that his example would give help to other unfortunate ones… 'that the unhappy being may be consoled in finding another

1| "Es ist Musik über Musik". Translation from: [Nietzsche1934].

2| Later semantic analyses of Beethoven's works focus on types of phrasing and intonation that were characteristic of the composer [compare Grabócz 2016: 27]. When looking for a semantic expressive analysis, we can consider also the article by Andrzej Tuchowski [2016: 123–147], which compares the semantics of the C-minor key in the works of Beethoven, Chopin and Rachmaninoff.

as unfortunate as himself, who in the face of all obstacles has done everything possible to become worthy of the name, MAN' [Rolland 1917: vii].

The author stresses the role that Beethoven himself set out for his art: 'to breathe a little more courage into poor weak humanity' [Rolland 1917: vii]. The above statements by the researchers of Beethoven's works, as well the artist's own approach to his compositions, encourage us to analyse the impact of this timeless music on contemporary listeners.

Christoph Rueger [2000: 11, 12] describes two rules by which music is selected for prophylactic and therapeutic purposes. The first one is the rule of identicalness, which states that in order to alleviate certain disorders and mental conditions, it is recommended to use music that triggers such states.[3] The second one is the rule of analogy. 'Music is an answer to certain situations in which composers found themselves: experiences, moods, emotional states' [Rueger 2000: 12]. Adopting the rules of identicalness and analogy, we ask the following questions: does Beethoven's music have therapeutic aspects? Do his compositions work in prophylactics and therapy?

An answer, in a way, can be found in the book by Christoph Rueger [2000: 12], in which the author refers to the prophylactic and therapeutic impact of a dozen or so works by Beethoven, as well as the music of such composers as Franz Schubert, Robert Schumann, Johannes Brahms, Hugo Wolf, and Richard Strauss. The special impact of Beethoven's music is also confirmed by many musicologists, psychologists, music sociologists, and music therapists.

According to Andrzej Tuchowski [2006: 18, 19], the therapist should use those musical works whose timeless impact has been verified by history – works that have been included for good in the canon of great cultural heritage or were created by their composer in periods of great tension or during extreme life situations. Among such works surely are many pieces by Beethoven; emphasising the aspect of giving compositions a semantic load, we can consider such pieces as *Symphony No. 6 in F major* ('Pastoral Symphony') to be therapeutically beneficial [Tuchowski 2006: 19, 20]. *Symphony No. 5 in C minor*, a timeless work by Beethoven, particularly interested German music psychologists in terms of its emotional reception [Böttcher 1971: 34–47, Reinecke 1971: 48–56]. Patrik N. Juslin and John A. Sloboda [(eds) 2011], in the book of which they were editors, devote an entire chapter to the emotional impact of classical music, including Classicism in the analysis as well. The author of this chapter is the music sociologist Dean Keith Simonton [2011: 347–366], who performed a historical and aesthetical analysis of numerous works by Beethoven. Simonton [1987: 87–104] analyses correlations between the melodic originality of classical themes and their popularity among the listeners. Having conducted an in-depth analysis of 593 themes from Beethoven's works, he noted that the most popular compositions had an average level

3| The rule of identicalness in music therapy literature is sometimes called an ISO rule, and is one of the most common therapeutic strategies [Kukiełczyńska-Krawczyk 2014: 135].

of melodic originality, the least known pieces have a high level of originality, and the works with a low level of originality enjoy popularity that is slightly higher than average [Simonton 2011: 356]. The author admits that melodic originality seems to have some connotations with the emotional expressiveness of the themes [Simonton 2011: 363].

The second area of Simonton's interest [2011: 360] is *biographical stress*. He studies the interdependencies between stressful events in a composer's life and the melodic originality of the works they created in that given period. In the case of Beethoven, he also analysed the relationship with the fluctuation in the composer's state of health. The works with relatively low originality come from Beethoven's periods of good health, and when his health was deteriorating, the originality of his works increased.

The musicologist, pianist and music therapist Elżbieta Galińska [1992] lists compositions from various expressive categories that could be used in therapy – they include, among others: the second movement of *Violin Concerto in D major*, Op. 61, *Symphony No. 6 in F major* ('Pastoral Symphony'), Op. 68, the second movement of *Piano Concerto No. 5 in E-flat major*, Op. 73, *Sonata in F minor* ('Appassionata'), Op. 57, *Piano Sonata in C-sharp minor* ('Moonlight'), Op. 27, *Coriolan Overture*, Op. 62, *Egmont Overture*, Op. 84. The music therapist Maciej Kierył [2004: 82] suggests using the first movement of the *Sonata in C-sharp minor* ('Moonlight'), Op. 27 in therapy for relaxation. It can be concluded from the above information that there is a broad interest in Beethoven's works among musicologists, music psychologists and music therapists.

Emotional reception of a musical work in terms of normative analysis

When it comes to the emotional reception of a musical work, three questions have to be asked: to what extent is the emotional reception of a composition included in the analysis of a musical work? To what extent can normative methods be useful in the analysis of a musical work? Can emotional perception of a piece be investigated with quantitative methods?

Examining Mieczysław Tomaszewski's idea of four 'forms' (also called 'texts'), it must be concluded that the most interesting for the study of a musical work's emotional reception are the audio (experiential) text – of a physiological and psychological nature, understood as an act of perception committed by the listener in his or her individual and subjective experience – and the symbolic (cultural) text – of an intersubjective nature, which is an equivalent of the act of reception of a piece within a given culture [Tomaszewski 2000: 11]. With such an approach, the centre of the researcher's interests can be the listener of a work, with his or her subjective sensitivity, and, to a lesser extent, the analysis of the reception of a work in its historical aspect. The analysis of emotional reception has one more characteristic – it can be 'scientifically verified in other ways than through the analysis of musical notation' [Tuchowski 2006: 17]. The study materials of normative methods in the analysis of a musical work are either

musical notation or phonographic documents. This is because the foundation of normative analysis is the call to bring musicology, and especially the analysis of musical works, closer to exact and natural sciences [Gołąb 2003: 127].

Hans Eggebrecht [1992: 42] distinguishes two elements that are inextricably linked with a musical work: 'emotion' rooted in human nature and 'mathesis' rooted in the nature of sound. Thus, the object of normative analysis can be 'everything that – and only that – can be expressed in numbers or that as a physical phenomenon is measurable' [Gołąb 2003: 129]. What then can be quantified in a musical work? On the basis of musical notation we can analyse the metre, rhythm and diastematics (Greek: *diastema* – space between), i.e. vertical and horizontal structures [Gołab 2003: 117, 130]. The author of the first statistical and theoretical-informational musical analysis was the German engineer Wilhelm Fucks [Gołąb 2003: 130, 131][4], who examined pitch along with its duration and intervals. Apart from observing the musical work itself, within a normative analysis we can also make measurements, i.e. experiment. Musical substances pertaining to duration, tempo and volume (dynamics), as well as sonospheres (differences between sound qualities), can serve as measurable subjects in the case of phonographic documents. Maciej Gołąb notes that normative methods are different from descriptive methods in that they express a contrasting approach to an artefact – the musical work – focusing more on the object in question rather than on the aesthetics [Gołąb 2003: 130, 131, 155]. Tomasz Kienik stresses the advantages of the quantitative assessment of a musical work: 'Significant regularities and key structures of a musical composition can be read with methods analogous to those applied in the study of the flow of any type of information' [Kienik 2016: 23]. Thus, adopting the concept of music in accordance with the theory of information created by Warren Weaver and Claude E. Shannon, we can subject the effectiveness layer of the musical work to a quantitative analysis, i.e. determine the effect produced by the communicated musical information in the aesthetical aspect, as well as emotional and physiological ones [Natanson 1992: 97–111].[5] From such a perspective, there is a scientific justification for analysing the emotional perception of a musical work with quantitative methods, where 'emotion' and 'mathesis' are as if unified.

The measurement of emotions arising in contact with a musical work depends on the applied theory or a model of emotions, and on the research method used.

Marcel Zentner and Tuomas Eerola [2011: 187, 188] note that nowadays, with highly developed psychological studies, it is difficult to provide an exact definition of emotion.

4| Some years later Maciej Zalewski developed a statistical theory of vertical events (1972), and Allen Forte one of vertical and horizontal planes (1973) [Gołąb 2003: 130, 131]. An interesting normative analysis of the relationship between pitch and tone colours was also presented by Tomasz M. Kienik [2016].

5| The concept of musical substance as a three-level set of information encompasses, apart from the level of effectiveness, also the acoustic level, which refers to acoustic symbols and the precision of their transmission, and the semantic level, which refers to the content communicated by music [Natanson 1992: 97–111].

In the Polish approach to emotion outlined by Włodzimierz Szewczuk, the emphasised element is the importance of the reaction to specific content, e.g. a piece of music. Emotions are understood as a state occurring as the result of a transient reaction to an external or an internal stimulus. In this approach, 'the relation of an individual to an object' [Szewczuk 1966: 64] is called an emotion. Richard Lazarus, reflecting on the nature of emotions, notes that an emotion can be considered as a characteristic when it refers to a certain tendency to react in a particular way [Lazarus 2002: 75]. Generalising different definitions, we can note that emotion is something more than a state, a behaviour or a reaction, as it encompasses also other components: subjective feelings, a motivation to act, changes in the physiological sphere, a cognitive assessment, and a motoric expression [Zentner, Eerola 2011: 188].

Many academic works point out that often a common motive for the act of listening to music is the music's ability to affect emotions. The listener, in a way, uses music to change emotions, decrease the level of emotions, or evoke a certain emotion – for example to bring oneself into a state of joy, mental comfort or reduced stress [Juslin, Sloboda 2011: 3].

Researchers interested in this particular ability of music observe two types of emotional experience arising out of contact with music:

1) *perceived emotion*, i.e. giving an emotional characterisation of music by the examined person, with the use of psychological terms, e.g. music is sad or music expresses sadness;
2) *felt emotion*, i.e. verifying what feelings music evokes in the listener [Zentner, Eerola 2011: 188].

Emery Schubert [2011: 227], continuing the exploration of the emotional process arising under the influence of listening to music, stresses that the first research model consists of suggesting a selection of particular emotions (joy, sadness, peace, anger) which the examined person picks from. The pioneer of this method was Kate Hevner, who, in 1936, grouped emotions, creating lists and sets of emotions that accompany the act of listening to music. This model is associated with the categorisation of emotions, contrary to the second approach, which is based on a dimensional determination of emotions, for example by creating a scale of peacefulness, joy or sadness [Schubert 2011: 227]. Both models were joined in the research by Carol Lynne Krumhansl [1997: 336–353], who used groups of emotions as well as continuous emotional scales.

Contemporary research concerning emotional reception under the effect of listening to music uses Likert-type scales, adjective scales, visual analogue scales (e.g. faces with emotions or emoticons), experimental methods (e.g. analysing what type of emotion a phone ringtone evokes), and descriptive and narrative methods (such as descriptions of personal emotional experiences) [Zentner, Eerola 2011: 189].

Research on music and emotions is dominated by psychological aspects, as in numerous works by Alf Gabrielsson and Erik Lindström [2011: 367–400], and often connected with the measurement of changes in affective reception determined by different musical elements, such as tempo [Bella *et al.* 2001: B1–B10, Khalfa *et al.* 2008: 17–26].

Such research often contains a clinical aspect, related to the application of music in therapy.[6] The second important strand of research on emotions in the context of reactions to music is experiments in the physiological and neurological sphere [Kudlik 2012: 57–68]. Carol Lynne Krumhansl made a breakthrough with her works in this area [1997: 336–353], confirming the dependency of experienced emotions on a physiological reaction of the organism,[7] as did Anne J. Blood and Robert J. Zatorre [2001: 11818–11823], who analysed neurological parameters, examining the areas of the brain reacting to the reception of music. The research on emotional regulation measured with neurological parameters under the effect of the act of listening to music has been furthered by Kimberly Sena Moore [2013: 198–242]. There exist also purely theoretical concepts, such as a model of the emotional impact of music by Leonard B. Meyer [1956], the concept of therapeutic music programming by Tadeusz Natanson [1992] and an analysis of the impact of music on emotions by John A. Sloboda and Patrik N. Juslin [2011].

In terms of analysing emotions – in the psychological aspect as well as the physiological – quantitative methods are applied, with the use of scales or measurements of quantity of specific parameters. One of these research techniques is the qualitometric method proposed by Tadeusz Natanson, which allows for the quantitative determination of a certain quality of a musical work, in the area of its emotional impact as well [Kukiełczyńska-Krawczyk 2010: 157–172]. Quantitative methods include also the *polarity profile of a music work* developed by German music psychologists [Böttcher 1971: 34–47, Reinecke 1971: 48–56, Kukiełczyńska-Krawczyk 2014].

Dean Keith Simonton [2011: 361–362] points out a problem in testing the emotional reception of music. He admits that basically historiometric literature does not tackle the relationship between music and emotions, at most associating works with the intense experiences of the composer. And in studies where an assessment of emotional variation is conducted, e.g. between sadness and joy, in the psychological and physiological aspect – such as the studies by Carol Lynne Krumhansl [1997: 336–353] – there is no reference to the historical and aesthetical analyses.

Methodology of my own study

The purpose of this study is the comparison of emotional perceptions of two compositions – the first movement of Beethoven's *Sonata in C-sharp minor* ('Moonlight') and the *Egmont Overture* – in a group of young adults that have had music education.

The following study question was asked: what kind of musical experiences, and of what intensity, arise after listening to both compositions? The analysis of the reception

6| Such studies include the work of Krzysztof Stachyra [2009] on the development of emotional competencies.

7| I have also addressed the issue of correlations between an emotion and a physiological reaction [Kukiełczyńska-Krawczyk 2016].

of these works in the emotional sphere can contribute to their successful application in prophylactics and therapy, and deepen the research on the impact of music on emotions.

The study group consisted of 40 young people aged 19–25, with music education of at least primary music school level, and at most secondary music school level. In practice, it meant the study participants had between 6 and 12 years of regular education in instrumental performance and music theory. So the study was not aimed at verifying the extent to which Beethoven's works affect various groups, but rather assessing whether an analysis conducted in a group of people, with an assumed sensitivity to music, can point out specific characteristics of the presented compositions conducive to evoking certain emotional states.

To analyse the compositions, I used the *polarity profile of a music work* – a method of semantic differential developed by German music psychologists Suitbert Ertl and Jane A. Hartley. The *profile* can be classified as a quantitative method with respect to the impact of music on the emotional sphere.

The semantic differential method was described, including its sample uses, by Hermann F. Böttcher [1971: 34–47], a music psychologist from Leipzig, and Hans-Peter Reinecke [1971: 48–56] from Berlin. In the pilot study they analysed, among others, the second movement of the *Concerto for Two Violins in D minor* by J.S. Bach and the first movement of *Symphony No. 5 in C minor* by Beethoven. For the purposes of the study, this method was adjusted for the territory of Poland by Andrzej Janicki, who also gave the method a name in Polish – *Profil biegunowości cech dzieła muzycznego*. The method allowed for a study of the relationship that occurs between music and its therapeutic impact in the emotional sphere. It also allowed for the measurement of the quality of music experiences and their analysis and comparison, in individuals as well as studied groups.

The quality of musical experiences is analysed in three basic dimensions: 1) assessment, 2) activity, 3) power. These three dimensions let the study participant define his or her attitude towards the observed objects – the musical works. According to Ertl, the assessment dimension includes positive and negative features of an object, and determines the type of experience or feeling in the categories pleasant or unpleasant (an indication of emotion). The activity dimension relates to the reception of music in a psychomotor sphere. The power dimension is an expression of the strength and potency of an object, as well as the strength of one's experience (the intensity of emotions).

Each of the three dimensions is described by six opposite features. The study participant specifies his or her impressions after listening to a composition in terms of each feature, on a graphical 7-point scale (from −3 to +3 points). The results can then be compared quantitatively. The polarity profile of the given composition is created by placing average values at appropriate points on the scale. Each of the 18 features can be analysed separately, but one can also analyse the arithmetical mean for each dimension: assessment, activity and power. Thus the *profile* can be considered as a quantitative method using an adjective scale.

I conducted the first analysis of a musical work with the use of the *profile* in the 1990s, on the emotional impact of relaxation music [Kukiełczyńska 2002: 45–48]. In the years 1998–2003 I conducted studies in which I used the above method for three classical music compositions: the second movement of *Concerto for Two Violins in D minor* by J.S. Bach; the second movement, *Affettuoso*, of *Brandenburg Concerto No. 5 in D major* by J.S. Bach; and *Egmont Overture* by L. van Beethoven [Kukiełczyńska-Krawczyk 2003: 47–52]. The results for both compositions by J.S. Bach showed a low intensity of emotional reactions caused by listening to these works. The results for the third composition were, however, different. In the activity, as well as the power dimensions, positive values showed an emotional reaction of high intensity evoked after listening to the piece. These study results encouraged me to compare the impact on the emotional sphere for two compositions by the same composer, to mark the difference in reception between the pieces, not only those from different eras.

I have since conducted further studies on selected musical works applying the *polarity profile of a music work*. They concerned, among others, the reception of relaxation music [Kukiełczyńska-Krawczyk 2011: 135–146] and the perception of Baroque music in neurotic disorders [Kukiełczyńska-Krawczyk 2014: 117–130].

The characteristics of the studied compositions

For this study, I have analysed the emotional reception of two compositions by Ludwig van Beethoven. The first one was the first movement of *Sonata in C-sharp minor* (‘Moonlight’), Op. 27, No. 2. The ‘Moonlight’ sonata was composed in 1802 and dedicated to Giulietta Guicciardi, whom Beethoven wished to marry. The piece belongs thus to the composer’s early Viennese period. In the years 1800 to 1802, Beethoven composed many sonatas, with various forms and characters, including this one that is slightly romantic in its expression. The sonatas from this period also contain some echoes of his future compositions [Kerman, Tyson 1980: 362, 380, 381]. Although this was the period in which the composer’s hearing was deteriorating, the romantic feeling overtaking him caused Beethoven to write: ‘I am living more pleasantly now, since I mingle more with people. […] This change has been wrought by a dear fascinating girl who loves me and whom I love. There have been a few blessed moments within the last two years’ [Thayer 1992: 262].

The second composition studied was the overture to a stage work based on the tragedy by Johann Wolfgang Goethe, *Egmont*, Op. 84 in E-flat major, composed in 1810. The piece belongs thus to the middle period of Beethoven’s artistic work. Many of his works from this period strike with energy and urgency of march-like and battle-like rhythms [Rolland 1984: 22]. In this period, the composer created heroic and revolutionary pieces that refer to major events. Joseph Kerman and Alan Tyson [1980: 384] wrote that Beethoven’s works are more ‘tempered’ by the virtuosic technique, however, they still have a strong impact, even though they seem to involve more ‘suffering’ and be more subdued.

Study results and discussion

The results for 18 opposite attributes specifying emotional reception of the first movement of the 'Moonlight' sonata in the three dimensions – assessment, activity and power – are presented in Table 1.

Table 1. Average value for the three dimensions of a musical work – assessment, activity and power – obtained for the first movement of the 'Moonlight' sonata, presented on a scale from -3 to 3 points, with the use of the *polarity profile of a music work*

assessment						**activity**						**power**					
bright	harmonious	clear	pleasant	appealing	joyful	agile	allegro	fast	stimulating	noisy	hastened	hard	powerful	strong	pushing	lofty	robust
-1.1	2.7	2.6	2.5	2.6	-0.9	-1.2	-1.3	-1.4	-1.9	-2.0	-1.4	-1.4	-1.0	-1.2	-1.2	-0.2	-1.9
average assessment: 1.4						average activity: -1.5						average power: -1.2					

The highest scores for the first movement of the 'Moonlight' sonata were obtained for the attribute harmonious (2.7 points). High values were also observed for clear (2.6 points), pleasant (2.5 points) and appealing (2.6 points). With respect to the assessment, the piece was described as gloomy (-1.1 points) and lacking joy (-0.9 points). All values, including the average for the assessment dimension (1.4 points), point to evoking mostly pleasant emotional sensations, nonetheless without a component of joy. The lowest scores were achieved for the attributes silent (-2.0 points) and relaxing (-1.9 points). The average for the activity dimension (-1.5 points) indicates a calming effect of the piece in the psychomotor sphere. The results in the power dimension, depicted in negative values (the lowest for delicate -1.9 points), and the average value of -1.2 points show a low intensity of the emotional process caused by listening to the composition.

The results for 18 opposite attributes specifying emotional reception of the *Egmont Overture* in the three dimensions – assessment, activity and power – are presented in Table 2.

In the assessment dimension for the *Egmont Overture*, the highest scores were achieved for the attributes harmonious (1.6 points) and appealing (1.6 points). Still, two attributes – gloomy and lacking joy – were scored in negative values (-0.5 points and -0.3 points). The average assessment of 0.8 points is a positive value, although in a low range. This average for the assessment dimension for the *Egmont Overture* indicates to some extent an ambivalent emotional reception, proving that the composition evoked mostly positive emotions, but to a small degree also opposing emotions.

Table 2. Average value for the three dimensions of a musical work – assessment, activity and power – obtained for the *Egmont Overture*, presented on a scale from -3 to 3 points with the use of the *polarity profile of a music work*

assessment						**activity**						**power**					
bright	Harmonious	clear	pleasant	appealing	joyful	agile	allegro	fast	stimulating	noisy	hastened	hard	powerful	strong	pushing	lofty	robust
-0.5	1.6	1.1	1.2	1.6	-0.3	1.6	1.2	1.1	1.7	1.5	1.0	0.8	2.0	1.8	1.4	2.1	1.8
average assessment: 0.8						average activity: 1.4						average power: 1.7					

The results for the activity dimension are expressed only in positive values. The highest scores were obtained by the attributes agile (1.6 points), stimulating (1.7 points) and noisy (1.5 points). The average activity of 1.4 points proves the stimulating nature of the piece in the psychomotor sphere. The results for the power dimension have high positive values. Attributes with the highest scores are powerful (2.0 points), lofty (2.1 points), strong (1.8 points), and sturdy (1.8 points). The average power at 1.7 points indicates a high intensity of the emotional process arising after listening to the *Egmont Overture.*

The comparison of the *profiles* for both compositions, *Sonata in C-sharp major* ('Moonlight') and the *Egmont Overture*, is presented in Diagram 1.

Results

1. A comparative analysis of the *profile* of *Sonata in C-sharp minor* ('Moonlight') and that of the *Egmont Overture* shows that both pieces evoke mostly positive, pleasant emotions, however, *Sonata in C-sharp minor* ('Moonlight') does so to a greater extent. High scores for attributes such as harmonious, clear and pleasant can result from the reception by the study participants of music from the Classical period, for which the basic features are simplicity, harmony and symmetry. A high score for the attribute appealing can indicate the pleasant reception of the pieces, as well as their ability to focus the attention of the listener. What is puzzling is the attribute gloomy given by the listeners of Beethoven's music. Similar results in this respect have also been shown in my previous studies [Kukiełczyńska-Krawczyk 2003: 47–52], as well as the results obtained for the first movement of *Symphony in C minor* by German music psychologists [Böttcher 1971: 34–47, Reinecke 1971: 48–56].

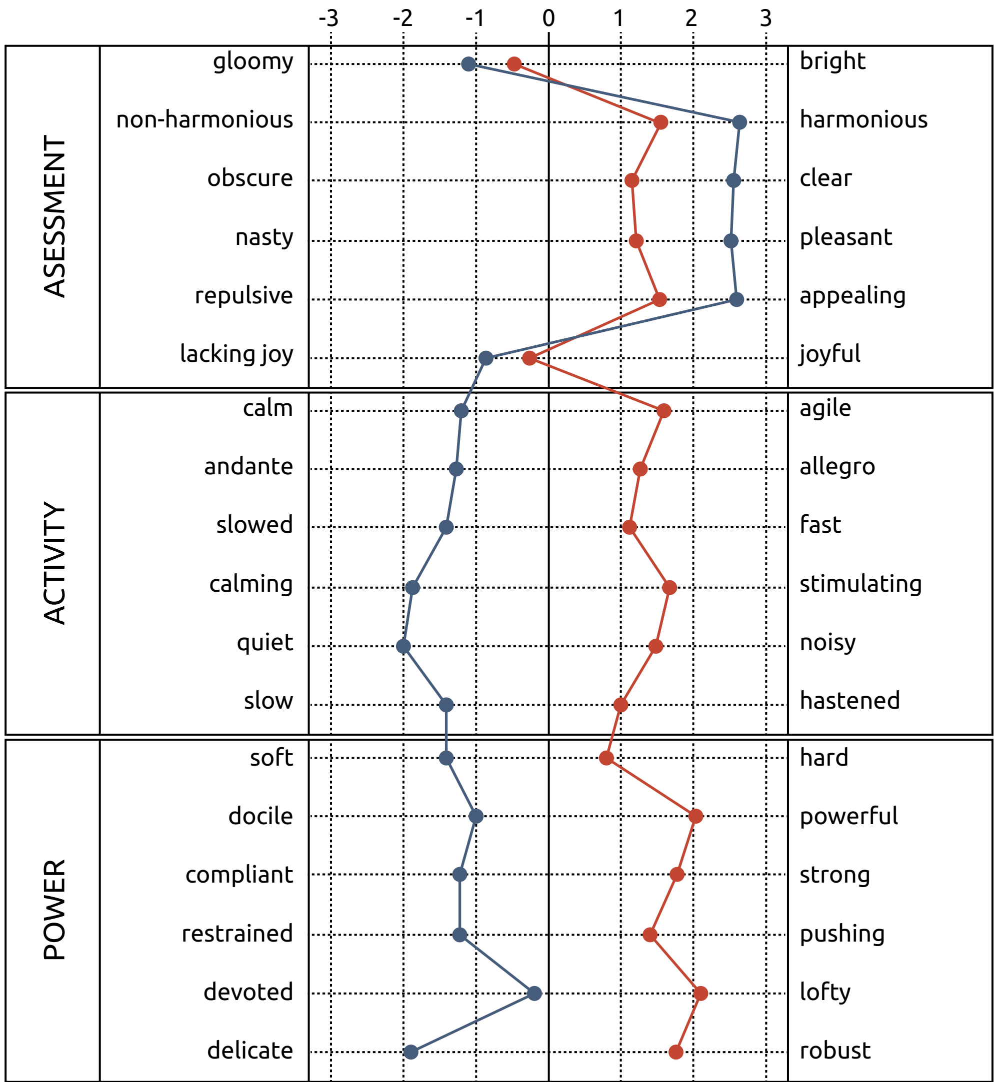

Diagram 1. *Polarity profile of a music work* for the first movement of *Sonata in C-sharp major* ('Moonlight') and the *Egmont Overture* by Ludwig van Beethoven. Author's own elaboration.

But although the use of the C minor key in the symphony can be perceived by the listeners in the cultural aspect as tragic, exalted or linked to despair and grief, it is difficult to apply these results to the key of C-sharp minor [Tuchowski 2016: 123]. The gloomy-bright attributes thus call for deeper studies, not only psychological, but also musicological ones, analysing the reception of compositions from the biographical perspective.

2. Both compositions show diversification in the activity and power dimensions. In the psychomotor sphere and intensity of the emotional process, *Sonata in C-sharp minor* is perceived as calming and toning down emotions, and the *Egmont Overture* as stimulating and causing emotions of high intensity. In the prophylactic and therapeutic aspect, the 'Moonlight' sonata can therefore be applied in bringing listeners to a state of relaxation or thoughtfulness and reflection. The *Egmont Overture*, on the other hand, can be used to stimulate the emotional process, confronting listeners with various emotions and moods to activate the process of projecting and imagining. The author of *The Musical Medicine Cabinet* (*Die musikalische Hausapotheke*) states:

   > We find many short compositions in musical literature that are worth using when we have problems sleeping. This list cannot do without the first movement of *Sonata in C-sharp minor*, Op. 27, No. 2, called 'Moonlight'. […] Beethoven's sonata brings us into a charming, captivating world of musical night dreams and subtle reflection in the moonlight [Rueger 2000: 29, 30].

3. The analysis of the emotional reception of Beethoven's music with a quantitative method is in accordance with the historiometric analysis of his works. This confirms the rule expressed by, among others, Andrzej Tuchowski, stating that '[…] studying the circumstances of creating masterpieces known as especially emotion-evoking proves that these works had often been created under the influence of such emotions as they later generate in their listeners' [Tuchowski 2006: 16]. Both the pleasant, calm moments from Beethoven's life depicted in *Sonata in C-sharp minor* and the tumultuous emotions portrayed in *Egmont Overture* are shown in the quantitative analysis of both compositions with respect to their emotional impact on the listeners. *Sonata in C-sharp minor* was created during a period of repose in Beethoven's life [Rolland 1984: 20, 21], and the *Egmont Overture* comes from the period in which his heroic elements were on the rise [Rolland 1984: 22, 23]. The same period includes the *Sonata in F minor* ('Appassionata'), about which Bismarck wrote that if he were to hear that music often, he would always be very brave [Rolland 1984: 20, 21]. The analysis of the *profile* confirms high scores for the following attributes: pleasant, harmonious, calming, and delicate for the first composition, and stimulating, powerful, strong, lofty, and robust for the second one. The music sociologist Dean Keith Simonton notes that emotion is perceived as a form of expression [Simonton 2011: 358]. Applying this rule to the analysis of compositions created under the effect of intense emotions experienced by the composer – such as resignation, despair, fear or hope – or resulting from important social events, we can notice that strong emotions created by the composition allow for communication between a sensitive artist and the listener or the audience. The thematic material included in the works by Beethoven indeed communicates, through his compositions, 'something' from the emotional life of the master to the listeners [Simonton 2011: 358].

Translated by Irena Wypych

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Emotional Reception of Ludwig van Beethoven's Music – The Author's Own Research

Summary

'Beethoven's music is about music' (F. Nietzsche). Ludwig van Beethoven's compositions are regarded as timeless by audiences as well as music theoreticians, psychologists and therapists. The aim of the author's study is to compare the emotional perception of two compositions: the first movement of the *Piano Sonata in C-sharp minor* ('Moonlight') and the *Egmont Overture* among young, grown-up and musically educated people.

In the analysis of the work the author has used *the polarity profile of the features of a work of music,* that is the method of semantic differential devised by German psychologists of music – S. Ertl and

J.A. Hartley. The profile allows for the analysis of emotional reaction to music in three dimensions: assessment (the indication of emotion), activity and power (the intensity of emotion).

Summing up the results, one may conclude that Beethoven's music arouses various emotions (both positive and negative) of medium or high intensity. The 'Moonlight' sonata evokes positive, pleasant emotional states of medium intensity, and in the psychomotor dimension it has a calming effect. The *Egmont Overture* may be used to evoke various emotional states of high intensity and to trigger imagining processes.

6

Music-Semiotic Analysis (1). Representation in Music

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Chopin's 'Ecstasy Motive' in the Finales of Late Romantic Virtuosic Piano Concertos (Grieg, Tchaikovsky, Rachmaninoff)

Going through a list of late Romantic piano concertos, we will notice that it contains several distinctive works that could be called 'virtuosic' – due to their high level of technical craftsmanship, their constant prominent positions in concert repertoires around the world, and the artistic impact they have, sometimes spanning beyond the area of music. Without doubt this group includes four piano concertos composed in the five decades between 1860 and 1910, namely (in chronological order): *Piano Concerto in A minor* by Edvard Grieg (1868), *Piano Concerto No. 1 in B-flat minor* by Pyotr Tchaikovsky (1875) and both the *Piano Concerto No. 2 in C minor* (1901) and *Piano Concerto No. 3 in D minor* (1909) by Sergei Rachmaninoff. Even when listening to them cursorily, we can identify a feature they have in common: they all have a strikingly similar ending. Each of these compositions is crowned by a final metamorphosis of the theme presented in the third movement, originally in a lyrical form, and shown at the end of the piece in an ecstatic form, giving the concerto's coda a powerful feeling of culmination. Before these works, the genesis of such finale gestures was seen mainly in the thematic metamorphoses by Liszt. However, as I have already written in other works [Tuchowski 2013a, 2013b], everything points to the fact that the first person to use this technique (which could be called a romantic metamorphosis of lyricism into ecstasy) was Chopin – and it is highly probable that his works were in this respect an inspiration for Liszt.

Chopin's metamorphoses of this kind, also included in his ballades, clearly evolved in the direction of creating a late Romantic grand finale, which I call a 'recapitulation-apotheosis' – i.e. a finale in which this rule of transforming lyricism into ecstasy is combined with the tendency to bring themes that had been previously used in different keys into the main key of the composition. This kind of tonal unification, along with a clear anticipation of Liszt's 'recapitulation-synthesis', is a strikingly regular feature in

both Chopin's late 'piano poems' [Bousquet 1958: 63–67] – namely *Barcarolle in F-sharp major*, Op. 60 (1845–1846) and *Polonaise-Fantasy in A-flat major*, Op. 61 (1845–1846).

Now let us also notice a certain regularity. If we compare all of Chopin's lyrical themes that come back transformed into ecstatic apotheoses in the recapitulations of the analysed works, we will observe several striking common features:

- all have a triple metre,
- all are in major keys,
- all of the theme fragments which are to become metamorphoses have a similar structure: they include the same motive of an ascending perfect fourth followed by a descending second. This motive is usually emphasised by its prominent position – e.g. on the top of a melodic arch, as in *Ballade No. 3 in A-flat major* and *Barcarolle in F-sharp major* (see Example 1).

Example 1a. F. Chopin, *Ballade No. 3 in A-flat major*, bars 1–4 (see bar 2). Reproduced from: Chopin [1959: 38], with kind permission of PWM Edition.

Example 1b. F. Chopin, *Barcarolle in F-sharp major*, bars 62–64 (see bar 62). Reproduced from: Chopin [1954: 34], with kind permission of PWM Edition.

It sometimes happens, however, that the aforementioned motive is not emphasised in the lyrical version of the theme. This is what we can observe in *Ballade in F minor*, in which a motive combining a fourth with a second appears in the lyrical theme (*dolce*) in bars 86–87 in a slightly 'decomposed' form (to use Schenker's nomenclature). In this particular case, though, the lack of emphasis is 'compensated for' in the ecstatic version of the discussed theme, by placing the aforementioned motive at the peak of the melodic arch, at maximum volume. In this way the motive functions as a sort of

rhetorical gesture, a key element for escalating the dramatic tension. As illustrated below (see Example 2), the fragment (bars 189–192) becomes a powerful culmination point, as if triggering turbulent waves of passages, which are in turn a signal of an approaching dramatic finale of the piece.

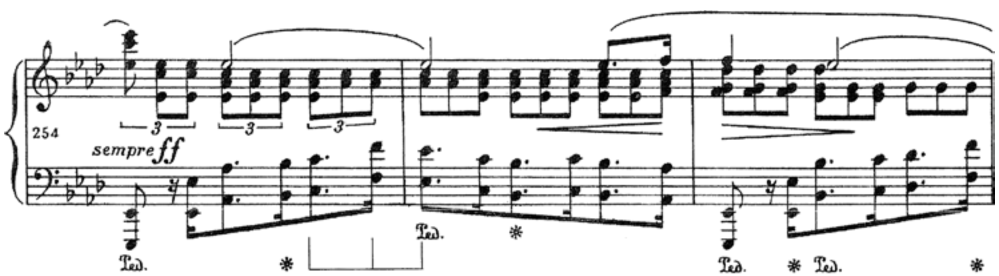
Example 2a. F. Chopin, *Ballade No. 4 in F minor*, bars 86–90 (see bars 86–87). Reproduced from: Chopin [1959: 54], with kind permission of PWM Edition.

Example 2b. F. Chopin, *Ballade No. 4 in F minor*, bars 189–192 (see bar 190). Reproduced from: Chopin [1959: 61], with kind permission of PWM Edition.

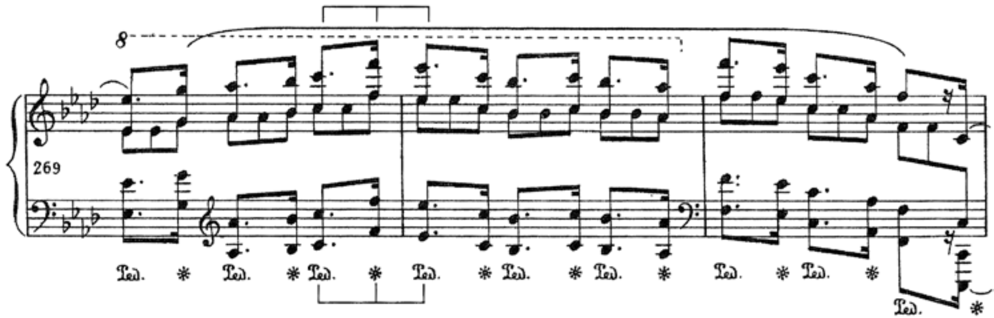
A similar example appears in the lyrical, nocturne-like theme of *Polonaise-Fantasy*. The fourth-and-second motive is located at the peak of an ascending passage in the left hand part (bars 152–153), but the texture of this fragment makes it less pronounced.

However, the recapitulation and coda leave no doubts as to the particular expressive meaning of the figure emphasised in bars 254–255 and 269–270 with virtuosic brilliance, almost in a Liszt-esque manner (see Example 3).

Example 3a. F. Chopin, *Polonaise-Fantasy in A-flat major*, bars 148–157 (see bars 152–154). Reproduced from: Chopin [1951: 77–78], with kind permission of PWM Edition.



Example 3b. F. Chopin, *Polonaise-Fantasy in A-flat major*, bars 254–256. Reproduced from: Chopin [1951: 84], with kind permission of PWM Edition.



Example 3c. F. Chopin, *Polonaise-Fantasy in A-flat major*, bars 269–271. Reproduced from: Chopin [1951: 85], with kind permission of PWM Edition.

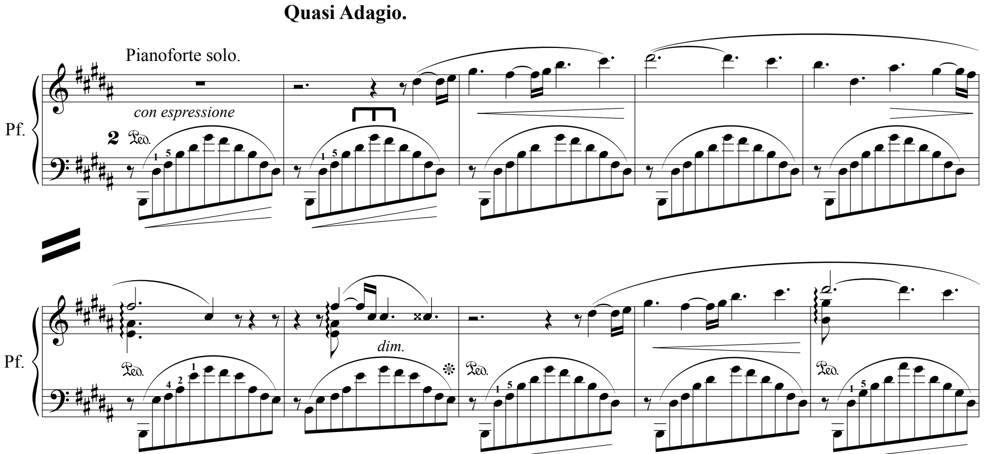
The above-described basic similarities are striking enough to justify the following question: can a motive appearing in the aforementioned musical context be defined as situationally meaningful? Would it be justified then to describe it as a motive signalling the transition from lyricism to ecstasy, or a motive heralding 'apotheosis'?

Of course, such motives also appear in at least 10 of Chopin's lyrical themes that are not subject to this kind of metamorphosis. For example, these motives can be found in some of the *Nocturnes*: *F-sharp major*, Op. 15 (bar 2), *G minor*, Op. 15 (bars 3–4), *D flat major*, Op. 27 (bars 3–4), *G minor*, Op. 37 (bars 10–12), *F minor*, Op. 55 (bar 1), and *E-flat major*, Op. 55 (bar 2); in *Scherzo No. 2 in B-flat minor* (bars 83–84) and *Scherzo No. 4 in E major* (bars 3–4 and 29–21); and in the *Etudes: E major*, Op. 10 (bar 3) and *A-flat major*, Op. 25 (bar 3–4). If from the above list we remove examples with duple metres and minor keys, we are still left with a set so large that it makes it difficult to provide a conclusive answer to our question. However, despite the fact that the occurrence of the motive in question is not limited to lyricism, which is the topic of this paper, it is undeniable that its concentration in this type of musical expression – 100% of cases – cannot be unnoticed. This similarity does not seem to be coincidental; I will demonstrate that many renowned continuators of Chopin's heritage have confirmed it.

The first of those was Liszt. I have already tackled the topic of composition techniques in Liszt's works that are analogous to Chopin's in an extensive study [Tuchowski 2013b], so let me just outline the main conclusions.

It is worth mentioning that, according to Alan Walker, Liszt's thematic metamorphoses take their direct source from the finale of Beethoven's *Symphony No. 9* [Walker 1989: 310]. This conclusion seems plausible, as the most characteristic and representative examples of this type of metamorphosis in mature works by Liszt (the symphonic poem *Les Préludes*, for example, and both piano concertos) are based on the type of changes in musical expression that always lead to an even metre and a march-like, solemn musical character. As we know, this type of thematic metamorphosis, characteristic of the kind of transformations in Beethoven's *Ode* theme, is not present in the works of Chopin. And the starting point for Liszt's metamorphoses is definitely closer to the above-described examples of Chopin's metamorphoses. In all the cases mentioned so far there exists a dreamy type of romantic lyricism, which in the *Quasi adagio* section of the *Piano Concerto in E-flat major* even references the inspired cantilenas of Chopin. We notice in it (see Example 4) characteristics of Chopin, such as dominant seventh chords with a tonic root note in pedal bass (bar 14), dominant suspended cadences with augmented fifths (so strongly associated with Chopin in the first half of the 19th century that they were also used by Schumann in *Carnaval*, a musical portrait of this mazurka composer), and – on the peaks of ascending passages in the left-hand accompaniment – the aforementioned fourth-and-second motive, which is present in a prominent position, as we have already seen, in Chopin's theme melodies undergoing the metamorphosis in question.

Clear reminiscences of Chopin occur also in *Funérailles* – a work composed, according to Serge Gut, first and foremost to commemorate Chopin's death [Gut 1984: 65, Poniatowska 1995: 119] and, to a lesser extent, because of the tragedy of the revolution



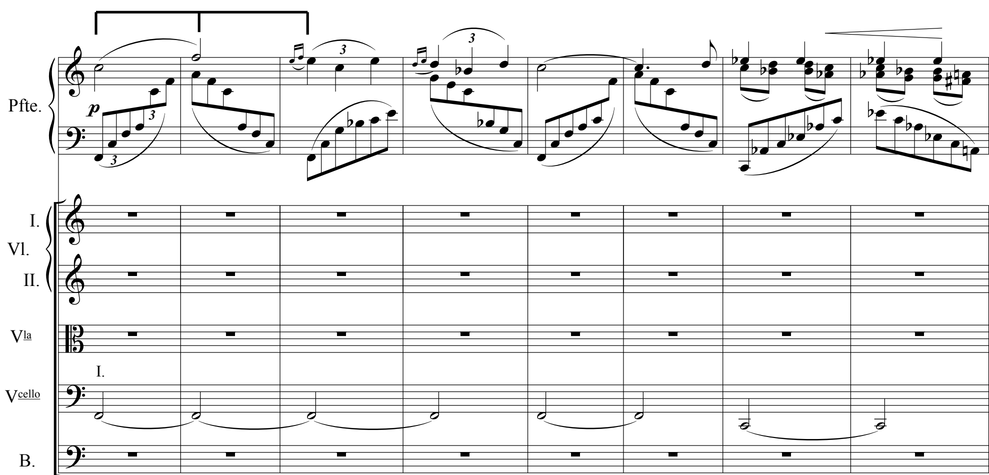
Example 4. F. Liszt, *Piano Concerto in E-flat major*, *Quasi adagio*, bars 1–10 (see bar 2). Reproduced from: Liszt [1914: 16].

in Hungary.[1] It is worth pointing out that this wonderful musical epic's lyrical theme, which is subject to metamorphosis and eventually takes the pathos of ecstatic exclamation, can sound Liszt-esque. But is it a coincidence that its head phrase is a chromatic 'decomposition' of Chopin's motive associated with the metamorphosis from lyricism into ecstasy (see Example 5)?

Example 5. F. Liszt, *Funérailles*, *October 1849*, bars 56–59. Reproduced from: Liszt [1962: 58].

Moreover, it is notable that this motive appears in themes that are subject to the metamorphosis in question in the final movements of the aforementioned piano concertos by Grieg, Tchaikovsky and Rachmaninoff – all of whom, significantly, were known as fans and continuators of the traditions of either Liszt or Chopin, or both of these virtuosos of Romanticism. It also seems that the closer any of these composers was to Chopin's tradition, the clearer and more consistent was the location of the motive in the melodic line of the theme in both versions. This is particularly noticeable in the concertos by Grieg and Rachmaninoff – for example, in the fourth-and-second motive that opens an extensive lyrical episode in the third movement of Grieg's *Piano Concerto in A minor* (see Example 6).

1| This is also indicated by the subtitle: *October 1849*.



Example 6. E. Grieg, *Piano Concerto in A minor*, third movement, lyrical theme, bars 33–40 after letter D (see bars 33–35). Reproduced from: Grieg [1910: 53].

A similar motive (although in a different harmonic context and with a major second rather than minor) opens the famous lyrical theme in the third movement of Rachmaninoff's *Concerto No. 2 in C minor* (see Example 7).

Example 7. S. Rachmaninoff, *Piano Concerto No. 2 in C minor*, third movement, lyrical theme, bars 1–7 after figure 31 (see bars 1–2). Reproduced from: Rachmaninoff [1947, no. 31].

Example 8. S. Rachmaninoff, *Piano Concerto No. 3 in D minor*, third movement, lyrical theme, bars 1–5 after figure 45 (see bar 2). Reproduced from: Rachmaninoff [1910: 81].

A slightly different situation occurs in *Concerto No. 3 in D minor* by Rachmaninoff, a monumental work with a complex formal structure. While the finale of Grieg's *Concerto in A minor* is a sonata rondo with an expanded central lyrical episode, and the third movement of *Concerto No. 2 in C minor* by Rachmaninoff is a sonata form in which only the ecstatic coda brings full resolution of thematic and tonal conflicts (something the shortened recapitulation lacks, giving the impression of a search for the right tonal plane), the finale of *Concerto No. 3 in D minor* by Rachmaninoff is an original hybrid of a sonata form and a variation form. Instead of the traditional development section, the composer introduces an array of variations and reminiscences of the themes presented in the concerto's first movement, and also applies the technique of multi-layered or multiplied metamorphoses, consisting of 'metamorphosis of the metamorphosis'. So in this case, the motive was located at the peak of the head phrase of the lyrical theme in the third movement, and the theme itself is a difficult-to-recognise metamorphosis of a previously occurring rhythmic and motoric theme (see Example 8).

Because of its location, the motive is strongly emphasised in the final, ecstatic and triumphant version of the theme; the emphasis is also largely reinforced by the instrumentation of this fragment (see Example 9).

Example 9. S. Rachmaninoff, *Piano Concerto No. 3*, third movement, final metamorphosis of the lyrical theme, bar 1–8 after figure 74 (see bar 8). Reproduced from: Rachmaninoff [1910: 132].

In Tchaikovsky's *Concerto in B-flat minor* in turn, the analysed motive seems to have a meaning that is more rhetorical than structural, since in the original presentation of the lyrical theme of the third movement the motive appears in a different part of the movement, rather than the final 'apotheosis'. We should also note that throughout presentation of the first theme (which takes place in the orchestra part), the motive is located at the peak of a melodic arch (bars 5–6 after figure 60 of the score), and thus gains a clear emphasis (see Example 10).

In the final apotheosis, we hear the fourth-and-second motive first in bar six of the theme, at the peak of the phrase. Interestingly, the motive is presented in reverse (i.e. a descending second comes first, followed by an ascending fourth), which results in an accent being placed on the ascending fourth (see Example 11).

Example 10. P. Tchaikovsky, *Piano Concerto No. 1 in B-flat minor*, third movement, lyrical theme (see bars 5–6 after figure 60). Reproduced from: Tchaikovsky [1955: 61].

Example 11. P. Tchaikovsky, *Piano Concerto No. 1 in B-flat minor*, third movement, final metamorphosis of the lyrical theme (see bars 5–6). Reproduced from: Tchaikovsky [1955: 94].

Clearly, Tchaikovsky placed importance on the rhetorical aspects of the motive in question, related to the traditional association of an ascending fourth with an expression of strength, vitality and triumph. The following question arises: to what extent are the identical formal and expressive aspects in the finales of the compositions presented here a result of direct inspirations from Grieg, through Tchaikovsky, to Rachmaninoff – especially since these works all gained international fame soon after their premieres? Also, to what extent can biographical facts confirm the relationship of the analysed

composers with the Chopinian tradition? As we know, Grieg encountered Chopin's works at his family home; interestingly, biographers emphasise the composer's fascination with Chopin's ballades, about which he learned more during his studies at the conservatory in Leipzig [Piotrowski 2010: 20, 24; Stępień 2016: 63]. It is also worth mentioning that he studied under Carl Reinecke, one of the enthusiasts and propagators of Chopin's works [Dolinska, 2014]. We also know that the Copenhagen premiere of the young Norwegian Romantic composer's *Piano Concerto in A minor* was attended by Anton Rubinstein (considered to be one of the creators of the Russian school of piano performance and composition), whose student was Pyotr Tchaikovsky. It is difficult to confirm whether Tchaikovsky saw the score of *Concerto in A minor* before he wrote his *Concerto in B-flat minor*, but we do know that this Russian virtuoso – who rarely spoke in praise of his contemporaries – was enthusiastic about Grieg's music, calling the *Peer Gynt* composer a genius [Mokhov 1993: 123–124]. As for the Chopin-Liszt tradition: Tchaikovsky highly valued both of the Romantic virtuosos, but he was closer to Liszt, as can be heard in his piano concertos. Sergei Rachmaninoff, in turn, seems to be a successor of all the above-mentioned artists. 'Anointed' by Tchaikovsky as the one who was to bring Russian music into the 20th century, Rachmaninoff was a devout fan of Chopin's works, which he treated with almost religious dedication (he coined the famous term 'bible for pianists') and which dominated his concert repertoire [Rachmaninoff 1923, 1932, Brantzeva 1976, Helman 2003, Tuchowski 2010]. It should also be emphasised that as a pianist and composer he continued Liszt's traditions as well. He certainly knew and highly regarded Grieg's *Concerto in A minor*, which – according to Artur Rubinstein – he once called the best of all piano concertos in the history of music [Rubinstein 1988: 538].

We can see thus that it is possible to speak about a certain creative dynasty, the heritage of which in turn radiated onto its 20th-century successors. As for piano concertos composed under a lesser or greater influence of the works by Grieg, Tchaikovsky and Rachmaninoff, there are many – with the impact of Rachmaninoff, who introduced the aforementioned traditions into the 20th century, dominating the list.[2] Here are the most characteristic examples, in chronological order, along with the composers' countries of affiliation:

- Charles Villiers Stanford, *Piano Concerto No. 2 in C minor*, 1911 (UK),
- Sergei Prokofiev, *Piano Concerto No. 1 in D-flat major*, 1912 (Russia/USSR),

2| A model work by Rachmaninoff that evidently makes a strong impact is his famous *Piano Concerto No. 2 in C minor.* This impact can be seen in the fact that six out of eleven cases (including the *Warsaw Concerto* by Addinsell) opt for the same key, and in the use of frequent presentations of the theme (usually dramatic and full of pathos) by the orchestra with a background of widely spread, tumultuous figurations in the piano part, after a short introduction by the soloist. This type of first-movement opening can be seen in *Concerto in C minor* by Stanford (which is an unusual and very peculiar synthesis of the styles of Brahms and Rachmaninoff), in *Piano Concerto No. 1 in C minor* by Medtner, and in concertos by Atterberg and Hsiao, who was nicknamed the 'Taiwan's Rachmaninoff'.

- Ilmari Hannikainen, *Piano Concerto in B flat minor*, 1917 (Finland),
- Sergei Bortkiewicz, *Piano Concerto No. 3 in C minor 'Per Aspera ad Astra'*, 1926 (Russia/Ukraine/Austria),
- Nikolay Medtner, *Piano Concerto No. 1 in C minor*, 1914–1918 and *Piano Concerto No. 2 in C minor*, 1920–1927 (Russia/UK),
- Ludomir Różycki, *Piano Concerto in G minor*, 1918 (Poland),
- George Gershwin, *Piano Concerto in F major*, 1925 (USA),
- Kurt Atterberg, *Piano Concerto in B-flat minor*, 1927–1936 (Sweden),
- Richard Addinsell, *Warsaw Concerto*, 1941 (UK),
- Tyzen Hsiao, *Piano Concerto in C minor*, 1992 (Taiwan).

Even a glance at the countries of affiliations of the above-listed composers (which are often complex, as a result of 20th-century history) seems to confirm Alfred Einstein's thesis about a lesser susceptibility of the Latin culture, in its broad terms, to the romantic aesthetics dominating the central, eastern and northern frontiers of Europe. This can be concluded on the basis of the absence from the above list of composers from e.g. France, Italy or Spain. However, due to cultural globalisation during the 20th century it is difficult to make any generalisations and further detailed research is needed.

Let us observe, however, that the analysed type of thematic metamorphosis, so characteristic of the developmental line of late Romanticism sketched in this paper, does not appear in all of the above concertos. So the metamorphosis of lyricism into ecstasy can be noticed in the second movement of *Piano Concerto in D-flat major* by Prokofiev (a movement which is a kind of farewell to Romantic aesthetics and at the same time an enclave of post-Romantic expression, surrounded by the piece's decidedly anti-Romantic outer movements), in *Piano Concerto No. 3 in C minor* by Sergei Bortkiewicz (a mostly-forgotten Russian/Ukrainian composer and pianist with Polish origins, who settled in Austria after 1917), in *Piano Concerto in G minor* by Ludomir Różycki, in *Concerto in B minor* by Kurt Atterberg, and in two famous works: *Piano Concerto in F major* by George Gershwin and *Warsaw Concerto* by Richard Addinsell (a kind of miniaturised concerto, full of pathos and late-Romantic impetus, created during World War II for the movie *Dangerous Moonlight*).

Among the above-listed 11 concertos, we notice the final ecstatic metamorphosis discussed (following the example of the virtuosic late-Romantic concertos) in only five of them (Bortkiewicz, Różycki, Atterberg, Gershwin and Addinsell). It is quite surprising that neither of the concertos in C minor by Medtner (who was, after all, the successor and protégé of Rachmaninoff) are among this category; evidently, over the years, the composer was moving away from late-Romantic pathos and towards exploration of the possibilities of rhythm and texture that his maestro showed in his works.

As we can see, the group includes a highly diverse range of works, in terms of their aesthetic heritage and given national traditions as well as in the size of creative personality of the composer. On the one hand, we have not very characteristic works from the margins of concert life by Bortkiewicz and Różycki, and a peculiar example of an eclectic amalgam of influences from Grieg, Tchaikovsky, Rachmaninoff, and Chopin

in *Concerto in B-flat minor* by Atterberg.[3] On the other hand, we have a very successful product of movie music, as Addinsell's *Warsaw Concerto* can be defined, and one of the most original works in the history of this genre in the 20th century – Gershwin's *Concerto in F major*. The end of this concerto, very typical of the anti-Romantic tendencies of the interwar period, can surprise with its late-Romantic 'apotheosis', although this feature corresponds with Gershwin's attempts at a 'transatlantic' synthesis of European genres and American cultures, as well as a blurring of the lines between so-called high and popular music, as was typical of the interwar period. Of course, the composition contains reminiscences of Rachmaninoff, which is not surprising considering that the Russian virtuoso was one of the highest musical authorities for America at that time, enjoying a tremendous success – and this type of success was guaranteed by an impressive ending to a concerto. On the other hand, the musical context of the finale of Gershwin's *Concerto in F major* is quite curious, and can result in the impression that this 'ecstasy' gains some commercial and advertising nature. The rather pushy percussive effect that announces it brings a risk of being associated with a circus presentation, which brings it dangerously close to the borders of showiness. This can, however, be viewed as an attempt at an aesthetic break of convention that had already been exploited at the time, or an ironic detachment – in accordance with the aesthetic tendencies of the interwar period.

Another surprising element is the lack of the discussed motive in the lyrical themes subject to metamorphosis in the above-mentioned concertos – perhaps with the exception of *Warsaw Concerto*, which, as a film 'fake' (albeit a convincing and successful one) of the stylistics of Rachmaninoff, Grieg and Chopin, cannot be analysed at the same level as fully autonomous music. Certain rudimentary elements of the motive (such as the prominent ascending perfect fourth) appear only in the melody in the finale of Gershwin's *Concerto in F major*. We can thus conclude that the fourth-and-second motive, strongly associated with the metamorphoses in Chopin's works, does not transcend the era dominated by late-Romantic aesthetics and ending with *fin de siècle*. It is, however, in this period that the technique of the finale ecstatic metamorphosis in question moved beyond the limits of piano concertos, as evidenced in, for example, *L'isle joyeuse* by Claude Debussy, the tone poem *Summer* by Frank Bridge, *Variations and Fugue on a Theme by Mozart* by Max Reger, and *Piano Sonata No. 4* by Alexander Scriabin. It was Scriabin, a visionary of multimedia art who grew up on the tradition of Chopin, Liszt and Wagner, who semantically specified the motive in question, by placing it at the peak of the main theme of *The Poem of Ecstasy*, a theme subject to final metamorphosis in the orgiastic finale of this astounding work. Because of the large size

3| The introduction to this concerto is like a kind of a modernised harmonic replica of the introduction to *Concerto in A minor* by Grieg: the pathos-filled first theme presented by the orchestra is accompanied by wide passages on the piano which are in fact a copy of the *Etude in C minor*, Op. 25 by Chopin, and the choice of key – not very frequently used in the history of the genre – is a clear reference to *Concerto No. 2* by Tchaikovsky.

of the score, the example below (see Example 12) presents only the brass section parts, which dominate in the finale phase of the composition.

Example 12. A. Scriabin, *Poem of Ecstasy*, finale. Reproduced from: Scriabin [1972: 95].

This is the way the discussed motive was received creatively by the virtuosos of late Romanticism, confirmed by its interpretations by Alexander Scriabin, who closed this period – a high priest of mystical exaltation leading to ecstasy and an expressionist shock. This reception seems to confirm the semantic accuracy of the term used to describe this structure, namely the 'Chopinian ecstasy motive'.

Of course, because we do not know the extent to which the motive appearing in the above-described works is a consequence of Chopin's heritage and to what extent it is a matter of the above-mentioned rhetorical characteristics traditionally ascribed to the interval of an ascending fourth [Piotrowska 1990], we should consider the similarities shown above more as a highly probable thesis rather than findings confirmed by hard evidence. Nevertheless, the similarities and indications demonstrated are consistent enough to point to an aspect of a broadly interpreted creative resonance [Tomaszewski 2000: 61] of Chopin's works, which seems in all respects both developmental and promising.

Translated by Irena Wypych

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Chopin's 'Ecstasy Motive' in the Finales of Late Romantic Virtuosic Piano Concertos (Grieg, Tchaikovsky, Rachmaninoff)

Summary

Among the issues yet to be thoroughly researched in the field of Chopinology is the problem of thematic metamorphosis including the transformation of lyricism into ecstasy, evident in such works as *Ballades No. 1, 3* and *4, Polonaise-Fantasy in A-flat major* and *Barcarolle in F-sharp major*, which are described as 'piano poems' (Bosquet, Tomaszewski). Strikingly similar culminations can be found in masterly late-Romantic piano concertos (by Grieg, Tchaikovsky and Rachmaninoff), which have had significant influence on the broadly-conceived musical culture. So far, the origins of this kind of final gestures have been sought in Liszt's thematic metamorphoses, while evidence suggests – as the author has already pointed out elsewhere (A. Tuchowski, *From Lyricism to Ecstasy: Chopin's 'Apotheoses'- Recapitulations, Their Impact on Liszt and on Other Composers of European Neo-Romanticism* [Turnhout: Brepols 2013] – that it was Chopin who devised such a formal-and-expressive scenario. Chopin's metamorphoses of the kind discussed here evolved clearly towards the development of the late-Romantic, solemn final section, which the author describes as a 'recapitulation-apotheosis' and which was later creatively developed by Liszt. What is more, the prominent culminations of Chopin's all lyrical themes that appear in a transformed form in 'recapitulation-apotheoses' consistently contain a figure composed of a fourth and a second – the Chopinian 'motif of ecstasy'. The author of the paper attempts to prove that this motif plays an important expressive role in numerous lyrical themes that undergo final metamorphoses in Edvard Grieg's *Piano Concerto in A minor*, Peter Tchaikovsky's *First Piano Concerto in B-flat minor* and Sergei Rachmaninoff's two most brilliant *Piano Concertos*: *No. 2 in C minor* and *No. 3 in D minor*. To what extent does the analysis presented in the paper prove Chopin's direct influence on those works? It is difficult to give a definite answer, but one may notice that the presence of the above-mentioned motive is much stronger in music by composers who were closely connected with Chopin and his legacy, like Grieg and Rachmaninoff, than in music created by Tchaikovsky, who followed the path set out by Liszt.

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The Musical Legacy of Martin Luther in *Salut für Doktor Martinus* by Oskar Gottlieb Blarr

The 500th anniversary of the Reformation, celebrated in 2017, prompted an examination of musical works inspired by the output and the character of Martin Luther. The earliest compositions date back to the 16th century, and include: Caspar Othmayr's *Epitaphium D. Martini Lutheri* (1546); Johann Hagius' *Symbola der Erwirdigen, Hocherleuchten vnd thewren Menner, Herren D. Martini Lutheri, vnd Philippi Melanthonis* (1572); Leonhart Schröter's *Te Deum deutsch* (1576); and Georg Otto's *Geistliche deutsche Gesänge D. Martini Lutheri* (1588). During the subsequent centuries, and through to present times, composers have not only worked on Luther's texts and hymn melodies, but also created organ and orchestra works, cantatas, operas, oratorios, and masses dedicated to the man known as the Father of the Reformation. These composers directly reference his compositions, as well as his views on music and its role in strengthening faith and cultural development (see, for example, works by Johann Sebastian Bach, Oskar Gottlieb Blarr, Karl Goldmark, Johann Peter Emilius Hartmann, Paul Hindemith, Sigfrid Karg-Elert, Franz Liszt, Felix Mendelssohn, Wolfgang Amadeus Mozart, Michael Praetorius, Max Reger, Carl Reinecke, Georg Michael Telemann, Richard Wagner, Heinrich Zöllner and others).

Luther, an unquestionable authority in theology, also has considerable merits in poetry and music [Poźniak 1997: 440]. He is a historical figure of many faces and talents. He played the lute and transverse flute, sang tenor, created melodies, translated texts from Latin to German, collected folk songs, and edited protestant songbooks. One of the earliest preserved collections is *Das Achtliederbuch*, from 1524 – it contains eight hymns, four of which were arranged by Luther (the collection includes, among others, psalm CXXX in the poetic translation by Luther *Aus tiefer Not schrei ich zu dir*). The second edition of *Erfurter Enchiridion* hymnal, published in 1528, should be mentioned as well; it includes as many as 18 of Luther's hymns (some of them with monophonic melodies). The second edition of *Klugsches Gesangbuch*, published in 1533, is also

important (the first edition having been lost); it contains psalm XLVI, *Ein feste Burg ist unser Gott* (A Mighty Fortress is Our God), referred to as the Hymn of the Reformation. The hymnal *Das Babstsche Gesangbuch* dates back to 1545; in its foreword Luther praises the publisher, the printer Valentin Babst from Leipzig, for a beautiful edition of the collection with notes and illustrations. The poetic and musical output of Luther, included in the Weimar edition (over 30 hymns for different liturgical occasions, including 20 with melodies), is an important contribution to church, religious and sacred music.[1] This is proven by the inspirations and references that we find in the works of subsequent generations of composers, from the Renaissance through to contemporary times. The most frequent inspiration is the above-mentioned chorale *Ein feste Burg ist unser Gott*, although the carol *Vom Himmel hoch, da komm' ich* her has also been used numerous times.

His view on music Luther includes in numerous forewords to hymnals and other music collections, in letters and in *Tischreden*. The most important source of his ideas is *Encomion musices*, written as a foreword to the 1538 publication *Symphoniae iucundae atque adeo* breves by Georg Rhau [Blankenburg 1972: 80–104]. The Father of the Reformation placed a high value on music in the spiritual life of humans, following Saint Augustine in the belief that it had been given by God, leads to God, and helps to understand the Word of God. He also emphasised various impacts of music, and its educational qualities. In *Encomion musices* Luther placed music just after theology, granting it the highest merit. He believed that, next to the Word of God, only music deserves to be praised as a lady and dispenser of peoples' hearts. It is there that he also shares his belief that music has existed from the beginning of the world, and each sound and rustle has its meaning. He distinguished three types of music:

- music of the air,
- music of birds and other animals,
- music created by human voice.

These three types express a certain gradation of perfection in music, the finest form being that created by humans.

Luther's works – his texts as well as his compositions – were broadly reflected in the artistic output of Oskar Gottlieb Blarr, born in East Prussia in 1934 [Blarr 2018]. Blarr is a German composer, organist and conductor, a professor at Robert Schumann Hochschule in Düsseldorf, a church musician working for over 40 years at the Joachim Neander evangelical church in Düsseldorf, an activist for good relations between Poland and Germany, and a populariser of works by Polish composers (including Feliks

1| The Weimar edition of Luther's works (*D. Martin Luthers Werke. Kritische Gesamtausgabe*), the so-called *Weimariana*, consists of four series: *Tischreden* (*Table Talk*), *Die deutsche Bibel* (*The German Bible*), *Briefe* (*Correspondence*) and *Schriften/Werke* (*Writings/Works*). The hymns are included in the last chapter of volume 35, and the most important text by Luther about music, *Encomion Musices*, in volume 50. The first volume of these collected works was published in 1883, on the 400th anniversary of Luther's birth. The work was finally completed in 2009.

Nowowiejski, among others). He studied under Herbert von Karajan, Bernd Alois Zimmermann, Krzysztof Penderecki, Milko Kelemen, and Günther Becker. In the capital of North Rhine-Westphalia he co-organised festivals dedicated to the works of Olivier Messiaen and Igor Stravinsky, the Orgelpunkt Europa, 3 mal Neu festival, and a series of summer organ concerts. To this day he has been an exceptionally active artist who is open to new artistic trends. In 2016, he was awarded the title honoris causa at the Warmia and Mazury University in Olsztyn. His artistic output has received very positive reviews from Krzysztof Penderecki, Krzysztof Meyer and Andrzej Chorosiński. In the application to award this honourable title, written by Krzysztof Meyer, we can read that:

> Oskar Gottlieb Blarr is undoubtedly one of the most interesting artists of the older generation in German contemporary music. His rich output as a composer is a significant part of the German musical landscape. This output is an outcome of more than fifty years of artistic work, and continuous explorations (and discoveries!), a result of something that is not commonly found – a harmonious combination of talent with industriousness and sense of responsibility [Meyer 2016: 1].

The output of this composer includes four monumental oratorios, four monumental symphonies, cantatas, originally scored chamber compositions, pieces for solo organ, and songs – in total more than 100 works, which have been successfully performed in Germany, Belgium, France, Iceland, Israel, Japan, and of course Poland, where for the first time he played at the 'Warsaw Autumn' festival in 1970 as an organist.

The works of Blarr are largely a result of his inspiration with the music of past centuries. They include references to styles and compositions from the past, both near and far. Particularly meaningful is the Lutheran tradition, to which he relates in many compositions. Blarr grew up in a protestant family, and as a child he listened to and sang evangelical hymns, attending mass every Sunday in Bartenstein (now Bartoszyce), in a church where he admired the baroque organ (sadly today no longer existing). Later, as a church musician, for over 40 years he was the organist and cantor at Neanderkirche in Düsseldorf, and an active organiser of musical events.

In his works, Blarr frequently makes references to the Holy Bible and the protestant chorale, which have become for him a creative impulse and an endless source of texts and melodies. In his compositions, the composer takes up great Christian themes (the birth, death and resurrection of Jesus, and the ascension), portrays biblical scenes (the healing of 10 lepers, the visitation of the Blessed Virgin Mary), and makes dedications to biblical characters, prophets, saints, and Church fathers (Zechariah, Hannah, Simeon, Mary, the Mother of God, Saint Sabina, Martin Luther). He uses texts from the Bible (including psalms and parts of Luke's Gospel), not only in German, but also in Latin, Greek, Hebrew, and Aramaic.

Lutheran traditions in Blarr's works are visible first and foremost in the references to the protestant chorale, whether they are arranged, quoted, stylised or heavily modified. Apart from the composition referenced in the title of this paper, other compositions

that display examples include organ works (*Holy Tango III*; *Zum ewigen Frieden. In honorem Immanuel Kant*; *Qui tollis. Seufzer für BAZI*), chamber pieces (*Die Kürbishütte* for clarinet and strings; *Variationen über Luthers Credolied* for flute, violin, cello and piano), cantata-like compositions (*Tangos und Choräle für Dietrich Bonhoeffer* for soprano, baritone, organ, percussion, and six instruments; *Du meine Seele*, singe for two cantors, small and large choir, trumpet, brass instruments, and metal percussion instruments; *Suchet der Stadt Bestes* for alto, mixed choir, children's choir, accordion, horn, percussion, and organ), and oratorio-like works (Jesus Passion for six solo voices, mixed choir, children's choir and orchestra; *Jesus-Geburt* for five solo voices, reciter, choir and orchestra). Moreover, the composer created numerous religious songs of a utilitarian nature in the so-called *Neue geistliche* Lieder genre, out of which many were published under the pseudonym Choral Brother Ogo.

The concert psalm *Salut für Doktor Martinus* for soprano, alto, baritone or bass, mixed choir and orchestra was composed in 1983 to commemorate the 500th anniversary of Martin Luther's birth, on commission from the then Minister of Culture of North Rhine-Westphalia and SPD politician Jürgen Girgensohn, and the work is dedicated to him. The piece was performed twice then, at Altenberg Cathedral and Johanneskirche in Düsseldorf. The score of the piece was revised in 1999 for its performance and album recording[2] at the Düsseldorfer Altstadtherbst festival to honour the composer, who was retiring at the time. Subsequently, the composition was played in 2004 at Johanneskirche on the 70th anniversary of the composer's birth. It could be heard again in 2017, on the 500th anniversary of the Reformation, at Johanneskirche in Düsseldorf and Erlöserkirche in Langenfeld under the direction of the composer himself, and at Tonhalle Düsseldorf (1st movement, *Preludio*) under the direction of Torsten Göbel.[3]

Before composing *Salut für Doktor Martinus*, the author searched for historical materials and analysed in-depth Luther's works and views on music; he mentioned this in *Einführung in mein neues Stück* [Blarr 1983: 1–5] and in his lecture entitled *500 Jahre Musik mit Luther*, delivered in Langenfeld [Blarr 2017a: 1–18]. During the lecture, the composer presented the works of five composers of subsequent centuries, from Renaissance to contemporary times (Johann Walter, Heinrich Schütz, Johann Sebastian Bach, Felix Mendelssohn, Oskar Gottlieb Blarr), whose works make reference to Lutheran traditions. However, at the beginning, he discussed the relationship of theology and music, mentioning not only the works of Luther, but also those of Saint Augustine,

2| CD album *Chor- und Orchesterkonzert*. Bach, Stravinsky, Blarr, Johanneskirche Düsseldorf, 25.09.1999. Performers: Sabine Schneider – soprano, Klaus Haffke – alto, Stefan Adam – baritone, Chor der Neanderkirche Düsseldorf, Neander-Sinfonietta, Martin Schmeding – conductor. VDT 1999, Remastering 2015; DVD album *15–16–17-18–19 Luther! 500 Jahre Reformation*, Erlöserkirche Langenfeld, 1.10.2017. Performers: Sabine Schneider – soprano, Klaus Haffke – alto, Thomas Laske – baritone, Chor der Neanderkirche, Altstadtherbst Orchester Düsseldorf, Oskar Gottlieb Blarr – conductor. Copyright 2017 Esther Kim, Younggoo Chang.

3| One more work of O.G. Blarr was performed during the concert at Tonhalle: *Kyrie-Gesang*, composed specially for the 500th anniversary of the Reformation.

Hildegard of Bingen, Juana Inés de la Cruz from Mexico, and the German martyr and theologian Dietrich Bonhoeffer. In response to his friend Henning Schröer, a professor of theology, he reflected on 'how musical theology can be, and how theological music can be' [Blarr 2017a: 2].

> Why am I making these allusions? To emphasise the connection between the Bible and music, to remind us that faith and religious singing and performing have a long story. And this is a story of success. A story that is a reason for enormous gratitude. A story that reaches to our times. A story whose successors we are, and that will surely continue as long as we live and as long as people are able to live in decent conditions [Blarr 2017a: 3].

Salut für Doktor Martinus is an eight-movement piece (ca. 34 minutes long), composed to the text of selected verses from Psalm 188 (1–9, 15–29) in Hebrew, a moving hymn of joy and triumph entitled *Hymn of Thanksgiving* [Book of Psalms 1833].[4]

The text in the psalm corresponds to the intention of the composition expressed in its title. It is sung by solo voices and choirs in Hebrew. This language was selected on the basis of Luther's opinions and suggestions, which the composer found in the famous *Tischreden*. In the foreword to the score of the piece, citing Luther's words, he wrote: 'Hebrew is the best of all and the richest in vocabulary / and pure / does not beg / has its own tone […]. Not knowing Hebrew, one cannot truly understand the Holy Bible' [Blarr 1983: 2].

Salut für Doktor Martinus is a composition whose form, inner dramaturgy and expression result from the meaning and the way the text of Psalm 118 is interpreted.

4| Psalm text translated into English: 1. O give thanks to the Lord; for he is good: because his mercy endureth for ever. 2. Let Israel now say, that his mercy endureth for ever. 3. Let the house of Aaron now say, that his mercy endureth for ever. 4. Let them now that fear the Lord say, that his mercy endureth for ever. 5. I called upon the Lord in distress: the Lord answered me, and set me in a large place. 6. The Lord is on my side; I will not fear: what can man do to me? 7. The Lord taketh my part with them that help me: therefore shall I see my desire upon them that hate me. 8. It is better to trust in the Lord than to put confidence in man. 9. It is better to trust in the Lord than to put confidence in princes. […] 15. The voice of rejoicing and salvation is in the tabernacles of the righteous: the right hand of the Lord doeth valiantly. 16. The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly. 17. I shall not die, but live, and declare the works of the Lord. 18. The Lord hath chastened me severely: but he hath not given me over to death. 19. Open to me the gates of righteousness: I will enter them, and I will praise the Lord. 20. This gate of the Lord, into which the righteous shall enter. 21. I will praise thee: for thou hast heard me, and art become my salvation. 22. The stone which the builders refused is become the head stone of the corner. 23. This is the Lord's doing; it is wonderful in our eyes. 24. This is the day which the Lord hath made; we will rejoice and be glad in it. 25. Save now, I beseech thee, o Lord: o Lord, I beseech thee, send now prosperity. 26. Blessed be he that cometh in the name of the Lord: we have blessed you out of the house of the Lord. 27. God is the Lord, who hath shown us light: bind the sacrifice with cords, even to the horns of the altar. 28. Thou art my God, and I will praise thee: thou art my God, I will exalt thee. 29. O give thanks to the Lord; for he is good: for his mercy endureth for ever.

Key words from verse 17 – 'I shall not die, but live, and declare the works of the Lord', presented numerous times in the composition, are the pillars of the work, in both its form and content. The piece begins with an extensive *Preludio*, followed by subsequent fragments (usually linked *attacca*), with varying scoring, presenting the text of the psalm in the following order:

- bass in a dialogue with the choir and orchestra (verses 1–4),
- alto with the accompaniment of woodwind instruments (verses 5–9),
- soprano and choir with orchestra (verses 15–19),
- bass and harp (verses 20–24),
- choirs, solo voices and orchestra (verses 25–28 and 17),
- solo voices, choir and orchestra (verses 1–4; verse 1 in Hebrew = verse 29).

The composition ends with a *Postludio*.

The first movement of the work, *Preludio*, is a reference to Luther's theory about the three spheres of music: air, birds and humans, which the composer realistically depicts in this composition. First comes the sound created by the delicate accompaniment of strings and vibration of air moved by an untypical instrument set, including rods, bars, lasso, brass mouthpieces, and a wind machine.[5] Then comes the birdsong, imitated by transverse flute, piccolo flute, oboe, clarinet, xylophone, vibraphone, wood blocks, and solo violin. Masterful instrumentation, subtle timbre, clear and diversified 'birdlike' solo sounds, and a choir singing like an entire flock of birds combine to create a unique musical narration in this fragment of the composition (see Example 1).

The composer searched for an inspiration to create 'bird formulas' in the Netherlands, in De Wellsche Hut region, where he was collecting musical material in spring and early summer in 1983 [Blarr 1983: 1].

The third sphere of music in *Preludio* is represented by the small-scale tenor motet *Non moriar sed vivam et narrabo opera Domini* (attributed to Luther), which is weaved into the composition, based on the words from verse 17 of the psalm cited above. The composer presents it as a quote, doubling the parts of individual choir voices in the parts of the following instruments: oboe, two horns, two trombones, and bassoon (see Example 2). In the course of the whole work this motet appears three times: the second time with the soprano in the background singing verses 17 and 18 in Hebrew, and the third time in the last movement, *Postludio*.

The beginning of the psalm presented in the second movement is a call for continuing praise of the Lord (verses 1–4). The character and expression of the melody, which is delegated to the lowest solo voice (baritone/bass), and the responses (calls) of the choir in responsorial chant fully show this intention (see Example 3).

5| The piece features an especially extensive set of percussion instruments, with the parts being performed by three musicians. The set includes: timpani, two bongo drums, Arabian drum, two tumba drums, snare drum, bass drum, gong, tam-tam, three cymbals, vibraslap, six rods (bars), scraper, wood blocks, marimba, xylophone, slapstick, glockenspiel, tubular bells, wind machine, and lasso.

Example 1. O.G. Blarr, *Salut für Doktor Martinus*, 1st movement, bars 60–62. Reproduced from: Blarr [2017b: 20]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

Example 2. O.G. Blarr, *Salut für Doktor Martinus*, 1st movement, bars 79–86. Reproduced from: Blarr [2017b: 28]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

The next movement brings a change of mood, introduced by a lyrical oboe solo, and then picked up by an emotional solo alto part, full of sadness and suffering, with the accompaniment of gradually added woodwinds. This movement speaks about the troubles of humans, but also about trust in God (verses 5–9). The fourth movement is the culmination of the composition. The solo soprano, with the accompaniment of the orchestra (verses 15–19), often uses extremely high pitches and numerous vocalises, in a dialogue with the choir that repeats the melodic formula from the second movement (a type of response). Simultaneously, there is a background of the Latin motet *Non moriar sed vivam et narrabo opera Domini* (already presented in *Preludio*), leading to the climax: 'Open to me the gates of righteousness: I will enter them, and I will praise the Lord' (verse 19). Emotional tension is reinforced by the orchestra, with extra emphasis in the sound of the wind instruments. The composer does not shy away from bold, dissonant harmony (see Example 4).

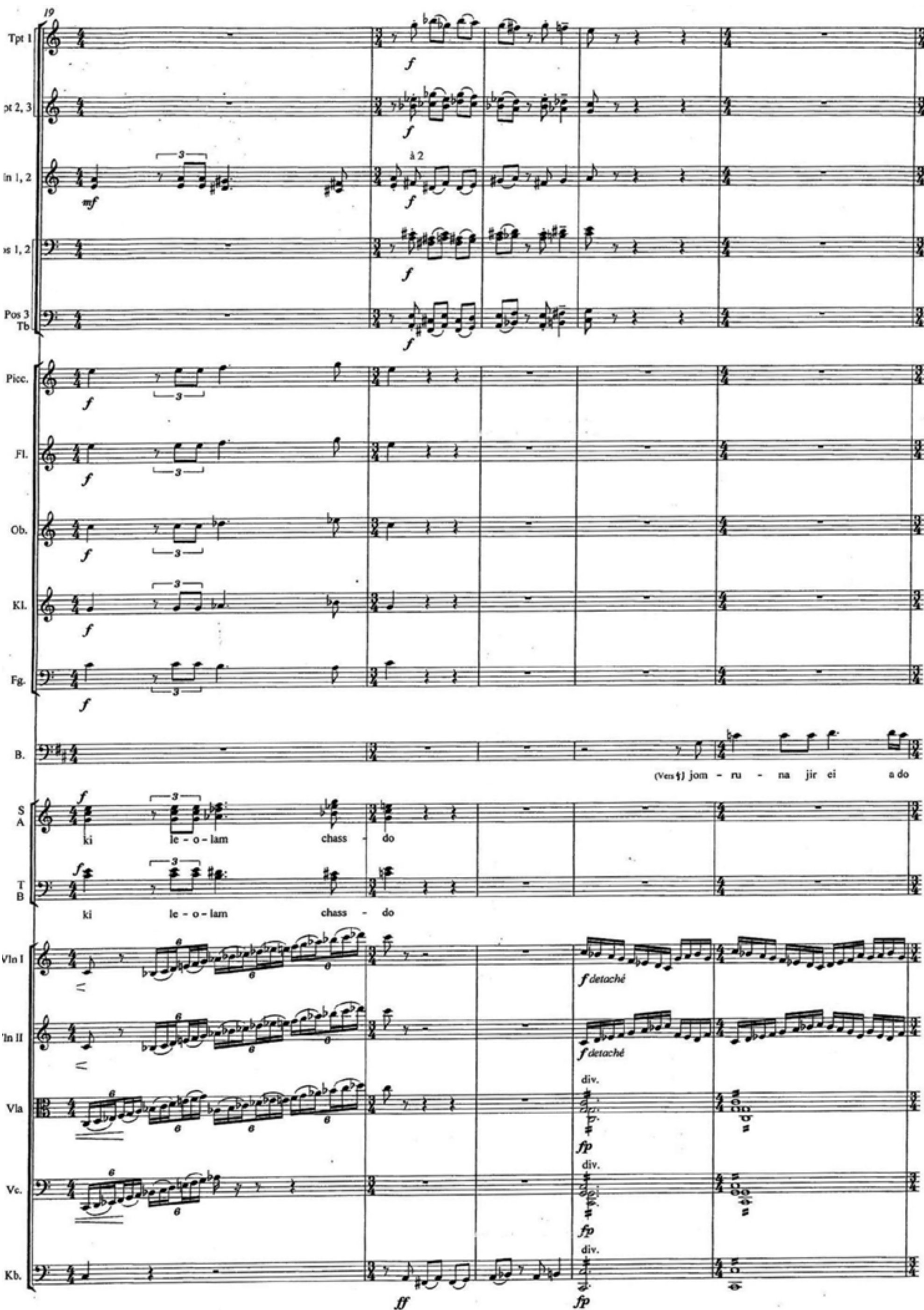
In contrast to the culmination of the fourth movement, there follows a subsequent section for baritone/bass with harp accompaniment (fifth movement, see Example 5). Minimisation in both performing and composing measures leads to a calm, lyrical mood (verses 20–24).

Later in the piece, the vocal part is predominantly performed by the choir (sixth movement). The melody from the second movement is again evoked in verses 25–26. Also, the only fragment sung by the choir in German draws attention. This is a *nota contra notam* arrangement of verses 27, 28 and 17, with the melody in the highest voice. It is a kind of reference to Luther's music, a nod to his model of four-voice harmonisation of the melody, which can be found in the above-listed collection *Klugsche Gesangbuch*, mentioned by the composer himself [Blarr 1983: 1]. The above verses of the psalm are sung simultaneously by gradually joining solo voices – alto and soprano in Hebrew (see Example 6).

The last verse (verse 29) in Hebrew is textually and musically identical to verse 1. The composer comes back to the harmonic model from the second movement and presents verses 1–4 again in the responsorial style, this time juxtaposing successively joining solo voices (bass/baritone, alto and soprano) with the calls of the choir. Thanks to the textual and musical analogies between the second and seventh movements, the psalm has a rounded form. The concluding movement, *Postludio*, is a mirrored reflection of the first movement and the three spheres of music it contains. The motet *Non moriar sed vivam et narrabo opera Domini* appears again, this time to the accompaniment of string instruments that double the choral parts with tubular bells, glockenspiel and vibraphone, performing an improvised counterpoint to the pitches given by the composers. After this we hear birdsong, while in the background instruments imitating air movement are introduced.

In the context of the issues discussed here, it is worth turning to the reflections of Bohdan Pociej, for whom music is 'the most sensitive and the subtlest artistic and aesthetic medium of mysticism', and its most honourable goal is to 'make the Mystery present in the sounds' [Pociej 2007]. The three stages of mysticism that he

13
Tpt 1
Tpt 2, 3
Hn 1, 2
à 2
Pos 1, 2
Pos 3 Tb
Picc.
Fl.
Ob.
Kl.
Fg.
B.
(Vers 3) jom - ru - na weit a - ha - ron
S A
ki le o - lam chass - do
T B
ki le o - lam chass - do
Vln I
Vln II
Vla
Vc.
Kb.



Example 3. O.G. Blarr, *Salut für Doktor Martinus*, 2nd movement, bars 13–23. Reproduced from: Blarr [2017b: 32–33]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

38
Tpt I
2 Tpt 3
1 Hn 2
Pos I
2 Pos. 3
Tb
Pk.
p
mp
Fl.
Ob.
ff
Kl.
ff
Fg.
ff
S.
o - pe - ra - - Do - mi - ni, Do - mi - ni
A.
bo o - - - - pe - ra Do - - mi - ni
T.
- pe - ra Do - - - - mi - ni
B.
bo o - pe - - - - ra Do - mi - ni
S.
we la - ma - wät lo ne - ta - na - - ni lo ne - ta - na - ni
(Vers 19) pi - te
Vln I
Vln II
Vla
f cresc.
Vc.
f
cresc.
Kb.
f

Example 4. O.G. Blarr, *Salut für Doktor Martinus*, 4th movement, bars 38–47. Reproduced from: Blarr [2017b: 51–52]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

Example 5. O.G. Blarr, *Salut für Doktor Martinus*, 5th movement, bars 5–19. Reproduced from: Blarr [2017b: 56–57]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

distinguished – mood, form and musical substance – and which cause music to move, penetrate and lift, are present in Oskar Gottlieb Blarr's *Salut für Doktor Martinus*. This composition is deeply embedded in historical and religious context, with a reference to the Father of the Reformation, for whom theology, closely followed by music and singing, presented the highest spiritual values. By referencing historical sources – i.e. the text of Psalm 118 in Hebrew, the treatise *Encomion musices* and the Latin motet *Non moriar sed vivam et narrabo opera Domini* – the composition has become an important contemporary element of Martin Luther's musical heritage. Together with its

Example 6. O.G. Blarr, *Salut für Doktor Martinus*, 6th movement, bars 16–25. Reproduced from: Blarr [2017b: 64–65]. © Copyright by Edition Gravis Music Publishing, Germany. Reprinted with kind permission.

unquestionable artistic values – determined above all by the instrumentation, diversity of timbre, melodic ideas, and expression – it surely can be an answer to the question the composer asks both himself and the audience: how musical can the theology be, and how theological can music be?

Translated by Irena Wypych

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The Musical Legacy of Martin Luther in *Salut für Doktor Martinus* by Oskar Gottlieb Blarr

Summary

Oskar Gottlieb Blarr (born in East Prussia in 1934) is a German composer, organist, conductor, popularizer of music by Polish composers, actively involved in working for good relations between Poland and Germany. He studied with H. von Karajan, B.A. Zimmermann and K. Penderecki, among others. He initiated festivals devoted to O. Messiaen's and I. Stravinsky's music in Düsseldorf. To this day he has been very active as a composer. In 2016, Blarr was awarded the title of doctor honoris causa by the University of Warmia and Masuria in Olsztyn. His works earned very favourable reviews from K. Penderecki, K. Meyer and A. Chorosiński.

Blarr's oeuvre includes over 100 works which were performed in Germany, Belgium, France, Iceland, Israel, Japan, and Poland, where he played for the first time as an organist during the 'Warsaw Autumn' Festival in 1973. Among his compositions there are four oratorios, four symphonies, cantatas, chamber music works, pieces for organ, and songs.

The cantata *Salut für Doktor Martinus* for soloists, mixed choir and orchestra to the text of Psalm 118 was composed in 1983 on the 500th anniversary of Martin Luther's birth. Like most of Blarr's works it was inspired by music of the past. The composer makes references to Lutheran tradition and renders the mystical aspect of Luther's music in his cantata. He weaves the four-part motet *Non moria des vivam* into the structure of the work and presents the historical sources of his composition in Hebrew and Latin, following Luther's intention. Blarr's cantata is a kind of reflection on Luther's *Encomion Musices*, in which the author describes levels of music – the music of air, of birds and of humans.

The 500th anniversary of the Reformation, which falls in 2017, encourages one to get to know the composition that is poised between past and present, and conveys the highest aesthetic and religious values.

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'The Wonderful Comeback of the *Aion* Dimension' – About the Sound Space in the Works of Anton Webern

According to the renowned physicist and Nobel Prize laureate Professor Leon Cooper, we should see the transfer of a concept from one scientific discipline to another as true art. Making use of an analogy between a known idea from one scientific discipline and an unsolved problem in another field is an invigorating force of science [Alexander 2017: 16]. I suggest that this thought should support the method of investigation in this article. The topic I wanted to explore was the works of Anton Webern, and particularly the significant change in musical thought that we owe to this composer. The issue of Anton Webern's creative concept remains as intriguing as it is unexplored. How did he construct his works, what did he hide in them, and what did he make his key focus? How did he organise the sound space of his compositions, and what advances in understanding the world did he make through sounds? Do we know how he composed? Ludomira Stawowy asks this question with relation to *5 Pieces for Orchestra*, Op. 10. Where did this artist find the impulses to compose in such a different way? [Stawowy 1992: 62]. Do we now understand his works, which were among those booed at the concert at the Musikverein in 1913 (*6 Pieces for Orchestra*, Op. 6)? (This was something that, from that moment on, became a norm in Webern's career) [Stawowy 1992: 60]. This composer hid his creative reflections, so we do not know specifically what formed the basis for his inspiration, apart from the fact that he was fascinated by the works of, among others, Johann Sebastian Bach and Gustav Mahler. My deliberations in this paper will thus be a hypothesis, based upon a conviction that the impact of the surrounding environment and culture on the artist is an important aspect of forming his compositional idiom.

The inspiration and foundation of my research is one of the philosophical concepts of time, describing the time 'outside of time', the concept of lasting as an unlimited being, elements of the physics of the matter, and specifically quantum physics, which

developed dynamically over the course of Webern's lifespan and had a great impact on contemporary ways of thinking about space (not only in science, but also in art and philosophy).

The comeback of the *aion* dimension

I will begin by referring to the claim included in the article title. Why the comeback of Aion and why is it wonderful? In Greek mythology, Aion (Greek: Αἰών) is the god of unbounded time, endlessly long continuance. He is at the same time the highest of gods (next to many other gods dealing with time, such as Chronos – patron of defined time, Kairos – patron of the right moment, and Uroboros – god of perpetual comeback), the one who creates and destroys great things, something like Bergson's *durée créatrice*. From the perspective of our (Judaeo-Christian) linear notion of time, Aion could represent eternity, as he was a patron of time as a bigger unit. The name of this god leads us to the words aeon, era or epoch. Aion is depicted as a lion-headed god whose body is entwined by a serpent, symbolising the union of opposites: light and darkness, female and male, creating and destroying [Jung 2009].

Thus, entering the time zone held by Aion allows one to free oneself from the shackles of the past, the present and the future. It means abandoning the linear perception of time that has been containing music, from motets in the era of mensural works right through to the last bars of Wagner's compositions. The *aion* dimension, pertinent to the chorale melody that we perceive as 'free', and characteristic also of music from non-European cultures (e.g. Indian raga), comes back thanks to the courage, imagination and uncompromising attitude of Webern. It is a wonderful comeback, because after so many years, centuries and eras in European music, after the overwhelming domination of genres, forms and composition techniques aimed mainly and almost solely at evolutionary development, transformations, striving towards and reaching goals (culminations, tensions, thematic work etc.), it seemed that it had been buried a long time ago and would be impossible to revive. And yet it not only came back, but went on to become one of the basic dimensions of time developed in the music of our era.

From the perspective of the theory of time zones, drawn from the concept proposed by Ludwik Bielawski [Bielawski 2015], we can place the *aion* dimension in the circle of myth and tradition, described also as a worldview. If we adopt the perspective of temporality proposed, for example, by Julius T. Fraser, then *aion* will remain in the area of atemporality on the one hand and nootemporality on the other. It will combine very small units of time (atemporality is characterised by simultaneity and a lack of order, with a delicate lean towards order and matter) with those larger ones (nootemporality and what it entails, that is, the awareness of time, worldview, myth, tradition, encompassing long durations, time outside of the time experienced by humans, and only imagined by them). Both atemporality and nootemporality are dimensions of time in

which human perception 'does not work'. What does work, however, is only human imagination. These spheres remain outside of the linear and ordinal passage of time.

Although sounds, similarly to particles, are independent objects, there occurs some kind of interaction between them, which leads to the emergence of areas encompassing particles, as well as systems of particles with mutual interactions. We perceive these sounds as continuance. We can thus say that Webern, on the one hand, enters the realm of microparticles and lack of order with his punctualism, and on the other hand brings the listener into the circle of continuance, permanence, an uninterrupted stream without a clear beginning or end, and without pursuing a destination. As Webern said himself, 'all the time we are composing one piece, but in a thousand ways' [Stawowy 1992: 60].

Sounds as quants – the excitation of atom particles

Webern's music – as seen from the theoretical and musical perspective in the category of punctualism, or pointillism – is founded, as we know, on an unprecedented technique of differentiating details in small time periods. It directs the listener's attention to individual sounds, characterised by a wish to achieve isolated sounds [*Punctualism* 2017]. Webern himself talks about sounds as individual, isolated entities [Webern 1967], for which the space of quietness is the base or background, but also an integral layer of the structure. His music is also characterised by the aphorisms of communication brought to a previously unknown microsize. However, we could say that this process had started in music earlier, simply being continued at this later stage – examples could be seen in Chopin's short and sketchy preludes or Prokofiev's *Visions fugitives* (1915–1917).

In this way music, much like the quantum theory and quantum mechanics developed in the early 20th century, enters a microscopic world consisting of objects with very minimal weight and dimensions; in music this can correspond to the world of individual sounds, based individually in the area of acoustic space. What kind of microworld is this? One below the so-called Planck's threshold in which – penetrating the depth of matter – we arrive at sizes of around 10^{-33} cm. In both of the above cases, the processes involving microparticles (e.g. atoms or elementary particles) and discrete (non-continuous) sizes are being observed. The details of an atomic structure of matter, especially an electron structure of elements (the basis of quantum chemistry or solid state physics) belonging to a microsystem, have been accurately explained thanks to quantum mechanics.

It allowed for the role of a quantum to be observed: the smallest amount that a given physical entity can have or change in a single interaction, e.g. energy quantum, angular momentum quantum, magnetic flux quantum, time quantum. Crucial here is the assumption that Max Planck, a pioneer of quantum physics, adopted in 1900 – namely that the energies of electromagnetic waves emitted by bodies are quantised [Kragh 2000].

The sounds stimulated to vibrate in Webern's music behave like quantised phenomena – they have a determined portion of energy (dynamics), duration and colour understood as the force of impact. We could even say they are highly quantised – for example, in the opening of the first movement in *5 Pieces for Orchestra*, Op. 10 for orchestra (1911). The first sound of the flute suddenly lights up in space, in *ppp* dynamics, which increases over the duration of a crotchet, taking the rhythmic form of a triplet, with a 2/4 metre. Next, the B-flat clarinet, after almost two bars of a general pause, introduces a sequence of four sounds, performed in *ppp* with an internal *crescendo* and *diminuendo*. The same clarinet comes back in bar 5 for just two sounds, played in *ppp* with *decrescendo*! Every performer will say this is unfeasible. And yet it exists. The composer introduces us to the world of very small intervals and time values. The first movement contains 12 bars, the second movement 14, the third movement 11, the fourth movement just 6 (!), and the final one 32. Bar 5 (see Example 1) brings in a change of tempo (*zögernd tempo*), an uncertain tempo, which makes things more mysterious with respect to the first tempo indication *Sehr ruhig und zart* (calmly and delicately).

The sounds of Webern's structure are characterised by swift changes over time. In the structure of the composition sounds are microparticles, elements of a larger whole, just as with an atom (this is how the level of the composition or its fragment can be determined). The particles, i.e. sounds, arise very quickly and abruptly, and they disappear in the same abrupt way. They arise in irregular bouts, appear suddenly and are not subject to any evolution later on. If there is anything that changes in their respect, these are microtransformations in dynamics and tone colours. We can say that sounds just emerge and fade, fly away, or (to use the language of quantum theory) change their location, breaking away from the musical structure in which they originally appeared (see Example 2).

If we treat Webern's composition as a kind of geometry with occurrences, the individual sounds or microgroups of sounds could be considered as point-moments [Heller 2008: 513]. It seems that this term is a suitable fit for Webern's structure. Sounds included in point-moments have their place in the sphere of pitch and a determined duration. They are short, they are moments, but at the same time they form significant points in the composition's structure. The point structure is a reflection of atom particles, and sounds are microparticles which are quantised or animated – they can change their location and identity, so to speak, with respect to the pitch, dynamics, articulation or tone colour (see Examples 3 and 4).

The plane of sound, or the sound tissue of the piece, becomes point-based with significant dispersion of sounds in respect to their pitch and frequency of occurrence. This way Webern achieves abstract constructivism, as this phenomenon was called by Maciej Gołąb (e.g. *5 Pieces for Orchestra*, Op. 10) [Gołąb 1987: 157]. I would say, however, that this constructivism is not so abstract. It has its model in nature, for example in the atomic model, which is an arrangement of atomic particles in a crystalline solid. What is born in Webern's music, Marian Borkowski calls, correctly so

Example 1. A. Webern, *5 Pieces for Orchestra*, Op. 10, first movement, bars 1–6. Reproduced from: Webern [1923: 1] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

Example 2. A. Webern, *5 Pieces for Orchestra*, Op. 10, second movement, bars 1–4. Reproduced from: Webern [1923: 3] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

Example 3. A. Webern, *5 Pieces for Orchestra*, Op. 10, third movement, bars 1–4. Reproduced from: Webern [1923: 6] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

Example 4. A. Webern, *5 Pieces for Orchestra*, Op. 10, fourth movement, bars 1–7. Reproduced from: Webern [1923: 9] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

in my opinion, 'the sound tissue atomisation' [Borkowski 1972: 54], in which each individual sound gains a decisive significance. Sounds then group themselves into 'structural complexes of several sounds', which in turn form 'initial microformal units' (see Example 5).

Owing to these processes:

> It has become possible to project these microstructures onto the sound space, affecting the layout of the material, and – through this 'punctualistic' stratification – the new structural and tectonic approach [Borkowski 1972: 54].

Could we venture to consider quantising energy levels in Webern's microcomposition? We could attempt this based on the discoveries of Niels Bohr, who in 1913 explained the quantisation of energy level in the hydrogen atom [Bohr 1913]. He postulated the existence of a previously unknown law that allows the electrons in a hydrogen atom to take only determined energy levels. This would thus mean that an energy level had organisational qualities. In music, this level is determined by the dynamics and the tempo of development connected with them. Dynamics take on a particular role in Webern's composition. Every note, even the smallest detail, has an assigned dynamic value. It is worth noting that such dynamics are carefully mapped out and set – this is one observation. The second observation is that they are highly refined and diversified, but kept within one level. For example, in the first movement of *5 Pieces for Orchestra*, Op. 10, we always stay within the range of *pp–ppp*, and even within this space the composer requires *crescendo* and *decrescendo*, enriched with particular expressiveness described as *dolcissimo*. The already mentioned tempo remains suspended or blurred (*zögerndtempo*), as if losing time against its original speed – which was already very tranquil and very delicate (*Sehr ruhig und zart* ♩ = ca 50). This is just a stirring of sounds, a minimal awakening, a stroke which is to transform into an uncertain, free tempo. The composer is consistent in repeating it, and keeping it again at the same kind of level (see Example 1).

The wavelike nature of music and the world

As Michał Heller noted, new theories of physics brought with them new ontologies, and quantum mechanics is a fundamentally final theory, because indeed reality is quantised with the Planck's constant and blurred by Heisenberg's relations [Heller 2008: 150]. On the other hand, owing to the explanation of the photoelectric effect (outlined in the special year 1905, a true *annus mirabilis*, when Albert Einstein drew the conclusion that a beam of monochromatic X-ray brings discrete energy packets at the value provided by Planck, and in such proportions is absorbed in interaction with matter), we learned that the objects of microworlds are at the same time wavelike and material (corpuscular).

Example 5. A. Webern, *5 Pieces for Orchestra*, Op. 10, second movement, ending, bars 10–14. Reproduced from: Webern [1923: 5] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

> […] Whitehead spoke about vibrational entities, more akin to the existence of melody than pieces of matter. […] Because reality is subject to probabilistic descriptions, related to a wave function which serves as a formula analogous to the equation describing propagation of waves on the water or the vibration of a piano string [Heller 2008: 150].

This vibrational quality of matter can be reflected in the symbolic trill, a vibrating sound, which in its audio form already looks like a wave with the vibration of particles in space (the celesta part in the first movement, the trills finishing the second movement, the harp part in the third movement – see example 6). The opposition of 'fixed' sounds in, for example, the string parts, and also in the form of two-note chords, can depict this corpuscular nature of the matter (see Example 4). In addition, the trill can depict its wavelike qualities.

Fundamental laws – are they identical in the world of physics and the music of Webern?

How can these phenomena be used to describe Webern's music? It seems that this way of perceiving the physics of the world found its reflection in a musical construction. We do not know if Webern delved into these studies, but without a doubt, being an enlightened and sensitive person, he would have received news about discoveries in physics that had a key impact on a change of ideas about the structure of matter and the world. According to theoretical physicists, the laws of physics we know apply up to the so-called Planck's threshold, i.e. to the moment when – going deep into the matter – we reach the sizes of 10^{-33}cm. After we cross the Planck's threshold, these laws collapse, giving way to still unknown 'fundamental laws'. According to well-justified speculations, laws at the fundamental level are characterised by 'maximum symmetry' [Heller 2008: 60]. At this 'fundamental level', below Planck's scale, all states are equal [Heller 2008: 464]. Planck's era is both atemporal and aspatial.

If we treated Webern's composition plan as some kind of geometry, we would need to think about its organisation, which we call ordering. The basic force at work here seems to be equilibrium – i.e. equality of elements (characteristic also of Planck's physics, in which, as mentioned before, all states are equal). We know this mechanism in music well as the rule of dodecaphony, operating a series that consists of equal sounds. The structure of this type of music is subject to symmetry, with polyphony contributing. What inspirations lie behind it is an intriguing question. It seems that the answer can be found in the physics of Webern's times.

The period in which Webern worked was an era of significant changes to the sense of time and space, as well as the organisation of music. Pierre Boulez noticed that Webern, in his canons, multiplied in each voice events that are intended to break the continuum of musical narration through elaborate compositional means, such as sudden changes of register, crossing the voices, multiple interruptions in a phrase (silence that engages the listener even more), changes of instruments playing sounds of the same voice (this

Example 6. A. Webern, *5 Pieces for Orchestra*, Op. 10, third movement, ending, bars 9–12. Reproduced from: Webern [1923: 8] with kind permission of Universal Edition. © Copyright 1923, 1951 by Universal Edition A.G., Wien/UE 5967.

applies basically to every sound or every microgroup of e.g. two sounds) or adding a new tone colour. The effect is a reduction of figures to overly limited reference systems and a domination of ambiguities that are impossible to untangle [Boulez 1963: 151].

Borkowski emphasises that Webern's actions that are developmental in nature, applied to the material of a series that gives the possibility of obtaining maximum variability, while also maintaining a general consistency of the material, contributed to the creation of a new form-generating technique – a 'polistructural technique'. Its dynamism, and also interference in composition elements other than the sound itself (rhythm, dynamics, tone colour, and articulation), contribute to the expansion of possibilities of organising the entire sound matter (e.g. *Variations*, Op. 30), such as directionality, selection of instruments, and contrasts in pitches, register, time values, dynamics, and articulation. Borkowski notices in Webern's compositional technique a spatial projection of the sound material that affected the change of texture of his compositions, while preserving the consistently applied imitation [Borkowski 1972: 54].

The temporal-spatial order in a musical structure, and the role of tone colour

We still ask about the reference system in the music of dodecaphonists – what is it? Is it the order in the series? Or maybe a new order of the universe and space time that was being discovered in their era? From the perspective of a linear approach to time and an orderly – on some level – observation of space, we notice that Webern's music often breaks tonal relations, relations between layers of the work, as well as dynamic, melodic and rhythmic relations. The same goes for tone colour relations. Instead of joining them, Webern intently collides single tone colours assigned to individual sounds. This means entering into a world that is not subject to determinants, because being in it is determined randomly. These breaks in Webern's music serve to guarantee the transition onto this level. The existence is quantised – randomness and unpredictability of events become more of a rule than an exception in it. It is not only Webern's music that reflects this way of thinking. Let us take a look at the composer's surroundings, and the world of experiments in painting. The circle of Schoenberg's (also a painter) close friends, includes, apart from Webern, the abstractionists Oskar Kokoschka, Egon Schiele, and Wassily Kandinsky. As a group, they experimented with colour and form, and discovered new rules of perception. The geometrical abstraction developed in their works operates with splashes of colours, as well as composition in which small elements – with shapes, forms and meanings that are distant from the real world – play a part.

5 Pieces for Orchestra, Op. 10 by Webern also exhibits similarities with these artistic techniques. Webern's *Klangfarbenmelodie* breaks the thematic structure into single colourful points. The melody of tone colours is thus created from microscopic motives that often feature unusual intervals, developed with masterfully applied counterpoint.

This is the road to pointillism (*5 Pieces for Orchestra*, Op. 10, first movement, bars 1–16) [Stawowy 1992: 60]. Ludomira Stawowy emphasises that the orchestra in e.g. Webern's Op. 10 is already a small chamber ensemble, but a very colourful one, even from the perspective of today's music. The scoring is unusual: single wind instruments (flute, piccolo flute, oboe, B-flat clarinet, bass clarinet, E-flat clarinet, horn, trumpet, trombone), harmonium, celesta, mandolin, guitar, harp, percussion (with an intensified presence of metal instruments: glockenspiel, xylophone, cow bells, bells, triangle, snare drum and bass drum) and string quartet. Such a set of instruments with a prevalence of delicate, silver tones already suggests a highly sublime type of music aimed at creating delicate and diverse sounds.

Colourful sound points create a microspace of single sounds with intensified expression that can resemble a feeling of a heart jumping out of the chest, bitter cold or sharp pain. It is worth noting how such structures are formed by, among others, a rhythmic percussion part or flashes of sounds by wind instruments, building music from single moments, colours or tones, and forming an almost psychedelic world of sounds. But it is still a world with primary rules: symmetry is maintained, and so is some central point of narration, along with the quest for culmination, building tension and releasing it. This composition can be defined as the music of a broken space, but also a space organised anew, according to rules other than those prevalent before. This is a space of independent sounds treated as separate entities and determining independent spacesaround them – and although there are many, they remain isolated, as a contemporary human, lonely in a crowd.

Webern and emptiness

Can we thus call Webern's creative concept a study of emptiness? A contemporary attempt to tackle an existential desert? A certain standstill of time is present in his music, reminiscent of a peculiar motionlessness, albeit one composed of micropoints. The whole, however, is a continuance that is relatively long and steady, which can be seen as motionlessness. In turn, this brings to mind endlessness and boundlessness which, as Enrique Gracián writes [2012: 7], pondering on the aspect of infinity in mathematics, cause a feeling similar to vertigo and an impression that, irrespective of our actions, it will escape us.

In Webern's punctualism, individual sounds appear as independent beings, and the idea of the composition is to minimise any relationship between them. Thus, we see pitches at the extreme ends of the scale, and the space 'between' them remains unfilled with sound, empty in a way. This is how an internal, deliberately 'composed', 'empty' space in a piece is created. It brings a feeling of being suspended, without a reference point, of boundlessness. Against this background – one that is clear and uninterrupted with any sound disturbance – emerge sound configurations with enormous expression that are independent beings or, as already stated, 'isolated sounds'. Dodecaphony as

a consequence of expressionism, and at the same time a technique that frees sounds from their previous reference systems, opens exceptional possibilities in expression. Dynamics, strength and shape given by articulation, bringing uniqueness to each sound and creating a highly individual character of single sounds, are the tools of such expression.

For both performers and listeners, grasping such almost microscopic nuances is quite a challenge. We complain that these small sound spaces are inaudible, and most probably impossible to perform according to the composer's wishes. This brings about another similarity to the structure of matter. Matter also 'cannot be seen' by our perception in the way we learn from physics, and yet it exists, beyond the limits of our direct experience. In the past it existed only in the human imagination, in time beyond time, described by atemporality and nootemporality; today we can comprehend it also through new scientific research techniques in the form of an experienced image. Webern made an attempt to write down in sound this reality, as seen by scientists.

In her research, Ludomira Stawowy comments on this phenomenon, based primarily on the relationship of Webern's music and the developments of the painters from his circles. She calls Webern 'a Mondrian of music', and describes his art as 'musica abstracta' [Stawowy 1992: 191]. The uniqueness of dodecaphony, including Webern's music, was also highly valued by, among others, Theodor Adorno [Adorno 1974]. If we treat Webern's music as pure abstraction, we will give it a role of liberation from purely musical, formal, traditional ties. This aspect is also worth elaborating on in relation to the aphorisms of life and existence, transience and the inexplicable sense or nonsense of life, which comes from nothing and falls into nothing. It lights up for a moment, an instant, as sounds in Webern's compositions; it creates temporary relationships with other beings and then disappears. We are all point-moments on the map of the universe.

Translated by Irena Wypych

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'The Wonderful Comeback of the *Aion* Dimension' – About the Sound Space in the Works of Anton Webern

Summary

As the great physician, winner of the Noble Prize, Prof. Leon Cooper claimed, the transfer of ideas from one field of science to another should be considered a true art, so significant that it allows one to make valuable discoveries and find their potential use. Finding and making use of analogies between ideas from one scientific field and unsolved problems from another field is a refreshing power for science.

The problem of Anton Webern's creative ideas remains intriguing and unexplored. How did Webern construct his works? What did he conceal in them and what did he make their key element? How did he organise the sound space of his compositions and what discoveries about the world did he make through sounds?

The paper is an attempt to answer the above questions. The inspiration and the basis for the study is one of the philosophical concepts of time that describes time 'outside of time' – which lasts as an unlimited phenomenon – and elements of the physics of matter, or quantum physics to be more precise, which developed dynamically in Webern's times and had a significant influence on the ways of thinking about the space at that time (not only in science, but also in art and philosophy).

Webern's music, described in terms of punctualism, just like quantum mechanics, enters into a microscopic world composed of very small and light objects – in music those are single sounds located in the acoustic space. In both cases, what is observed are the processes in which microparticles (e.g. atoms, elementary particles) participate and which allow for the discrete, discontinuous nature of quantity. Although sounds, just like particles, constitute separate objects, there is some kind of interaction between them, which results in the formation of fields that include particles as well as systems of particles. We perceive these sounds as durations. It is worth getting a closer look at the principles governing this phenomenon.

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The Concept of Ecomusic in the Works by Grażyna Pstrokońska-Nawratil

For centuries musicologists have been deliberating over the way in which music first emerged. Some claim that human beings first tried to imitate animals and other natural sounds around them; others argue that it is an expressive type of speech. There is also a theory that music assisted group work between primitive humans, or was connected with courting and looking for a partner [Sachs 1943: 19–24]. It is, however, undeniable that from the very beginning of its existence music has been linked with nature, as well as the rhythm of the human body and life. Music seems to be something people around the world practise instinctively, irrespective of the level of their cultural development; it is something organically united with the existence of every human being.

Throughout the centuries, hundreds (if not thousands) of compositions have been created under the influence of the nature that surrounds humans, and even today nature is a highly fascinating source of inspiration for composers. One of those composers is Grażyna Pstrokońska-Nawratil, who has an understanding of music that could be called organic. In her view:

> Music is an audio organism. Its duration progresses in time and space. When stopped, it dies, similarly to other living earth organisms or stars in space. Music is entirely subject to the rules of life: it is born, grows, fades – and dies. It is renewable (it appears with every performance), can reincarnate! (it is reborn in a new form – sometimes centuries later, with a different look, e.g. played on different instruments and with new orchestration). As a genre, it is subject to continuous development. At the same time, it is a permanent, live chronicle of our life [Pstrokońska-Nawratil 2005: 144–145].

In 2005, Pstrokońska-Nawratil published an article entitled 'Ecomusic', in which the composer provided a definition of this new term[1] she had been applying, and which she

1| It is worth noting that there is a similar term – 'ecomusicology', which had existed in literature and musical practice before Pstrokońska-Nawratil used it in her text. It is linked with the rise

understood as 'human-friendly art of sounds inspired by nature' [Pstrokońska-Nawratil 2005: 145]. The subject of deliberations in this text was the 'phenomenon of transferring natural forces from the human environment (earth and space) to enlivened art – music' [Pstrokońska-Nawratil 2005: 145]. Pstrokońska-Nawratil's 'Ecomusic', although it is an attempt to organise nature-inspired compositions, is a rather subjective reflection of the composer. She did not set out to create a new theory. Nevertheless, her article includes several interesting points worth analysing in greater depth, especially in the context of her own works, as the ideas it contains are reflected in her compositions and are closely associated with her way of feeling the world.

A part of the neologism *ecomusic* is the word *eco*, defined by the composer as home, surroundings, or friendly environment. The artist perceives ecomusic not as a tendency that came into being at a particular historical moment, but one that has been present since the very beginning. It constitutes art that is human-friendly, beautiful, true. Art in which one might find home. Grażyna Pstrokońska-Nawratil's understanding of ecomusic has a particular link to the philosophy of Saint Francis of Assisi, a Catholic patron of ecology. According to him, the environment surrounding humans is full of signs and symbols of God. For example, he considered trees to be the symbol of the cross on which Jesus died, and each creature as God's image. Everything that has been brought into existence by the Lord gives glory to Him. The *Canticle of the Sun*[2] can be considered as an expression of this Franciscan philosophy. In it, Saint Francis praises God, who created our brothers and sisters – the Sun, the Moon, stars, wind, water, fire, and Mother Earth. We can find similar reflections in 'Ecomusic', in which the author writes:

> We are a part of the world, but also the world is us. This was expressed in the simplest way centuries ago by the 'poor man from Assisi', who rejected all material goods to come closer to unearthly happiness. Saint Francis of Assisi, the man in question, pointed out our common origins: according to him, the great matter has been created, as have we, by the same mysterious creative power. For this reason, in the philosophy and world of Saint Francis, the Sun is a brother, the Moon and the stars are sisters, and the creatures such as birds little brothers at which sermons are addressed. We are all part of an earthly family and belong to one enormous cosmic family. It suffices to add just one more thing: our sister – MUSIC [Pstrokońska-Nawratil 2005: 150–151].

Almost all of Grażyna Pstrokońska-Nawratil's works can be considered as human-friendly art of nature-inspired sounds. After all, nature-inspired compositions form the core of her artistic output.[3] The first compositions that came into being out

of environmental awareness around 1970. The term is connected with soundscape composers, especially the Canadian artist R.M. Schafer. However, Pstrokońska-Nawratil's propositions were developed separately. Therefore, the focus of this paper is on the presentation of her ideas and their connections with her own musical output.

2| Saint Francis of Assisi is credited as the author of this 13th-century canticle.

3| Out of almost 60 compositions by Grażyna Pstrokońska-Nawratil, around two thirds make a direct reference to nature. Most of the pieces use the composer's own technique of shifting

of these inspirations are *Fresco III* '*Ikar*' [Icarus] (1979) and *Eco per flauti* (1980). In both pieces, the composer has tried to capture the element of air. In her third fresco, she used undulating structures representing a flight. This is where, for the first time, the composer deliberately used the technique of shifting structures, which, as she writes: 'draws from the spirit of polyphony and nature' [Pstrokońska-Nawratil 1998: 48], and has been formed by 'a study of the tides, clashes, build-up and co-absorption of waves' [Pstrokońska-Nawratil 1998: 48]. The second piece, *Eco per flauti*, is an illustration of the phenomenon of the acoustic wave reflection. To create this effect, the composer applied, among other techniques, canonic imitation, repetitions of structures with varied dynamics, and articulation in the form of sounds full of hums and rustles. The artist's output also includes a cycle of compositions entitled *Ecomusic*. Initially, the 1998 piece *Klimop* [Ivy] – for wind orchestra, two electric guitars, piano, and percussion – was the second composition of the cycle, but the composer withdrew it from the list of her works, and so it is now no longer part of it. The *Ecomusic* cycle initially also included *Madrygały* [Madrigals], but these were later removed and formed into a separate cycle. At present, the composer lists the following works as forming the cycle of *Ecomusic*: *Le soleil* (1991), *Terra* (1995), *Bartokiana* (1995, 2000, 2015), *Muzyka lidyjska* [Lydian music] (2002), *Strumyk i słonko* [A creek and the sun] (2007), *Lasy deszczowe* [Rainforests] (2013), *Galaktikos α* (2015), and *Assisi* (2017). The fact that one cycle includes such a large number of compositions can be explained by the following words of the composer:

> I like ecomusic that carries fog, rains, rivers, seas, oceans, forests and mountains, winds, birds, stars and cosmos; that is beautiful and true, although it is only – art…
> I like ecomusic as a listener and as a composer, as I find in it the friendly ECO that is closest to me (~home). Nature, which we should relentlessly protect, is an endless, and still the most beautiful, source of inspiration for humans. Creating *friendly art*, we give back but a fraction of what we have received [Pstrokońska-Nawratil 2005: 150].

According to Pstrokońska-Nawratil, ecomusic draws inspiration from many sources, but three of them are considered central. The first one is **birds**. As the composer notes, 'A bird is spirituality, a higher state of the soul […], it is a bearer of heavenly forces' [Pstrokońska-Nawratil 2005: 145]. Its portrayal in culture is related to the element of air, flight, light, a sense of freedom and the transience of dreams. Władysław Kopaliński points out that:

> A bird is a symbol of the Sun (sun god), wind, air, cloud, thunder, fire, time; deity, creator, author, (God's) envoy, immortality, spirit, soul; feminine principle, fertility, love, parental

structures, the source of which lies in the movement of sea waves. Similarly, using a specific colour code that relates sounds to visible colours, the composer can reproduce the colours of the world that surrounds her and the phenomena she finds interesting. In this way, indirectly, all her compositions relate to the realm of nature.

> care, child; rush, pleasure, purity, aspiration, inspiration, prophecy, madness, betrayal and hell; freedom; appearances [Kopaliński 2012: 341].

It is also a symbol of the human soul, transience, movement and intelligence. And Grażyna Pstrokońska-Nawratil, in her article, writes as follows:

> Birds inspire not only through singing, but also through movement, flight, fluidity, ascent-descent, waving, rhythm, dynamics, peculiar charm. […] Birds and their song are natural prototypes of (musical) melody, scales, rhythm, tone colours, ornaments, harmony and polyphony, spectralism, the microtonality at which music has been arriving for centuries [Pstrokońska--Nawratil 2005: 146–147].

The composer creates the first rule of ecomusic: 'Birdsong is a primordial structure of music' [Pstrokońska-Nawratil 2005: 147].

The second great inspiration for ecomusic is **water**, which has rich and varied symbolism. The author lists the following: primordial ocean, primordial matter, rebirth, cleansing, salvation, source, beginning, oblivion, obliteration, variability, creation, destruction, power, immutability. In many cultures, water is an element from which the world was created, and an element related to femininity. Additionally, individual characters related to this element have their own symbolism:

- rain symbolises cleansing, fertilisation, relief, blur, cleanliness and discharge;
- fog represents everything indefinite;
- river symbolises immutability and oblivion;
- the source is the beginning, the centre of paradise – it suggests vitality, spiritual energy and stability;
- stream is related to energy and light, squirting, ascending, descending, permanence and split;
- seas and oceans embody life and death, beginning and end, dynamic, untamed force, eternal order, perpetual movement, and abyss.

Pstrokońska-Nawratil creates another rule of ecomusic: 'Ocean is an archetype of the Great Musical Form' [Pstrokońska-Nawratil 2005: 148].

The last great inspiration for ecomusic is, according to the composer, **celestial bodies** – the Sun, the Moon and stars. They have fascinated people for centuries, inspiring them to reflect on life and death, and the place of human beings in the universe. The first of these objects, the Sun, 'symbolises cosmos – it is *a god's eye of the Universe which sees everything*. […] It is a royal star that enlivens the Earth, being the only source of all energy. It is a ruler of space and time', writes the composer [Pstrokońska-Nawratil 2005: 149]. The movement of the Moon regulates time on Earth – it helps to measure days, months, seasons, and years. For centuries, stars have helped humans find the right way. The third rule of ecomusic, as set by Grażyna Pstrokońska-Nawratil, is: 'Cosmos is a primordial model of Time and Space of Music' [Pstrokońska-Nawratil 2005: 150].

And now, let us have a look at how the three 'Great Inspirations' [Pstrokońska--Nawratil 2005: 143–151] of ecomusic named by Grażyna Pstrokońska-Nawratil are present in her works.

Great inspiration of ecomusic I – BIRDS

Birds have become a theme for several compositions by Grażyna Pstrokońska-Nawratil. As she confessed in conversation with Jan Topolski:

> I am fascinated by the study of flight – ascending, hovering and descending in *Ikar* and *El Condor*, a two-step over the stream surface performed by a light bird from the Tatra Mountains in *Pejzaż z pluszczem* (1986), a whirl of hummingbirds in *Lasy deszczowe* (2013), the flutter of bird wings in *Assisi* (2017). And *Strumyk i słonko* (2007) for encrusted piano, which was composed for the mountain-lover Maria Zduniak. The encrusted piano part is a record of the swash of a stream, where the true birds sing. And as for the transcription of birdsongs, after such a master as Messiaen it should not be touched – it just cannot be repeated [Pstrokońska-Nawratil, Topolski 2017: 101].

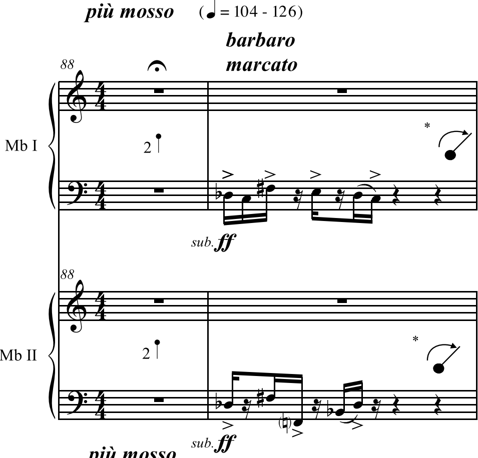
Let us take a look at how this great inspiration of ecomusic manifests itself in the piece from 1996, named *…el condor…*[4] This is a concerto for two marimbas and chamber orchestra, composed as a diploma piece for the composer's daughter, Agnieszka. The first sign of a reference to birds is in the title itself, referring to a condor in Spanish. This bird is portrayed through several musical means. Firstly, its role is assigned to two marimbas, with the melodic lines in the parts being analogates of the animal's movement. Secondly, the composition has a musical structure associated with the motion of birds' wings – this appears in movements one and three, and thus acts as a frame for the piece. The structure consists mainly of stepwise second-based motion, but it also includes distinctive skips of a tritone or a fourth. The dynamic increases and decreases without a break, and the melody undulates in a way that is analogous to the animal's movement (see Example 1).

Example 1. G. Pstrokońska-Nawratil, *…el condor…*, bars 13–18: musical structure that represents the condor (fragment). Reproduced from: Pstrokońska-Nawratil [1996: 8].

In the second movement of the composition, entitled *…łowy…* […hunt…], the bird's behaviour is depicted through musical structures – tearing up its prey (the fragments specified as *barbaro*, with a distinctive 'ragged' rhythm), diving, free descent or

4| The full analysis and interpretation of the piece can be found in the article 'A Landscape with the Royal Bird – …el condor… by Grażyna Pstrokońska-Nawratil' by Katarzyna Bartos [Bartos 2018].

ascent. Each time, the direction of the melody in the marimba parts helps to decode the meaning hidden in the music (see Example 2).



Example 2. G. Pstrokońska-Nawratil, *…el condor…*, bars 88–89: musical equivalent of the condor's attack. Reproduced from: Pstrokońska-Nawratil [1996: 33].

In the third movement of the piece, apart from the return of the musical structure mentioned above, towards the end there is a movement in all melodic lines towards one single pitch. This is an analogy for the animal disappearing from sight and gradually becoming a small point in the distance, with the Andes as a backdrop.

Great inspirations of ecomusic II – WATER

The element of water is an inexhaustible source of inspiration for the composer. As she says:

> My favourite element is water, in all its forms, e.g.: sea as seen from the shore, from above, from the inside. Near the sea I feel like a bird. The sea gives me a wonderful sense of space. Even when incredibly tired, after several hours at the seaside my strengths (and not only creative strengths!) are regenerated. I find the sea fascinating in every form and at any time. I like to touch the water, pick up seashells, look at the play of light reflections on the waves, and listen to the sirens of the ships in the fog. It is ready-made music [Królak 2005: 167].

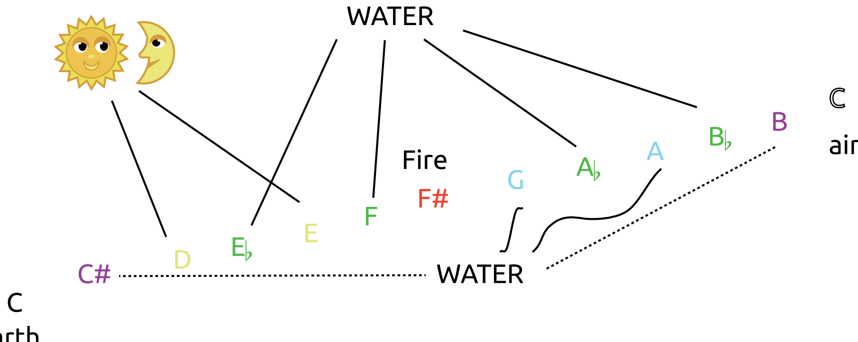
In the works of Grażyna Pstrokońska-Nawratil, images of water appear frequently as musical symbols and analogies. This element, in different states of aggregation, can be found in such compositions as *Pejzaż z pluszczem* [Landscape with a dipper] (1986), *Fresco V 'Éternel'* (*Człowiek i wiara* [*Man and faith*]) for soprano solo, boys' choir, mixed choir and a large symphony orchestra (1989), *Fresco IV '…alla campana…' – Tadeusz Baird in memoriam* (*Człowiek i pamięć* [Man and memory]) for piano and symphony orchestra (1982),

Triangle! for percussion sextet (1992), *…el condor…* (1996), *Strumyk i słonko* [A creek and the sun] (2007), *Muszelki* [Seashells] for piano (2009), *Reportaż III 'ICE-LAND … tęczowe mosty nad Dettifoss…'* [Reportage III 'ICE-LAND …rainbow bridges over Dettifoss…'] for amplified harp and chamber orchestra (2011), *Lasy deszczowe* [Rainforests] for symphony orchestra (2013), and her latest reportage *Ao-tea-roa (długi-biały-obłok* [long-white-cloud]) for amplified harpsichord and chamber orchestra (2019).

This element is not only a source of the musical images shown in Pstrokońska-Nawratil's compositions. Observations of water also inspired her to create the so-called technique of shifting structures, which involves shifting, according to a pre-defined key, a given musical structure. As the composer writes:

> This guarantees a constant, although sometimes almost imperceptible, variability of music with the possibility of flexible increase or elimination of tensions, as well as freely enriched art nouveau texture. The method of shifting structures draws on the spirit of polyphony and nature. It is universal [Pstrokońska-Nawratil 1998: 48].

Other techniques, including applied scale-palindromes (compared by the composer to waves) and 'drop-sounds' are also connected with the element of water. In the composer's colour code, most of the sounds[5] are identified with the existence of water and expressed by the use of the following colours: blue – *G*, *A*; green – *F*, *A*♭, *B*♭, *E*♭; and violet – *C#*, *B*.



Example 3. Colour code used by the composer. Created by the author.

Particularly important in the context of references to the elements of water is *Fresco V 'Éternel'* for soprano, boys' choir, mixed choir and a large symphony orchestra. In the composer's words: 'Undulation dominates in my compositions. One of them, organically and in every detail, is inspired by the sea. It is *Éternel* […]' [Pstrokońska-Nawratil 1998: 48]. Along with the source of inspiration mentioned by the composer, the creation of this piece is also connected with the author's reflection on faith, and a strong impact that Psalm 8 from the Old Testament had on her. One verse in particular caught her attention – 'Thou madest him to have dominion over the works of thy

5| This is 75% of the pitches of a 12-tone scale.

hands; thou hast put all things under his feet: [...] The fowl of the air, and the fish of the sea, and whatsoever passeth through the path of the seas' [King James Bible 1611]. In his deliberations on the above-quoted psalm, Saint Pope John Paul II pointed out that humans often had misunderstood this dominion and the concept of being a ruler. The Pope emphasised that sovereignty over the natural environment must be exercised 'not as dominion, but as love' [John Paul II, Benedict XVI 2006: 12].

The piece *Éternel* is divided into five interlocking movements, performed *attacca* and entitled, from first to last: *Chorał morza* [Chorale of the sea], *Psalm o wschodzie Słońca* [Psalm at sunrise], *Passacaglia Wielkiego Deszczu* [Passacaglia of great rain], *Psalm o zachodzie Słońca* [Psalm at sunset], and *Chorał morza* [Chorale of the sea]. The axis of the piece is the middle movement, and the surrounding movements are each other's symmetrical counterparts. This is how the form representing circles on the water is shaped – the centre of it is the middle passacaglia, and the ripples moving away from it are made up of, successively, psalms and chorales. The composer explains this structure in the following way:

> The form of my composition is embedded in the circles on the water. The place where a drop hits the surface is an 'epicentre', a crater of sound dispersion and absorption, a synthesis and magnet of the whole. The circles on the water bear a unity in motives, more or less intertwined with the centre – depending on the distance from it. The number of circles is equal to the number of layers entwining the musical core. The dimensions and distance of the circles depict the time and space in the composition [Pstrokońska-Nawratil, 1998: 46].

This composition includes also a notable prevalence of undulation, which can be seen in several aspects of the piece: changes in dynamics and energy and the build-up and reduction of musical material that results from the applied technique of shifting structures, as well as an unusual melodic shape and the use of scales, including palindromic scales.

Particularly interesting is the middle movement of the piece, entitled *Passacaglia Wielkiego Deszczu* [Passacaglia of great rain], which includes a representation of a natural phenomenon. As the composer explains, this movement 'is a face of a cataclysm, from innocent single drops to lashing walls of water bringing annihilation' [Pstrokońska-Nawratil 1998: 49]. The analogy for these raindrops can be heard in the vibraphone part where the notes of the passacaglia theme, separated by rests, form the above-mentioned drop-sounds. The gradual joining of subsequent instruments and voices represents an increase in the intensity of this natural phenomenon, building up to a high dynamic in the *tutti* section, forming an analogate of the 'walls of water'.

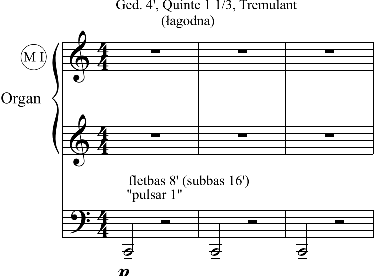
Great inspirations of ecomusic III – THE SUN

The shine of the Sun and the Moon, in the colour coding of Grażyna Pstrokońska-Nawratil, are represented by yellow-gold and orange, corresponding to the notes *D* and *E*, respectively. **Light**, as a musical symbol, plays an important part in the following compositions: *Le soleil* – concerto for percussion and symphony orchestra according to

Monet, Seurat and van Gogh (1991), *Madrygał III 'Ptaki na horyzoncie zmierzchu'* [Madrigal III 'Birds at the horizon at dusk'] (2002/2006), *...como el sol y la mar...* (2007), *Reportaż III 'ICE-LAND ...tęczowe mosty nad Dettifoss...'* [Reportage III 'ICE-LAND ...rainbow bridges over Dettifoss...'] (2011) and *Reportaż II 'Figury na piasku'* [Reportage II 'Figures on sand'] (2014). In *Fresco VII 'Uru Anna'* (1997), the text used in the piece includes a description of the **Sun**, the **Moon** and **stars**, and the second movement is a musical representation of the **Cosmos**.

The universe is also a theme of *Tryptyk 'Galaktikos'* [Triptych 'Galaktikos'] (2017) for two flutes and organ. This piece is composed of three miniatures performed *attacca* and entitled *Gwiazdy i ciemna materia* [Stars and dark matter], *Pulsar* and *Supernova*. The first movement uses the extreme registers of the instruments to portray light and dark matter – bright flute tones appear against the darker backdrop of sounds produced by organ pedals. The use of these contrasting tones is also a musical attempt to portray a vast space. Applying the colour coding of the composer, we might also notice the use of tones signifying blacks and whites.

The second movement of *Tryptyk* uses three musical structures, all analogates of pulsars. Each one has different characteristics, mainly rhythmical, and a number of repetitions, since a pulsar is defined as 'a celestial object, thought to be a rapidly rotating neutron star, that emits regular pulses of radio waves and other electromagnetic radiation at rates of up to one thousand pulses per second' ['Pulsar' 2019].



Example 4. G. Pstrokońska-Nawratil, *Tryptyk 'Galaktikos'* [Triptych 'Galaktikos'], bars 1–3: the musical equivalent of the first pulsar. Reproduced from: Pstrokońska-Nawratil [2017: 18].

The composition finishes with a miniature inspired by Johannes Kepler's reflections on music and cosmos. In his treatise *Harmonices Mundi* (1619), the German astronomer assigned specific melodies to different planets. In her piece, Pstrokońska-Nawratil used Kepler's melodies for Mercury, Earth and Venus, and modified the structures corresponding to Jupiter and Saturn.[6] The comparison of the original melodies with the ones from *Tryptyk* is illustrated in Table 1.

6| The composer leaves textual remarks above each motive in the composition, which is proof of conscious references to Kepler's idea. For example, 'The Mercury Music by Kepler' is written above the flute parts in bar 9.

Table 1. Comparison of melodies depicting planets in the treatise *Harmonices mundi* by Johannes Kepler [1619: 207] and the composition *Tryptyk 'Galaktikos'* [Triptych 'Galaktikos'] by Grażyna Pstrokońska-Nawratil [2017: 40, 43]. Created by the author

Planet	**Kepler's melody**		**Motive in *Tryptyk 'Galaktikos'* by Grażyna Pstrokońska-Nawratil**	
Mercury	Mercurius	soprano	Fl. 1 (presto possibile) The Mercury Music by Kepler; Fl. 2 (presto possibile) The Mercury Music by Kepler	b. 9–10; flutes
Earth	Terra	alto	Largo maestoso; Flute 1 *fff* The Earth Music by Kepler; Flute 2 *fff* The Earth Music by Kepler	b. 1–5; flutes
Venus	Venus	alto	Org. The Venus Music by Kepler	b. 9–10; organ, and later flutes
Jupiter	Jupiter	bass	Fl. 1 Jupiter Saturn (mix); Fl. 2	b. 49–50; flutes
Saturn	Saturnus	bass		

Conclusions

Nature and the elements have inspired artists for centuries. Krystyna Wilkoszewska notes that initially nature filled people with horror, but later they started to tame the elements, which resulted in them being ousted from culture and art. However, for some time now we have been able to speak about the 'return of the elements'. This is a result of a favourable situation, as the philosopher writes:

> Firstly, the cult of science […] and faith in it as the only route to valuable knowledge have fallen; secondly, with powerful New Age and ecological movements, there has been

> a comeback of cosmological ideas, i.e. questions about the unity of the world. The climate for taking up the issue of the elements is now favourable to an extent that we have not seen for centuries. […] However, one should not ignore the impression that the today's interest in the 'art of the elements' is not about less or more conscious contribution to this very old tradition of cultural symbolism, and at the same time its continuation, but about something significantly more daring: about stopping it and beginning from point zero. The fight then is about a true comeback of the elements in their simplest state [Wilkoszewska 2002: 272, 275].

The works of Grażyna Pstrokońska-Nawratil reflect these new tendencies related to the return of the elements in a special way. She composes music inspired by nature, resulting from the observation and contemplation of nature. The element that is particularly stimulating for her imagination is water; she also uses, to a lesser extent, air and fire (understood as light). Among her works there are also compositions relating to the element of earth. She has not only composed music resulting from the inspiration of nature, she has also developed the concept of ecomusic – in which one can find home, and which refers to the problems of the world around us. This is not only a theoretical proposition, but an attempt to systematise the genre of nature-inspired music. Grażyna Pstrokońska-Nawartail remarks that almost her entire output is an example of the human-friendly music she is an advocate for.[7] This she terms ecomusic, because, as the composer notes:

> We are but a medium that receives and transmits impulses of the world, less or more perfectly. We should not disrupt this natural order. Then, in our art devoid of falseness, we will keep the truth [Pstrokońska-Nawratil 2005: 150].

Translated by Irena Wypych

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The Concept of Ecomusic in the Works by Grażyna Pstrokońska-Nawratil

Summary

In 2005, Grażyna Pstrokońska-Nawratil published the article entitled 'Ekomuzyka' [Ecomusic], in which she explained the term used in the title. The composer understands it as the art of sounds that is people-friendly and inspired by nature. The neologism contains the unit *eco*, which she translates as home, surroundings, friendly environment. The composer considers *ecomusic* as a trend which did not develop at a specific historical moment, but has been present since the very beginning of music history. She points to the main elements that *ecomusic* is inspired by, that is birds, water and the cosmos.

According to the composer *ecomusic* is a friendly, beautiful and true art. She also gives special attention to the Catholic saint, Francis of Assisi, whom Pope John Paul II made a patron of ecology. Inspired by his philosophy, Pstrokońska claims that we are part of the world and the world is us; the elements of nature, both animate and inanimate, are our brothers, we all belong to one cosmic family.

In what way is *ecomusic* present in Grażyna Pstrokońska-Nawratil's works? The author of the article tries to give an answer on the basis of selected examples from the composer's oeuvre.

7

Music-Semiotic Analysis (2). Transmedialisation, Intersemiotic Translation, Interdiscourse

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Boris Godunov. From Pushkin's Tragedy to Mussorgsky's Music Drama. Translation – Transmedialisation

On to new shores!
[Mussorgsky 1971: 259]

Introductory remarks

Underlying Modest Mussorgsky's music drama *Boris Godunov* is mainly Alexander **Pushkin**'s historical tragedy (1825). The plot of Pushkin's work, which develops at the turn of the 16th and 17th centuries, revolves around the problem of power. The drama tells the story of Boris Godunov, who came to the throne having murdered the legal heir, the infant Dmitriy, and of the Usurper, the false Dmitriy, who became Tsar due to the intrigue of Polish noblemen. The conflict is based, according to researchers of Pushkin's poetry, on the 'rivalry between the two antagonists, Boris Godunov and the false Dmitriy, whose stories and aspirations, even though interrelated, develop independently by right of an antithetic parallel' [Łużny 1976: 458]. Boris represents Russia, Dmitriy is supported by Poland. A vital role in Pushkin's tragedy is played by the people, who, according to the poet, have always been the subject of history.

Mussorgsky based the libretto of his music drama *Boris Godunov* not only on Pushkin's drama, but also on Nikolay Karamzin's *Istoriya gosudarstva Rossiyskogo* [History of the Russian State], other historical sources and original Russian folk songs. He also added to it another lengthy text, namely a huge set of stage directions, working comments and precise remarks concerning scenography, thus becoming also the director of his work. What he effectively did was a translation: from Pushkin's text to the text of his music drama. His composition is indeed a 'transmedialisation' [Bruhn 2000: 576] from the medium of the word to the medium of sound, from literature to music.

Insight into the musical means for this 'transmedialisation' might be provided by the composer's own statement from his 1868 letter to L. Shestakova: 'My real aim is to make my characters speak like real people do, and I would like to achieve it in the simplest possible way' [Mussorgsky 1971].

1. Between the texts: Pushkin's tragedy versus Mussorgsky's drama

General

Mussorgsky's 'translation' of Pushkin's tragedy seems to take place on two basic levels:

a) that of language: lexis, versification, textual structure, and
b) that of the work's portrayed reality (its setting, situation, characters and their psychological images) and of its message.

The language

The text of **Pushkin**'s tragedy is in blank iambic pentameter, interspersed with folkloric elements in prose. According to Bohdan Galster, the language of the original is diversified, extending from solemn and archaised poetic declamation to folk coarseness [Galster 1976, 258–259]. A series of varied images and scenes appear that are not directly connected; instead, on a general plane, they produce a semblance of a historical chronicle.

Mussorgsky adopts Pushkin's variety of language and style, and significantly enhances the expression of his characters. Changes also appear in the strophic and versification structure; in many fragments, Pushkin's regular verse (in deca- or hendecasyllables) is less regular in Mussorgsky; what is more, verses become quite shorter and diversified (4-, 7-, 8-, 6-, 11-syllable), not to say 'ragged'. This is emphasised by intensified punctuation.

According to R. Shirinian [1981: 75], Mussorgsky deepens the coarseness of folk language; Pushkin's is stylised while his is real and authentic. Mussorgsky replaces Pushkin's milder wording with more power. Pushkin's language remains governed by beauty; the text in Mussorgsky's work is ruled by naturalness, realism and, even, a tendency for heightened expression.

The portrayed reality

On the macro scale of the portrayed reality, the essential conflict in Mussorgsky's text moves from 'the rivalry between the two antagonists' [Łużny 1976: 458] (Dmitriy the Usurper and Boris Godunov) in Pushkin to that between two human positions and motivations: between a lust for power that does not stop at murder and the ethical commandment 'thou shall not kill' – in fact, to the inner conflict in Godunov.

This is accompanied by yet another significant change in perspective: Tsar Boris's inner conflict is played out in increasing guilt; yet, or perhaps for that very reason, it is

played out on a path to prayer. The most pregnant statements by Boris in the portrayed reality of Mussorgsky's drama belong at the same time to the sphere of transcendence.[1] This problem is also discussed by Elena Mikhailova in 'Hristianskaya ideya i molitva. Pervaya redaktsiya Borisa Godunova' [Christian idea and prayer. The first version of Boris Godunov' [Mikhailova 2011: 32–37]. It is this spiritual and religious dimension that is highly enhanced in the opera as compared to the literary original. This is achieved by deepening the psychological portrait of **Boris**, and – importantly – by a greater significance of the figure of the **Yurodivy**.

2. The Boris character

2.1. The hallucination scene

Translation: text by Pushkin – text by Mussorgsky

The text of the key Boris situations – his monologue in the coronation scene, the scene of hallucination, and the death scene – underwent changes in Mussorgsky's work in relation to the literary original that are quite different from the usual deletions in an adapted opera libretto. Quite the contrary: it was expanded in many significant ways.

The coronation monologue only contains a few fragments from Pushkin's tragedy. Boris's speech is no longer addressed at the boyars with pleas to God for blessing; it becomes the protagonist's self-reflection on the state of his soul, filled as it is with fear and premonition.

The hallucination scene, which is fundamental both to the plot of the opera and to Boris's personal psychology, is permeated with the protagonist's deepened reflection that betrays his growing guilt due to the crime committed. The Pushkin tragedy barely mentions 'the murdered child' – it is a mere image that Boris sees in his dreams, as 'a shade', 'a shadow' which, in the Tsar's words, when blown upon, will be no more. Boris wills himself to conceal his fear. Mussorgsky's modifications are quite far-reaching. He only preserves Pushkin's situation and characters; the text itself, longer than the original, has been almost completely rewritten except for Boris's initial exclamation, 'I can hardly breathe!' The speech by Boris presents the metamorphoses taking place in his soul: from his guilt that claims atonement, through physical pain: 'reproaches and damnation hammer away in your ears', and 'something stifles you…' – all leading to a hallucinatory state, the image of a child covered in blood in the corner of the chamber, and Boris's attempts to rid himself of the spectre: 'Keep away, child!' Boris's explanation that this was the people's will precede a fundamental change in the protagonist's stance that is entirely missing from Pushkin's text: his plea to God to 'have mercy upon the soul of the criminal tsar' (see Table 1).

1| When I lectured on 'The Prayers of Boris Godunov in Mussorgsky's Music Drama' in Moscow in 1989, I unleashed something of a storm of endless discussion, since my paper discussed what was then still quite unmentionable in Russia.

Table 1. The hallucination scene. Translation: text by Pushkin [2008] – text by Mussorgsky [1987]

PUSHKIN	MUSSORGSKY
TSAR. Enough, withdraw. (Exit SHUISKY.) *I choke! – let me get my breath!* *I felt it; all my blood surged to my face,* *And heavily fell back. – So that is why* *For thirteen years together I have dreamed* *Ever about the murdered child. Yes, yes –* *'Tis that! – now I perceive. But who is he,* *My terrible antagonist? Who is it* *Opposeth me? An empty name, a shadow.* *Can it be a shade shall tear from me the purple,* *A sound deprive my children of succession?* *Fool that I was! Of what was I afraid?* *Blow on this phantom – and it is no more.* *So, I am fast resolved; I'll show no sign* *Of fear, but nothing must be held in scorn.* *Ah! Heavy art thou, crown of Monomakh!* Transl. by Alfred Hayes	Enough! (*Grips the arm of the chair; signals to Shuisky to leave. Shuisky goes out, glancing back at him*) Oh, I can hardly breathe! Let me get my breath back… I could feel all my blood rushing to ma face… And it has flowed back with difficulty. O cruel conscience, how terrible your punishments are! If there is one spot on you… A single accidental spot, And your soul is consumed with fire and your heart filled with poison. It becomes so hard, so hard, so hard that reproaches And damnation hammer away in your ears… And something stifles you…Stifles you… And your head starts spinning… And you keep seeing…a child…covered in blood! There…over there, what is it…over there in the corner… It is swaying, growing… Drawing close, quivering and moaning… Keep away, keep away… It is not I…not I who is your evil-doer… Keep away, keep away, child! It was the people…not I… The will of the people!…Keep away, child!… Lord! You do not wish for the death of a sinner, Have mercy upon the soul of the criminal tsar, Boris! Transl. by Jan Butler

Transmedialisation: text by Mussorgsky – music by Mussorgsky

Boris's musical utterance is preceded with a five-bar orchestra fragment utterly saturated with chromaticism. Boris, in his turmoil, seems to transcend the limits of ordinary thought and gives in to hallucination and illusion. According to Allen Forte, this serves as an invitation to go beyond conventional tonality and to move 'on to new shores' of art, as pointed out by Mussorgsky [Forte 1990: 3]. The composer works with 12-tone material, with emphasis on sequences structured as an augmented triad and tritone leaps (NB the monotonous tritone leaps in the orchestra imitate the relentless chiming of the death knell). The singing, maximally chromatic and coloured with an illustrative orchestra part, gradually evolves into shouting and whisper: 'Keep away!' (or, in the original, 'chur, chur, ditya!'). Boris, in his torment, falls to his knees and begs God to have mercy on him, the sinner (see Example 1).

Example 1. M. Mussorgsky, *Boris Godunov* (1868–1872), vocal part of Boris. Reproduced from: Mussorgsky [1963a: 520].

2.2. The death scene

Translation: text by Pushkin – text by Mussorgsky

In the scene of the protagonist's death, Mussorgsky's text is derived from that by Pushkin but in a minimal way. In both texts, the scene takes place in the Tsar's apartments and Boris's monologue is directed above all to his young son Feodor; it deals with the transfer of power to the son in the face of impending death. The main difference is that of context. In the Pushkin text, Boris suddenly takes a turn for the worse among meditation of political nature; in Mussorgsky, this is due to the impact of the shocking tale told by the old Pimen on the healing powers of the little Dmitriy, the great Russian miracle-maker murdered by Boris. It reignites the Tsar's remorse and leads to his death.

The speech by Pushkin's Boris is rather calm and full of political and moral advice to his heir. Mussorgsky's Boris first presents the situation of Russia to his son (NB it is much more serious here: full of intrigue, threatened with famine and plague). Yet the basic difference consists in the presence, in Mussorgsky's text, of Boris's fearful and desperate pleas. The different psychological states of the Tsar result in different types of prayer: from begging for mercy for the sinner, accompanied by pleas for protection for his children, through terrified calls triggered by the tolling of the bell understood as funereal, through his rebellious statement 'I am still the tsar', to the entreaty of 'Forgive me!' (see Table 2).

Table 2. The death scene. Translation: text by Pushkin [2008] – text by Mussorgsky [1987]

PUSHKIN	MUSSORGSKY
	BORIS. (Cries out and clutches his heart. The boyars rush forward to assist him) **Oh, I can't breathe! I can't breathe!** Take me into the light! *(He collapses into the boyars' arms. The boyars whisper among themselves. Some run to call for the doctors. General confusion)* The Tsarevich, quickly!

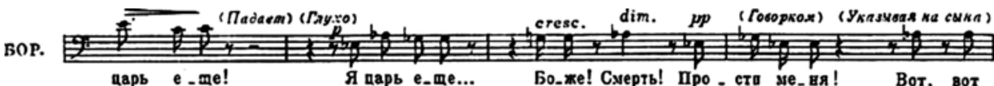
TSAR. Let all depart – alone Leave the tsarevich with me. (All withdraw.) I am dying; Let us embrace. Farewell, my son; this hour Thou wilt begin to reign. – O God, my God! This hour I shall appear before Thy presence – And have no time to purge my soul with shrift. But yet, my son, I feel thou art dearer to me Than is my soul's salvation – be it so! A subject was I born; it seemed ordained That I should die a subject in obscurity. Yet I attained to sovereignty; but how? Ask not. Enough that thou art innocent. In justice now thou'lt reign; and I alone Am answerable for all to God. Dear son, Cherish no false delusion, of thy free will Blind not thyself. Stormy the days wherein Thou dost assume the crown. He is dangerous, This strange pretender; with a fearful name He is armed. For many a year experienced In rule, I could restrain revolt and treason; They quaked with fear before me; treachery Dared not to raise its voice; but thou, a boy, An inexperienced ruler, how wilt thou Govern amid the tempests, quench revolt, Shackle sedition? But God is great! He gives Wisdom to youth, to weakness strength. – Give ear; Firstly, select a steadfast counsellor, Of cool, ripe years, loved of the people, honoured Mid the boyars for birth and fame – even Shuisky. The army craves today a skilful leader; Basmanov send, and firmly bear the murmurs Of the boyars. Thou from thy early years Didst sit with me in council, thou dost know The formal course of government; change not Procedure. Custom is the soul of states. Of late I have been forced to reinstate Bans, executions – these thou canst rescind; And they will bless thee, as they blessed thy uncle When he obtained the throne of the Terrible. At the same time, little by little, tighten Anew the reins of government; now slacken; But let them not slip from thy hands. Be gracious, Accessible to foreigners, accept Their service trustfully. Preserve with strictness	O, I feel weak! Administer the vow! (The boyars sit Boris in a chair. Shuisky goes to fetch the Tsarevich, some of the boyars go to fetch the Patriarch from the Monastery of the Miracle; the rest, no more than five, stay with Boris. Feodor comes running in and falls onto Boris's breast, embracing his son) Leave us! All of you, leave! (The boyars go out) Farewell, my son, I am dying. Now you will begin to reign. Do not ask me by what means I came to the throne… There is no need for you to know. You will reign by rights, As my heir, as my first-born son… My son! My dear child! You have inherited the crown at a hard time. The evil pretender is powerful! He is armed with an awesome name. You are surrounded by plotting boyars and disloyal troops… Famine and rampant death… Listen, Feodor: Do not trust the seditious boyars' slanders; Carefully watch their secret dealings with Lithuania; Punish treason without mercy, punish it without grace! Thoroughly investigate popular judgements to ensure they are impartial. Stand firm for the righteous faith. Worship God's saints. Keep yourself pure, Feodor. Therein lie your power and strength, The strength of your reason and salvation. Take care of your sister, the Tsarevna, my son. You are the only guardian she has now… Our Xenia, our pure darling. Lord! Lord! Look down, I beseech Thee, On the tears of a sinful father; it is not for myself I am praying, It is not for myself, my Lord!… From Thy inaccessible heavenly heights pour down Thy blissful light on my progeny, So innocent, meek and pure… Heavenly Powers!… Guards of the Everlasting Throne… With your radiant wings protect My dear child from misfortune and evil… From temptations… (Presses his son to his breast and kisses him. Off stage the sound of a slow doleful bell announcing death. He listens intently) A bell is ringing! A knell!…

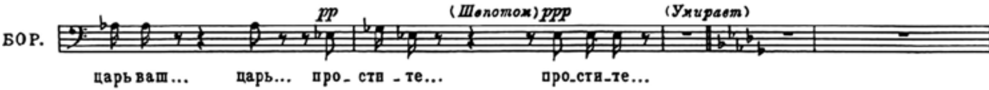
The Church's discipline. Be taciturn; The royal voice must never lose itself Upon the air in emptiness, but like A sacred bell must sound but to announce Some great disaster or great festival. Dear son, thou art approaching to those years When woman's beauty agitates our blood. Preserve, preserve the sacred purity Of innocence and proud shamefacedness; He, who through passion has been wont to wallow In vicious pleasures in his youthful days, Becomes in manhood bloodthirsty and surly; His mind untimely darkens. Of thy household Be always head; show honour to thy mother, But rule thy house thyself; thou art a man And tsar to boot. Be loving to thy sister— Thou wilt be left of her the sole protector. FEODOR. (On his knees.) No, no; live on, my father, and reign long; Without thee both the folk and we will perish. TSAR. All is at end for me – mine eyes grow dark, I feel the coldness of the grave – (*Enter the PATRIARCH and prelates; behind them all the boyars lead the TSARITSA by the hand; the TSAREVNA is sobbing.*) Who's there? Ah, 'tis the vestment – so! The holy tonsure— The hour has struck. The tsar becomes a monk, And the dark sepulchre will be my cell. Wait yet a little, my lord Patriarch, I still am tsar. Listen to me, boyars: To this my son I now commit the tsardom; Do homage to Feodor. Basmanov, thou, And ye, my friends, on the grave's brink I pray you To serve my son with zeal and rectitude! As yet he is both young and uncorrupted. Swear ye? BOYARS. We swear. TSAR. I am content. Forgive me Both my temptations and my sins, my wilful And secret injuries. – Now, holy father, Approach thou; I am ready for the rite. (*The rite of the tonsure begins. The women are carried out swooning.*) Transl. by Alfred Hayes	CHORISTERS. (*off stage*) Weep, weep, people. There is no life in him, And his lips are numb, And he will not speak. Weep, alleluia! BORIS. Funeral wails, the schema. The sacred schema!… The Tsar will take the monastic vow! FEODOR. Sovereign, calm yourself! The Lord will help… BORIS. No! No, my son, my hour has struck… CHORISTERS. *(closer to the stage)* I can see the dying child and I sob and weep. He is fretful and trembling and calling for help, And there is no salvation for him… (*Enter the boyars and choristers from the grand staircase. They stop*) BORIS. (*stands up*) Lord! Lord! How weak I am! No more shall I atone for my sins by prayer! O, spiteful death, how cruelly you will torture me! Wait a little! I am still the Tsar! (*Clutches at his heart and falls into the chair*) I am still the Tsar! Death! **Forgive me!** (*To the boyars, pointing at his son*) Here, here is your Tsar… your Tsar… **Forgive me… Forgive me…** (*Loses consciousness and dies. The boyars stand very still, heads lowered, hands at their sides, and at Boris's last words seem to become rooted at the spot*) BOYARS. He is dead! (*The curtain slowly begins to fall*) Transl. by Jan Butler

Transmedialization: text by Mussorgsky – music by Mussorgsky

Boris's prayer is developed between a violent eruption of despair and his abject pleas to God for forgiveness. It employs, on the one hand, intonations of crying and expressions of pain (interval leaps, chromaticism), and, on the other, a remarkably simple recitation over a single pitch (modified at times according to tonal principles), with a 'heavenly' colouring by a chamber-like orchestra (harp, celesta, flute, clarinet, violin). Mussorgsky introduces, into this tragic monologue of Boris, lonely in the face of impending death, an *a cappella* choir offstage. The singing, *pianissimo* and clearly archaised, maintained in modal climate, seems to remain in dialogue with the Tsar and to comment on an inkling of Christian hope in 'alleluia'; NB this is the finale in the first version of the opera (see Examples 2 and 3).

Example 2. M. Mussorgsky, *Boris Godunov* (1868–1872), vocal parts of Boris and choir. Reproduced from: Mussorgsky [1963a: 311–312].





Example 3. M. Mussorgsky, *Boris Godunov* (1868–1872), vocal parts of Boris and choir. Reproduced from: Mussorgsky [1963b: 315–316].

3. The Yurodivy

Translation: text by Pushkin – text by Mussorgsky

The Yurodivy, the Holy Fool, is one of the many typical figures of some significance in the rich old Russian culture (skomorokhs, cripples, vagrants), associated with their function in the culture. According to Alexander Panchenko, a yurodivy condemns evil, foretells the future and prophesises. He spends his time praying in the church porch [Panchenko 1993: 111]. The critic places the yurodivy between the universe of laughter and that of Orthodox church culture. He writes: 'One might say that there would not have been any Holy Fools without jugglers and jesters. […] On the one hand, foolishness-for-Christ is impossible without the Orthodox Church: it derives its moral justification from the Gospel and it borrows its didacticism from the Church' [Panchenko 1993: 101].

On the one hand, the yurodivy willingly assumes a position of ascetic self-abasement, of seeming madness, of physical self-denial and, on the other, upbraids the world, points out the failings and the sins, usually in the mighty but, at times, in the weal as well; and he has the power of prophesy.

In the literary original, the Yurodivy appears in a scene in an open space in front of the cathedral in Moscow, the emergence from which of the Tsar Boris Godunov is

awaited by the people. He appears surrounded by boys, sings a short couplet about the moon and the kitten that is a call for prayer (NB for a penny he has received from the Old Woman). The unruly boys rap his iron cap and take away the penny. Boris enters. This ushers in a scene that is fundamental in its moral and ethical dimension. The Yurodivy mourns his penny and complains to the Tsar of the boys, but only to unmask Boris's cruelty. He says: 'The boys are hurting me… Give orders to slay them, as thou slewest the little tsarevich.' When the incensed boyars call for the Yurodivy's arrest, Boris orders them to desist and begs the Holy Fool to pray for him instead. He says: 'Pray thou for me, Nick' (and, in Mussorgsky: 'Pray for me, blessed one'). The Yurodivy refuses: 'No, no! It is impossible to pray for tsar Herod; the Mother of God forbids it', thus completing his only episode in Pushkin's work with his terrifying revelation of Boris's secret.

The story of the Yurodivy is more complex in Mussorgsky's music drama. In the first, 1868 version of the opera, his scene is a significant development of the Pushkin version in terms of the dramaturgy of the work with the composer's introduction of the Yurodivy's song. One might say that it complements the image of the character with his feature known from historical descriptions: with the power of prophesy. He foretells tears, darkness and hunger to the Russian people.

In the second version of 1872, the Yurodivy episode has been moved to the opera's new finale, the Forest of Kromy scene that takes place after Boris's death. As a result, the opera is deprived of its most powerful shock from the point of view of the Tsar's inner conflict, i.e. Yurodivy's revelation of the secret of Boris's crime. His part takes on a new dimension in Mussorgsky when, after the tempestuous victory of Dmitriy the Usurper and his triumphant march on Moscow and the Kremlin, the Yurodivy remains alone on stage and sings his already-mentioned lament, the prophesy of the Holy Fool, that closes the opera: 'Woe to Rus, woe./ Weep, weep,/ Russian folk, hungry folk!'

In consequence, the character's situation and his dramatic function undergoes a fundamental change in the second version of *Boris Godunov*. The Yurodivy is no longer the whistleblower, he no longer has the privilege 'to criticize the mighty of the world' [Panchenko 1993: 103]. He is now the commentator and the prophet of Russia's history with an emotional stake in his nation's fate.

But this is still not the end of the story of the different versions of the music drama *Boris Godunov*. The story of the reception of Mussorgsky's work might be said to have added yet another version with the appearance of the practice (beginning with the Pavel Lamm edition of 1928, through that by Dmitri Shostakovich of 1939 and that by David Lloyd-Jones of 1975), both in publishing and in performance, to combine the two. This has, in particular, a great impact on the Yurodivy theme.

In this full composer's version, the character of the Yurodivy appears in two scenes of Mussorgsky's opera. The episode of the penny stolen by the boys and the revelation of the secret of Boris's crime is set in the open space in front of the Cathedral of Vasily the Blessed. The Kromy scene re-enacts the quarrel with the boys and ends in the final song, the Yurodivy's lament over Russia's fate:

Flow, bitter tears,
Weep, Orthodox soul!
Soon the enemy will come and darkness will fall,
Darkest dark, impenetrable dark.
Woe to Russia!
Weep, Russian folk,
Hungry folk!…

Transmedialization: text by Mussorgsky – music by Mussorgsky

The musical image of the Yurodivy in Mussorgsky's opera is dominated by intonational-modal thinking derived from folk music, with its tell-tale diversity and instability of scale (natural A minor / E-flat minor). The song itself is dominated by a cantilena type of vocal utterance, but an additional declamatory-recitative idiom was necessary for the dialogue with Boris and the quarrel with the boys, with chromatic saturation so typical for this opera. Yet when the Yurodivy makes mention of the Mother of God, a 'purification' ensues: in the vocal line, chromaticism is replaced by diatonicism, and, in the instrumental part, there appears a simple cadenza minor phrase of modal colouring.

The statements by the boys employ an onomatopoeic convention: 'trr… trr…', etc., or 'oo-liu-liu-liu-liu-liu-liu… trr…', or that of a naive children's song of tonal and motivic simplicity.

The lament-lullaby song serves as the basic material for both appearances of the Yurodivy in a peculiar and persistent refrain. The rocking motion of melody is known from Russian folklore as representing progress towards death (see Example 4).

Example 4. M. Mussorgsky, *Boris Godunov* (1868–1872), vocal part of Yurodivy. Reproduced from: Mussorgsky [1963b: 433].

4. Final remarks. An attempt at interpretation

Alexander Pushkin described his work as Romantic; Mussorgsky's work is seen as an eminent example of Russian Realism of the 1860s. Yet, in fact, the composer produced two translations of Pushkin's tragedy already on the level of text. He not only translated a literary drama into a libretto, but he also *translated* the philosophy of the early Russian Romanticism into the philosophy and the aesthetics of the 1870s.

The messages of the two works differ. This change is connected with a considerable enrichment of the psychological, moral, ethical, and religious sphere of Mussorgsky's drama in comparison to Pushkin's work. The creative character of these translations is evident.

On the level of music, the composer made a third translation, in fact a 'transmedialisation' [Bruhn 2000]: from literary tragedy to music drama. To compose *Boris Godunov* was not merely to write the music to the text or to write an opera to a literary drama. It was a much deeper process of creation as evident in the composer's own confession: 'I lived by Boris, with Boris, and the time which I have lived in Boris left dear and unfading traces in my mind' [Swolkień 1980: 112].

Mussorgsky anticipated the period of the turn of the 20th century with its decadentism and religious mysticism characteristic of Russian culture. He employed means characteristic for the music of that period. He gave his vocal utterance features akin to speech intonation, used clashing tonal systems, with material that was fully chromatised on the one hand and modal on the other hand; he shaped his form freely on both the macro and the micro scale.

The road from Pushkin's tragedy through Mussorgsky's text to his work of music is that from Romantic aesthetics through Realism to decadent aesthetics with expressionist elements, all this in full concordance with his own rule: 'Art cannot abide by ready-made rules' [Orlova 1963: 439].

Translated by Jan Rybicki

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Boris Godunov. From Pushkin's Tragedy to Mussorgsky's Music Drama. Translation – Transmedialisation

Summary

The paper considers the transition from the poetic text of Pushkin's tragedy to the transformed text of Mussorgsky's musical drama (translation) and then the setting of that text to music and rendering it into musical drama (transmedialisation). The following issues are taken into account in the analysis:

1. Between the text of Pushkin's tragedy and the text of Mussorgsky's drama (the level of language, the level of the portrayed reality);
2. The character of Boris Godunov (translation: Pushkin's text – Mussorgsky's text, transmedialisation: Musorgsky's text – Mussorgsky's music);
3. The character of Yurodivy (translation: Pushkin's text – Mussorgsky's text, transmedialisation: Mussorgsky's text – Mussorgsky's music).

The primary research hypothesis concerns significant differences between Pushkin's romantic tragedy and Mussorgsky's realistic musical drama which can be found at many levels: from the language and style of the works to their message and meaning.

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Discourse, Interdiscourse and Intertextuality in the Process of Construction of the Musical Meaning: Semiotic Tools for the Analysis and Discussion of Rachmaninoff's *Vocalise*, Op. 34 No. 14

Introduction

In a famous 1941 interview to the journalist David Ewen, Rachmaninoff, two years before his death, would leave a most interesting testimonial about his personal views on the relations between a composer's work and the general outlines of his personal life:

> Music should, in the final analysis, be the expression of a composer's complex personality. […] A composer's music should express the country of his birth, his love affairs, his religion, the books which have influenced him, the pictures he loves. It should be the product of the sum total of a composer's experiences. Study the masterpieces of every great composer, and you will find every aspect of the composer's personality and background in his music ('Music should speak from the heart', interview to David Ewen published in *The Etude*, No. 59, December 1941) [Martin 1990: 32].

To a certain extent, such a statement represents an invitation and a warning to a musical analyst. An invitation towards considering the social, historical and cultural environment of the author whose artistic and intellectual legacy one analyses – besides his psychological and even medical conditions throughout the whole sequence of significant events that can be collected from his biography. And a warning with respect to possible limits that formalists – and maybe consequently also some structuralists – might face in their effort to investigate the relations between musical structure and meaning in a certain musical score.

Actually, Algirdas Greimas, the founder of French semiotics, stated in a famous article that there would be no salvation out of the text, indicating that all the relevant keys to its meaning would be necessarily inserted in it [Greimas 1974: 9–25]. In this

aspect, Greimas differs from the Russian semiotics approach developed by Yuri Lotman, who, besides valuing structure by itself, also championed the importance of extratextual relations and the cultural context for defining the meaning of a text, stating that a work of art, taken by itself out of its cultural context and its system of cultural codes, would be like 'an epitaph in an incomprehensible language' [Lotman 1982: 345].

A possible solution to the conflict between Greimas' proposal of a text-centred structuralist approach and a contextual perspective opened to the social, cultural and biographical aspects related to the text can be found in Robert Hatten's article 'Beyond "Beyond Analysis"' published in the third volume of *Musical Analysis*. Among many suggestions, the author proposes to expand the horizons of musical analysis by what he called a *holistic* approach, recommending that the analyst should make use of 'all sources of evidence' available, including 'biographical evidence, insofar as it has bearing on compositional intentions' and 'the cultural and ideological contexts of a work' [Hatten 2014: 42]. In one of his examples, Hatten analyses the second movement of Beethoven's *Piano Sonata in E flat major*, Op. 7, bars 1–8, and associates resources of traditional harmonic analysis with what he describes as the 'hymn texture' of that passage, then identifying in the composer's verbal writings an 'emotional stoicism' that, as he hypothesises, might be musically expressed by the author in that particular excerpt [Hatten 2014: 44]. Thus, based on Hatten's proposal, it is possible to conceive an analytical approach conciliating strictly structural properties identified in the text with an interdiscursive and intertextual perspective taking into account the biographical and cultural factors that can shed light on the always complex and polysemic effects of meaning produced by an art work.

If any kind of information borrowed from the existential or social and historical conditions related to the musical text normally does not require further methodological explanations to be justified and/or understood, some explanations may be necessary to clarify the kind of approach to the analysis developed throughout this article. Although Greimas proposed that his methodology might be applied to the analysis of any kind of text, no matter if verbal or non-verbal, his theory has developed mostly around verbal texts. The extraordinary developments of French semiotics in the analysis of visual texts have been essentially the products of the efforts initiated by his disciple Jean-Marie Floch, whereas it would be the task of another member of his group of students, Eero Tarasti, to adapt that methodology to the treatment of musical texts. Being rooted in the verbal domain, it is no wonder that some of the most productive analytical tools developed by Greimas have proven to be foreign or at least problematic with respect to their pertinence to musical texts, leading experts like Robert Hatten to elegantly formulate these incompatibilities remarking that Greimas' 'semiotic square and modalities still confuse music theorists in the United States' [Hatten 2005: 8]. Meanwhile, the second generation of French semiotics extended the boundaries of Greimas' narrativity, initially intrinsically associated with analytical categories like Subject, Object, conjunction, and disjunction – whose pertinence to the musical domain may often prove to be challenging, to say the least. Diana Barros presented narrativity as the product of the transformations of states

throughout the text [Barros 2002: 37], and when Jacques Fontanille recovered a 1970s conception of narrativity as the oriented tension between an initial and a final state [Fontanille 2004: 1–6], there was finally a methodological perspective that might prove to be not only pertinent to but also particularly productive in musical analysis.

Thus, narrativity being defined as the oriented transformations of states throughout the text, some of Greimas' main contributions should be revisited through a musical perspective. Any transformation will imply the presence of invariants and variants; so, the first task, essentially a musicological one, is to determine which elements in the text can, locally – a relatively easy task – or more generally and structurally – a far more ambitious target, be considered as text invariants. The second one is to determine which parameters are being varied, and what the orientation of such variances is in each case. The third would be to semiotise those parameters in terms of aspects of tensiveness and phoria. Here, a brief explanation may prove to be useful. Claude Zilberberg defines aspectualisation as the analysis of the process of ascent or descent of a certain parameter of intensity, highlighting above all its direction and magnitude [Zilberberg 2006: 29]. Phoria, on the other hand, is presented by Diana Barros as the positive (euphoria) or negative (dysphoria) ways in which a subject reacts to the stimuli of the world around [Barros 2002: 24], whereas Zilberberg explains tensiveness in his *Éléments de grammaire tensive* as the series of parameters of magnitude involving tonicity and density [Zilberberg 2002: 116]. Sometimes relatively abstract in the domains of verbal language, parameters of tonicity and density prove to be unusually concrete in the musical language, and their relations with harmonic tension, tone colour, dynamics, concentration or dispersion of the chord voicings and/or orchestration parameters gain a level of objectivity in music hardly rivalled in richness, variety and solidness by any other means of expression.

Finally, the fourth step to be taken represents maybe the most interesting contribution that semiotics can offer to musicology. In order to explain it, it is useful to recall Eduard Hanslick's claim that music could ultimately represent nothing but itself with a minimum of consistence:

> What part of the feelings, then, can music represent, if not the subject involved in them? Only their dynamic properties. It may reproduce the motion accompanying physical action, according to its momentum: speed, slowness, strength, weakness, increasing and decreasing intensity […]. This is the element which music has in common with our emotions, and which, with creative power, it contrives to exhibit in an endless variety of forms and contrasts [Hanslick 1974: 37–38].

The 'dynamic properties' alluded to by Hanslick in 1854 correspond, in other words, to the orientation and magnitude of the different parameters of tonicity and concentration in dynamics, harmonic tension, tone colour, etc., and that ultimately correspond to the aspects of tensiveness and phoria referred to above. In 1991, when Greimas and Fontanille launched their *Sémiotique des passions*, they proposed that the aspectualisation of the modulations of tensiveness and phoria could correspond to modalities

in the narrative level – an idea previously developed by Claude Zilberberg [Greimas, Fontanille 1993: 41–42]. Thus, the *opening* modulation would correspond to the modality of *to-want*; *punctuality* – to *to-have-to* (or *must*, as preferred by Tarasti) [Tarasti 1996]; a *closing* modulation – to *to-know*; and *cursivity* – to *power*, or *to-be-able-to.* More importantly: the semiotisation of the aspects of tensiveness and phoria would allow a conversion to narrative semantic values – and these, according to Greimas, might be converted into themes and figures in the discursive level [Barros 2002: 36]. Technically speaking, this could justify in semiotical terms the extramusical associations so commonly related to the fruition of the musical discourse. Here, it is interesting to note the compatibility of the French semiotics school with the concept of *musical gesture* presented by Robert Hatten, especially when Hatten indicates that 'gestures may encompass, and help express, rhetorical action' and relate to extramusical content without necessarily being linguistic in themselves, as well as 'reveal the intentions and modalities of emotion and action' [Hatten 2004: 93–233].

Greimas and Fontanille emphasise that passions are normally defined not by simple modalities, but by complex modal syntagmas – a complexity that can prove to be paramount in musical texts, where polyphony – both in the musical and in the linguistic understanding of the term – can result in astonishingly elaborate textures. These processes might finally shed some light on the reasons why music is universally recognised as a privileged means of expression as far as the generation of effects of meaning related to emotions and feelings is concerned. It is important to note that such an approach is based upon structural features rather than interdiscursive or intertextual paradigmatic similarities such as Monelle's and Hatten's *topics* [Monelle 2000, Hatten 2004] – most useful analytical tools in many contexts – and differs from Tarasti's initial propositions by focusing on figures of expression to analyse effects of pathemic meaning, whereas the Finnish pioneer often departed from categories of content and modalities to develop his brilliant analyses [Tarasti 1996].

Having thus discussed some of the essential theoretical foundations of the analytical approach followed in this article, the next section will present the object to be analysed and some of its specificities.

The Object

No matter how brilliant Sergei Rachmaninoff's (1873–1943) compositional work for piano and/or orchestra definitely is, it is fair to say that his legacy as a vocal composer has been largely underestimated. If only songs were to be considered, in the time span of 23 years between 1893 and 1916 he published 71 songs distributed in seven collections, resulting in the composition of approximately one song every four months throughout almost a quarter of a century. If this might be enough to unveil Rachmaninoff as a fluent and assiduous vocal composer, it is important to have in mind that his operatic and choral productions were excluded from those figures.

Among the seven collections mentioned above is his Op. 34, a cycle of songs composed in June 1912 – except for No. 7, written beforehand in March 1910 and revised with the others in 1912, and No. 14, composed in September 1915. Three of the songs were composed to poems by Alexander Pushkin (1799–1837). Also Fyodor Tyutchev (1803–1873), Afanasy Fet (1820–1892) and Yacov Polonsky (1819–1898) had each two of their poems set to music by Rachmaninoff. This suggests a certain aesthetical conservatism on the part of the composer. Most of the selected authors, all of them cornerstones of Russian poetry, had already died before the composer's birth, and more contemporary poets related to the spectacular Russian Futurism were not included in that compilation. Taking this into account, it is particularly remarkable that Rachmaninoff decided that the late epilogue of his cycle, in contrast to all the previous songs, would remain vocalised without lyrics. The first version of the composition for piano and high voice in E-flat minor dated 1 April 1915, still missing dynamics and phrasing marks, was given to the soprano Antonina Nezhdanova (1873–1950), to whom it was later dedicated. The interaction of the composer with the singer led to the definition of phrasing and dynamics, and to the transposition of the song one tone lower to C-sharp minor – the key of its final September 1915 piano and voice version.

Curiously, the composition was not premiered in any of the composer's three score versions, that honour being granted on 7 December 1915 to an arrangement for double bass and orchestra written and soloed by Serge Koussevitzky. The song was sung in public for the first time by Antonina Nezhdanova already in an orchestral version at the end of January 1916 under the direction of Koussevitzky – apparently, not yet in the composer's voice and orchestra version that would be published later that year [Bertensson 2017: 3990–3992]. Besides the piano and voice and the voice and orchestra versions, Rachmaninoff would still launch an entirely instrumental orchestral score in 1919, thus producing three different settings for that same work.

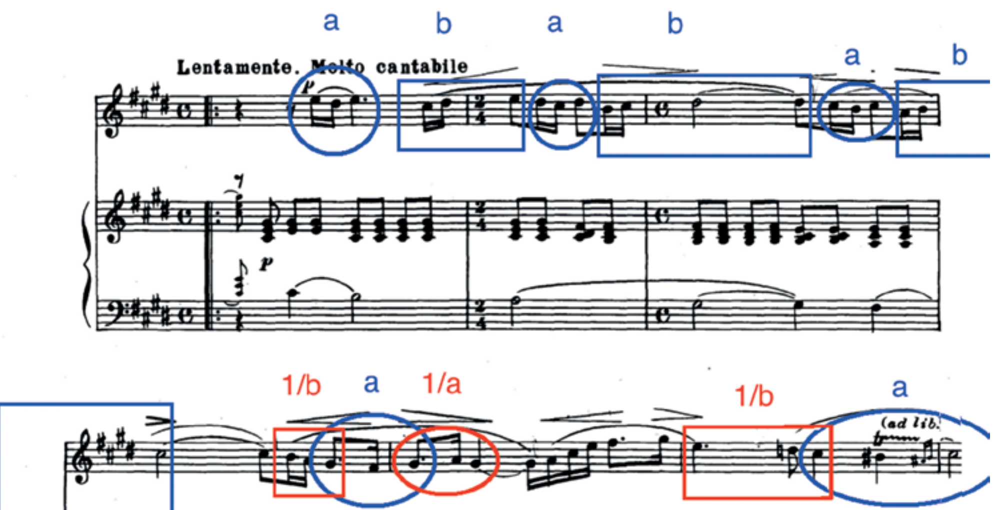
A question that naturally arises is whether these three different versions could not shed light on the composer's comprehension of his own work. Departing from a piano accompaniment, Rachmaninoff had the task of transcribing it to a means of expression with much more varied timbral resources. Some elements that the piano score might suggest being part of the same homogeneous accompaniment texture could prove to be structural elements that the possibilities of an orchestral score would easily put into evidence. Thus, if the aspects regarding tensiveness expressed in harmonic, dynamic or timbral figures of expression are or are not shared among the different versions of the text, these choices can enlighten the musical conception of their author with respect to their structural role and function. Maybe more importantly, the analysis – or even the simple perception – of the variances and invariances in corresponding figures of expression may allow us to suppose or perceive an immanent content pervading in different degrees the different forms and substances of textual expression.

The next section will be dedicated to the detection and discussion of some main invariances and variances in Rachmaninoff's original scoring of his *Vocalise*, Op. 34 No. 14.

Analysis

A motivic analysis of the first section of Rachmaninoff's *Vocalise* reveals the ingenuous articulation of a simple structure composed of two elements. The first, which will be called *a*, appears for the first time in bar 1, corresponding to the three first notes of the vocal score: *E5 – D#5 – E5*. The second, which will be designated as *b*, corresponds to the three following notes, *C#5 – D#5 – E5*. The two elements appear originally as two semiquavers and a last longer note – a dotted quarter in *a* and a quaver in *b*, thus resulting in metrical terms in anapests (*brevis – brevis – longa*, or, schematically, |v v — |). Rachmaninoff manages to avoid rhythmical monotony by displacing the anapests irregularly throughout the first four bars, lending fluency to the melodic structure. In the fourth and fifth bars, the regularity of the melody is broken by the usage of inversions, first of *b* (which will be designated as *1/b*), then of *a* (*1/a*). Thus, while the first four bars are constructed by anapests alternating the *a* and *b* motives, the following four bars are built, roughly speaking, articulating alternatively *1/b* and *1/a* or *a*.

So, *a* and *b* can be considered as invariances while variances correspond to parameters like: 1) orientation (ascent, descent); 2) initial note; 3) direction (original, inversion); 4) order (sequential, retrograde); and 5) duration (briefness, lengthiness) – see Example 1.



Example 1. Motivic analysis of the seven first bars of Rachmaninoff's *Vocalise*, Op. 34 No. 14, bars 1–6. Elaborated by the author from: Rakhmaninov [1957: 300].

In the first occurrence of *a* and *b*, in terms of duration, the former has its ending related to lengthiness, while the latter appears to be associated with briefness. In the second occurrence, there is an inversion of this format, with a brief *a* against a long *b*. This *peripeteia* thus defines *duration* as one of the main aspectualisation patterns in

the plane of expression that correspond to values in the narrative level. Another operation affecting the figures of expression of the text is their *gradation* following a descending *orientation* – in this case, by a semitone. After the third occurrence of *a* and *b* – melodically speaking, an exact transposition of the former occurrence one tone lower (therefore, continuing the descending *gradation*) – the *peripeteia* will now affect the *direction* of *a* and *b*, *inverting* them, and also *reversing* their *order* of occurrence, resulting in a *1/b* and *1/a* sequence. With the *peripeteia* having been extended up to the parameters 3, 4 and 5, it is no wonder that, after this last occurrence, in which those three parameters suffered its effect, the last pattern of stability – the steady parameter 1 of *descent* – would also be affected, thus inverting also the *orientation* from the *descent* to a sudden *ascent.* Here, there is an interesting point of rupture, marked by the ascending semiquavers – most of them thirds – climbing up from *G#4* to *F#5*. This interruption in the superficial regularity that the melodic structure has presented so far, in a deeper level of invariances corresponding to Schenker's *middleground* reduction (as shall be demonstrated further on), strictly preserves the logics of the discourse [Schenker 1979]. After the semiquavers figure, the melodic structure resumes its original patterns, confirming a durative inversion of *b* (*1/b*) and ending up with *a.*

Thus, a narrative approach can distinguish a melodic structure that articulates two elements – *a* and *b* – by exposing them, inverting them in a *peripeteia*, and then partially resumes the initial order with a retrogradation of the original order of exposition and the inversion of *b*, resulting in the following syntagmatic and syntactic course:

a – b → 1/b – 1/a	*→ 1/b – a*	(∴ path 01 = *1/b*)
peripeteia 1	peripeteia 2	

The elements highlighted in red in Example 2 indicate a common pattern of a descending minor scale with an added Phrygian bII both in the melody and the bass line. Although the *G#* to *F#* step appears inverted as an ascending seventh rather than a descending second, structurally speaking it essentially preserves the logic of the melodic descent. A slightly deeper layer obtained by a reduction of the melody and by another one in the bass line, disregarding the fifth bar dissonance as a mere passage, results in the counterpoint presented in Example 3.

This florid counterpoint texture – with a fourth species flavour – exposes a structure of consonances on the downbeat that reach dissonances on the upbeat mainly by direct steps of seconds. The figure exposes more clearly two different syntagmas: from bar 1 to 4, consonances on the downbeat reaching dissonances on the upbeat and resolving them on the following downbeat, always moving by direct steps; in bars 5 and 6, a sequence of consonances with the voices moving only by direct steps. The gradual acceleration in the passage becomes evident by the diminishing of the minims in the first bar to crotchets in the second and third, and to quavers and semiquavers in the fourth bar. The acceleration is maintained in the rest of the excerpt by the counterpoint structure, since consonances fall only on downbeats in the first bars, suggesting the occurrence of a consonance on the upbeat of bar 5 as its consequence.

Example 2. Analysis and remarks on the initial melodic outline of Rachmaninoff's *Vocalise*, Op. 34 No. 14. Elaborated by the author from: Rakhmaninov [1957: 300].

Example 3. A middleground layer approach to the six first bars of Rachmaninoff's *Vocalise*, Op. 34 No. 14. Elaborated by the author.

Another interesting feature in the reduction above is how clearly it displays the structural roles of *a* and *b*. On the other hand, the secondary role of the second melodic *1/b* in Example 3, as well as its counterpart in the bass line, invites to another reduction that may clarify rather than merely simplify the structure of the excerpt (see Example 4).

Example 4. Slightly deeper middleground layer of the seven first measures of Rachmaninoff's *Vocalise*, Op. 34 No. 14. Elaborated by the author.

As in the analysis of Bach's B flat *Prelude* from the *Wohltemperierte Klavier* by Schenker's former disciple and lifetime champion Felix Salzer [Salzer 1962: 10–14], the skip between the first and second occurrences of *1/b* in the melody, concomitantly with the skip between the second *1/b* and *a* in the bass line, appear to be compensated in the structural balance by the melodic expansion of the semiquavers in the melody and of the crotchets in the descending fifth skip in the bass line. Thus, those figures that constitute an irregularity in the foreground confirm rather than break the musical structure in the middleground. The strong coherence of the contrapuntal texture in the first part of Rachmaninoff's composition can become even more evident if one considers also the final cadence of that initial section, allowing the recognition that both the melody and the bass line follow a *1/b – 1/b – a* syntagma.

A traditional point of departure for discussing semantic correspondences lies in harmonic relations. The reduction indicates an enchained sequence of two I – VI – V – I type cadences – the first, an imperfect one; the second, a deceptive modulatory E cadence ending up in the C-sharp minor tonic again, confirmed by the final complete perfect cadence. Structurally speaking, it is important to observe its correspondences both in the contrapuntal syntagmas and in the harmonic structure. Harmonically, the deceptive cadence is associated in our culture with deception – a non-fulfilled expectation (of the affirmation of the new and major parallel key) with a dysphoric conclusion. In contrapuntal terms, the dysphoric descending minor scale with a bII addition that structures both the melody and the bass line (see Example 4) approaches the traditional concept of the Lament Bass that Brover-Lubovsky extends to include 'the entire genera of bass patterns built on a descending stepwise motion' [Brover-Lubovsky 2008: 151]. In semantic terms, the concept of deception enriches the Lament and its complexity by adding up to it the element of expectation and its frustration.

Nonetheless, the contrapuntal texture deserves a more detailed comment with respect to its effects on meaning. While *b* consists of an ascending third composed of two steps of one degree, it is interesting to note that it is its inversion *1/b* – the same configuration, but with a descending orientation – that in fact structures the melodic and bass directions. In the semantic dimension, this suggests a tension between *to-appear* to be momentarily ascending and *to-be* in fact structurally descending. *To-appear-but-not-to-be* corresponds in terms of modalisation to the semiotic definition of *lie* (French *mensonge*) in the dictionary of semiotics by Greimas and Courtés [Greimas, Courtés 1979: 488]. It is important to note the semantic compatibility between the *deception* in the harmony and the effect of the *lie* in the contrapuntal structure.

If we assume now the aspectualisations of the modulations of tensiveness and phoria as clues to modalisations as proposed in the introduction to this article, then while the descent and ascent in *a* can be approached as an effect of *to-know-but-to-want*, the ascent in *b* suggests the effect of *to-want*. The long descent that can be picked up from elements in both the foreground and the deeper layers can be read as *to-know*, while the *punctuality* in the accompaniment might suggest the modal configuration of *to-have-to*. Considering the resolutions in the minor mode in Rachmaninoff's cultural

context as dysphoric, this would result in a dysphoric *to-know*, reinforced by an equally dysphoric – and thus fatalistic – *to-have-to.* So, an overall modal configuration would result in *desire – to-want* – that results in *deception – to-appear-but-not-to-be* – and ends up with a configuration of dysphoric *to-know*, as if the realisation of a frustrated will.

Moreover, the harmonic structure of consonances on the downbeat followed by dissonances on the upbeat (see Example 4) can also work as a metaphor of a *promising beginning* that ends up in *frustration*, confirmed in the following bars by the deceptive cadence – preceded by the apparent 'rupture' represented by the sudden semiquavers ascent.

Since the ascending modulation is related to the modality of *to-want*, the consequence is that the rising figure preceding the deceptive cadence emphasises the effect of *deception* that by now proves to be *structural* in the excerpt, since it is not only present in both the harmonic and contrapuntal textures, but also explains the function of the apparent irregularity in the melody. Thus, while there is regularity in the deeper layers of the middleground, the 'irregularity' in the melodic pattern is strategically positioned in such a way as to serve and reinforce the *deception* effect already present in the harmonic and contrapuntal structures.

Last but not least, another structural resource to reinforce the *deception* effect is the *peripeteia* discussed above – since its inversion can be associated with a reversal from *expectation* to *delusion.* Thus, the ascent in *b* and the semantic trace of *to-want* gives place to the descending *1/b* and the semantic trace of a dysphoric *to-know*, while the *to-know-but-to-want* in *a* – which can be approached as *hope* – is inverted to a configuration like *to-want-but-to-know* – closer to an effect of *resignation.* Thus, the inversions of the motives *a* and *b* and the retrogradation of their occurrence to *1/b – 1/a* in the fourth phrase, the continuous descent, despite the harmonic tension of the $C\#^7$ dominant chord – all these elements head towards an anticlimax rather than a climax in I^6 – not surprisingly the end of a deceptive cadence, in a tensive course that we can ultimately call a *path towards deception.*

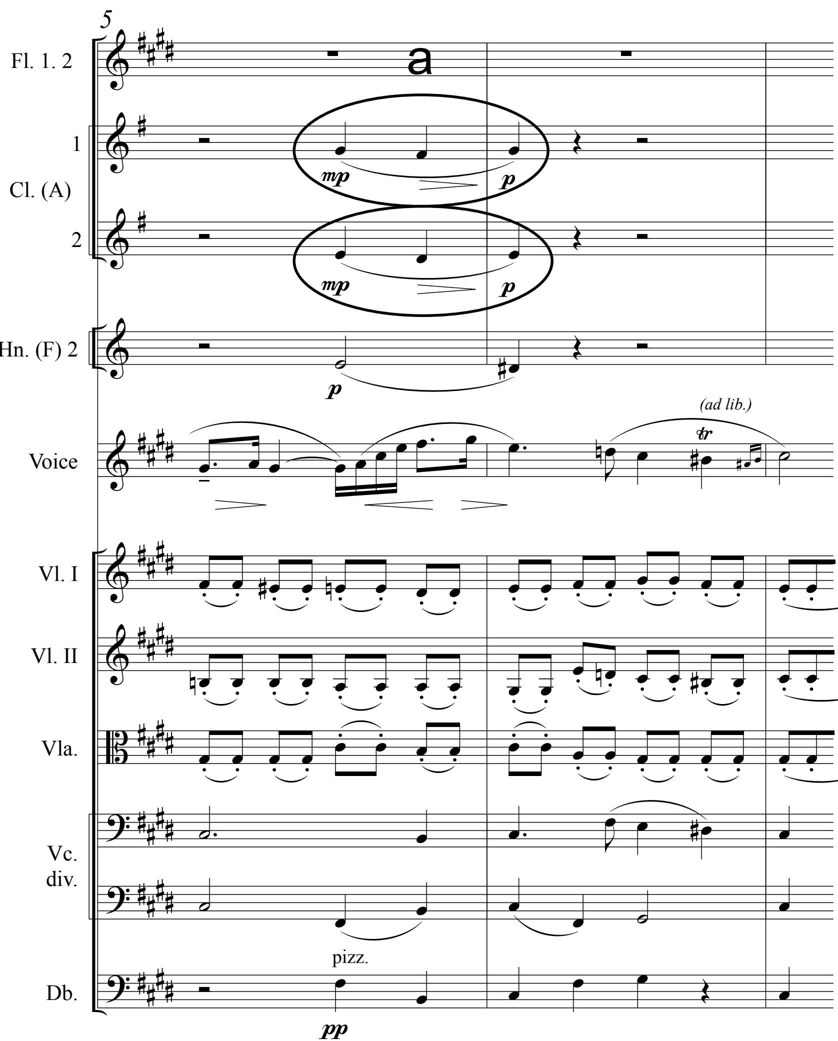
Given the analysis of these motives, their syntagmatic and syntactic functions and their semantic role in the process of generation of effects of signification, it is now time to return to one of the main questions of this article, regarding the study of different instrumental versions of the same composition.

Orchestration and musical structure

In the fifth bar of the reduction in Example 4, we see a counterpoint with the *a* motive in the bass line and *1/b* in the melody. As discussed in the previous section, that bar synthesises simultaneously practically all the discursive tools that the score may offer to express the *deception* – harmonically, melodically, in counterpoint, and even rhythmically, since the relative structural immobility of bar 4 suggests practically a suspension to emphasise the sudden semiquaver ascent before the deceptive cadence. But these are the tools available in case of the original piano and voice version by Rachmaninoff. But

what if the composer has at his disposal all the timbral resources that an orchestra may offer? Are the instruments' parts simply transcriptions of the piano and voice parts, or might there be some more structural procedures to reinforce the effect of *deception* in the timbral tissue?

When we confront the orchestral score with Example 2, it becomes obvious that the orchestration in the first four bars is essentially a transcription of the piano accompaniment for the strings and of the melody for the voice, with no significant changes. On the other hand, in bar 5 there is an interesting rupture with respect to a mere transcription (see Example 5).



Example 5. Bars 5–7 of Rachmaninoff's voice and orchestra version of *Vocalise*, Op. 34 No. 14. Reproduced from: Rachmaninoff [2008: 256].

Example 5 shows that both clarinets 1 and 2 were meant by the composer to play the *a* motive – exactly where it happens to appear in the reduction in Example 4. There is absolutely no emphasis marked in the piano part in that place and no particular melodic justification to detach those crotchet notes part from the quaver texture of the accompaniment. The conclusion is that the function of motive *a* in that passage, not for harmonic or melodic but for structural and contrapuntal reasons, made it emerge from that reduction. Thus, the composer employed the timbral resources of the orchestra to introduce a new element in the deceptive cadence – and, not coincidentally, an element whose structural function in the construction of the *deception* effect was already present in the piano and voice version. The return to the first of the three thirds – *G4* and *E4* in the transposing clarinet part – metaphorically speaking, melancholically interrupts an apparent timbral outburst, in a tensive and phoric structure clearly analogous to the downbeat consonance / upbeat dissonance structure or the deceptive cadence themselves in a parallel shift of categories of expression and content defined by Hjelmslev as *commutation* [Hjelmslev 1975: 139] – here regarding the *deception* effect.

Conclusions

The year in which Rachmaninoff wrote his *Vocalise* – 1915 – was one of great losses suffered by the composer. Rachmaninoff mentioned more than once the extraordinary phase in his life that started when he was 15 and was examined by Tchaikovsky himself to enter the Moscow Conservatory with a maximal grade. There, receiving counterpoint lessons from the composer Sergey Taneyev, whose generous laughter Rachmaninoff would cherish among his remembrances, he became friends with an exceptionally talented classmate: Alexander Scriabin [Bertensson 2017: 499–512]. They remained very close ever since, and Scriabin's abrupt and unpredictable death from a sudden septicaemia in April 1915 deeply affected the *Vocalise*'s composer, who years later still recalled 'the most minute details of Scriabin's funeral – the rain, the crowd, the rain pouring down on the coffin and on the fresh grave' [Bertensson 2017: 3878–3879]. His beloved master Taneyev was also present at the funeral and got a cold that would worsen steadily ever since. Rachmaninoff decided to champion the legacy of his late friend at concerts throughout Russia, but critics were attentive to the radically different aesthetical conceptions of the two artists, and the negative reviews had a deep impact on the pianist. But another blow was still to come: Taneyev's cold developed into pneumonia, and he finally died of a heart attack in June. Shortly after writing a moving obituary for him, Rachmaninoff described in a letter a period of sadness and unproductiveness, which he experienced for months before finally composing his *Vocalise* in September.

If we follow Robert Hatten's analysis of Beethoven's E-flat major *Piano Sonata* published in the third volume of *Musical Analysis*, we can notice that his concept of a holistic approach invites an analyst to verify the relevance or irrelevance of biographical information as a possible contribution to the understanding of musical examples in

a broader context. As seen in this article, the constant structural descent of the ascending motive *b*, associated with harmonic and contrapuntal features, consistently falls into a semantic category that can be summarily verbalised as *deception*. The conversion from aspectualisations of tensive and phoric modulations to modalities as sketched in Greimas' and Fontanille's *Sémiotique des Passions* would suggest a momentary *will* (*b* and its ascent) that comes to *know* (*1/b* and its descent) a dysphoric (harmonic resolution with a return to the minor mode) content – something also coherent with the idea above. Analogously with Hatten's analysis, it seems reasonable to hypothesise that there is some kind of connection between that effect of meaning and striking events in the life of the artist that used to state that a composer's biography, context and personality could be found in his music.

As seen previously, the aspectualisation of tensive and phoric modulations can be a strategy to propose a semantic dimension to the syntactic relations discussed above, as had already been done with respect to section A (bars 1–7). If we extended summarily this procedure to the whole composition, in section B (bars 7–19), the ascending motive *b* would correspond to a *will* that appears intensified in the ascending outline, but then is denied throughout the declining and deceptive character of the Sp – D – °T (=II) harmonic progression, suggesting again a negative value to *to-know* related to deception, frustration and/or broken expectations. In section C (bars 19–31), conflict appears exacerbated by a complex configuration: the ascent of a descending motive followed by the descent of an ascending motive. Such structural contradictions indicate a tormented state of *rebellion* that results in a series of aspectualisations that may be read as the recognition (*to-know*) of a *will*, eventually balancing the previous deception with *resignation*. Finally, A' (bars 31–39) completes the formal *peripeteia* by reversing *a* and *b*, both in the foreground and in the structure of the section, this symmetry bringing forth the effect of completion. The prevailing gesture of ascent of *b* – a motive contained within an ascending third – both in the melodic ascent and descent of the vocal part, exacerbates the unfulfilled *will*, *and* the dysphoria of that state of emptiness is emphasized melodically by the final descent present both in *1/a* and *1/b* and rhythmically by the feminine ending of the bass phrase. The resulting pathemic path, considering the main relative aspectualisations in each of the sections A – B – C – A' respectively, would be as follows:

Deception	–	*Will*	–	*Resignation*	–	*Emptiness*
|: A (b. 1–7)	–	B (b. 7–19) :|		C (b. 19–31) :|		A' (b. 31– 39).

The outline above is consistent with the plot paradigm developed by Propp, Todorov and Greimas and discussed by Małgorzata Pawłowska corresponding to A) *The initial order*; B) *Distortion of the order*; C) *Main intrigue / series of trials*; A') *The new order* [Pawłowska 2014: 3]. Actually, there is a striking semantic compatibility between the concept of a *series of trials* and the repeated *1/b* motive in the ascending progression that occupies half of the C section. In this case, the four stages may be interpreted as parts of a more general narrative plot. In his famous 1917 article 'Mourning and

Melancholia', Sigmund Freud, when describing the characteristics of the process of mourning, states that 'each single one of the memories and situations of expectancy which demonstrate the libido's attachment to the lost object is met by the verdict of reality that the object no longer exists [Freud 1917: 255]'. Rachmaninoff's recollections about his 1915 losses leave no doubts with respect to the huge impact they had on the emotional life of the composer of the *Vocalise*. His momentary inability to write, his resignation to that limitation, his understanding of the need to fight that inability until time started to heal some of that severe internal pain – all these elements point to a process of mourning wherein, as indicated by the father of psychoanalysis, the sweetest memories of the mourner and his greatest expectations are confronted with the crude reality of the irreparable loss. The pathemic course deduced from our initial hypothesis – which assumes that the aspectualisation of the tensive and phoric modulations in the musical discourse corresponds to modalities – proves to be fully compatible with an interdiscursive analytical approach that takes into account the biographical circumstances in which the work originated, and with a general narrative plot that could be verbalised as a *path of mourning*.

The structural relations within the macro- and microform and between them identified through analytical procedures deeply rooted in the Schenkerian legacy allowed for a methodological approach reputed to be irreconcilable with extramusical speculations to become the very foundation of a study of pathemic effects of meaning in music. The ascending *will* and the unexpected minor harmonic conclusions in section B, the already commented *rebellion* in C and its final *resignation*, the *emptiness* in the dysphoric neutralisation of motives *a* and *b* and its lack of a rhythmical conclusion can all be metaphorically associated respectively with: B – a flood of expectations doomed to remain unfulfilled; C – revolt followed by a still premature attempt at acceptation; A' – the void that is the inevitable consequence of the loss of a deep bond.

Although this article does not focus on a discussion about the compatibility of Schenkerian and Greimasian generativisms, this is an issue that can hardly be avoided. As seen above, despite Schenker's reluctance to approach extramusical matters in his analyses, the aspectualisation of the tensive an phoric modulations represents a conceptual and methodological tool that in fact appears to shed light on the semantic dimension of the syntactic relations detected and discussed by the great Austrian theorist – and neither he nor Hanslick could have taken it into account in their discussions about music and meaning for the simple reason that these developments took place in the 1990s, long after their death. It is important to highlight that if the semiotic tools quoted above can significantly enrich and expand the possibilities of the Schenkerian analytical approach, a no less noteworthy contribution comes from the opposite direction with respect to the semiotic unfinished project of a generative path to the plane of expression. In fact, Schenker's three analytical levels are compatible not only with Greimas' model, but also with the mathematician Félix Klein's 1871 proposal of what he called 'geometric practices' of spatiality: the superficial *topological* approach, comparable with the foreground; the intermediate *projective* level, centred on finding

the kind of directional dominances corresponding to the properties analysed in this article in the middleground; and finally, the large *metric* and formal relations that occupy the deepest level of invariance corresponding to the background [Klein 2000]. Klein's model had already received a semiotic treatment with regard to architecture by the architect, archaeologist and semiotician Manar Haddad, but the latter himself remarked that the project of a generative path to the plane of expression, and even more so the study of its possible correspondences with the plane of content, is a work that still remains to be done [Haddad 2013: 8].

The present analysis shows that the mobilisation in a certain excerpt of such different syntactic procedures as, for example, deceptive cadences, the local usage of ascending motives in descending melodic lines or vice versa, or the application of orchestral resources foreign to the original score in the author's second version have been employed systematically enough to support the assumption that they correspond to narrative and/or discursive tools associated with the same content related to *deception.* An enormous contribution that this line of research can bring is that it not only supports the existence of a plane of content in musical texts, but it can also describe its operation by analysing functions rather than describing paradigms and syntagmas, making transdisciplinary usage of consolidated linguistic and semiotic methodologies. Of course, it does not mean at all that a satisfactory metalinguistic approach will be ever able to summarise musical content, for even verbal texts like poems and literary narratives could not be reduced in such a way and, as remarked by Małgorzata Pawłowska, 'the mystery, the ambiguity and the semantic enigma of musical narratives is extremely intriguing and they might provide even more possibilities of expression than literary narratives' [Pawłowska 2014: 18]. More importantly, the hypothesis about a plane of content that can be set into discourse using different musical tools – including different orchestral versions – and even have a rapport with extramusical content related to the author's biography, context and/or *Weltanschauung* seems to have proved to be consistent enough to deserve further investigation.

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Discourse, Interdiscourse and Intertextuality in the Process of Construction of the Musical Meaning: Semiotic Tools for the Analysis and Discussion of Rachmaninoff's *Vocalise*, Op. 34 No. 14

Summary

Questions regarding intersemiotic translation – the transposition of an artistic work from one form of expression to another – have been discussed by many researchers, such as Julio Plaza in his book *Tradução Intersemiótica* [Intersemiotic Translation] (São Paulo 1987) or Claus Cluver and Burton Watson in their article 'On Intersemiotic Transposition' (*Poetics Today*, vol. 10 (1989), no. 1). Nonetheless, none of these authors were interested in the very specific problematics regarding the analysis of different versions of a single musical work. What kind of impact would a different orchestration have on the meaning of a musical piece? And what can we learn about the perception an author has about his own work when we compare the different versions he has produced of a composition? Rachmaninoff has written his *Vocalise*, Op. 34 No. 14 both for a simple voice and piano configuration

and for a soprano accompanied by a whole orchestra, besides another orchestral version with a violin soloist. If exceptional artists like Ciurlionis were able to express the same artistic idea both in music and in painting, the simpler case of different musical versions of a single composition allows a most interesting perspective to analyze the different possibilities of interpretation of counterpoint passages, besides providing evidences of the author's own conception about their structural role and hierarchic organisation. A semiotic perspective regarding the process of intersemiotic transposition can also enrich certain traditional procedures in musicology, such as considering the biographical and historical context of the production of an artistic piece by proposing – in some very specific and well documented cases – the hypothesis of an intersemiotic translation of some meaningful events in an artist's life to some of his works.

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'Poleciały pieśni moje' by Maria Konopnicka in Musical Interpretations of Selected Composers Around the Turn of the 20th Century

The year 2017 marked the 175th anniversary of the birth of Maria Konopnicka (see Illustration 1), a poetess who, together with Adam Asnyk, is considered to be one of the most notable Polish positivist poets. Today her works are almost forgotten, but in the second half of the 19th century and the early 20th century they received great interest, not only from readers, but also from composers, and several generations of them. They put her text into music as solo, choral or children's songs, and even in theatrical and musical performances. The poetry of Konopnicka made it easy – it is melodious, full of modulating accents and flexible rhythms. The works that sparked the greatest interest from composers were the folk poems. And this is the genre of the lyrical work 'Poleciały pieśni moje' [My songs have flown] (see Table 1), from the 30-part cycle entitled *Piosenki i pieśni* [Light and serious songs]. The cycle was first published in the third series of *Poezje* [Poems] by Konopnicka, in

Illustration 1. Maria Konopnicka. Photo of a woodcut by A. Regulski based on the drawing by J. Buchbinder, based on the photo of Kostka and Mulert photo studio in Warsaw. Reproduced from: *Tygodnik Ilustrowany* [1883: 193].

1887 in Warsaw. The poem 'Poleciały pieśni moje' was soon arranged by many composers including, among others, Władysław Żeleński, Stanisław Niewiadomski, Jan Gall, and later also Stanisław Lipski and Ignacy Friedman.

Table 1. M. Konopnicka, 'Poleciały pieśni moje', original text and translation

Maria Konopnicka ***Poleciały pieśni moje***	**Maria Konopnicka** ***My songs have flown***
Poleciały pieśni moje Jako ptasząt roje, Zastukały, zapukały W okieneczko twoje…	My songs have flown like flocks of birds, they tapped, knocked on your window…
Oj, żałosna ta gościna, Żałosna godzina! Na mogile wierzba stoi, Wiater ją przygina… Poleciały pieśni moje Jako ptasząt roje –	Oh, what a sorrowful visit, what a sorrowful hour! There is a willow on the grave, bending in the wind… My songs have flown as flocks of birds –
Jedne padły u mogiły, Gorzką rosę piły… Drugie poszły między ludzi, Piórka pokrwawiły… [Konopnicka 1887]	Some fell onto the grave, and drank the bitter dew… Others went among the people, and their wings were bleeding…

This poem makes a clear reference to folk poetry – in its style and syntax, as well as its verse. Folk poetry is characterised by the use of animalisation and personification, epithets, symbols and parallels (such as 'like a berry', 'like a roe', 'like a goose'). All of these are included in Konopnicka's poem. In the very first stanza, we come across **animalisation** as well as a **parallel**, in this case between songs and birds. A bird has also a **symbolic** meaning – it is the epitome of freedom. Another symbol used in the poem is a willow, which can express different things. In folk culture it is seen as a symbol of the rebirth of life, and in artistic poetry it is both a symbol of Polishness and also an element bringing poetic inspiration. The willow stands at the same time for solitude, sadness and melancholy. The poem also features **epithets** of emotional nature – 'sorrowful visit', 'sorrowful hour', 'bitter dew'. In folk poetry one of the most characteristic syntactic elements is **repetition** – of single words, phrases, lines, even entire stanzas. Some repetitions can become a **chorus**. This is another thing that 'Poleciały pieśni moje' features. This poem consists of three stanzas: four-line outer ones and a six-line inner one. The last two lines of the second stanza are a repetition of the first two lines of the first stanza. This is a purely formal repetition – it does not have any function in the style or verse structure of the poem. It sounds like an independent fragment that serves as an opening rather than a closure, because logically it is connected with the next stanza.

A clear reference to folklore is visible also in the use of the tripartite 14-syllable structure: 4+4+6. This pattern is common not only for Polish folk songs, but also in Bulgarian, Moravian, Slovakian, Russian, and Ukrainian folklore. The **fourteener**, with a 4+4+6 or 8+6 structure, is typical of a kolomyjka [Bobrowska 2000: 245].

A peculiarity of Polish folk poetry is the **leonine rhyme**. This rhyme, characteristic of a four-line stanza, binds the first, second and fourth lines, leaving the third one unrhymed. This type of rhyme is an original, native form, perhaps only used in Polish works [Bobrowska 2000: 246], and is exhibited in the poem 'Poleciały pieśni moje'.

Poleciały pieśni moje	a
Jako ptasząt roje,	a
Zastukały, zapukały	b
W okieneczko twoje…	a

There is one more folk feature that can be found in Konopnicka's poem: **interjections**. The poem is enriched by shouts such as 'oh' and 'ey'. This kind of shout is located in the beginning of the second stanza: 'Oj, żałosna ta gościna, żałosna godzina!' [Oh, what a sorrowful visit, what a sorrowful hour].

The analysis of Konopnicka's poem shows that it contains numerous characteristics typical of folk poetry. And thus the question arises: to what extent do the composers who used this text refer in their songs to Polish musical folklore? Are there any similarities between these works or do they significantly differ?

To answer these questions, I will conduct a comparative analysis of three compositions – by Władysław Żeleński (1837–1921), Jan Gall (1856–1912) and Stanisław Lipski (1880–1937). Solo songs were an important element of the artistic output of these composers. They belong to different generations, but their lives crisscrossed in the same time and place – at the music conservatory in Cracow in the first half of the 1890s. Each had a different role at this institution. Żeleński was a director and a lecturer in harmony, counterpoint, and piano and organ performance. Gall taught solo singing, history of music and theoretical subjects. Lipski was Żeleński's student. *Poleciały pieśni moje* by **Władysław Żeleński** was composed around 1890[1] and published by G. Gebethner i Sp. in Cracow in 1891 (see Illustration 2). By the time he worked on the song, Żeleński was already a fully mature composer. His achievements already included numerous piano, chamber, symphonic, and choral works, and he had completed the majority of his songs. At that time he was also writing his second opera, *Goplana*.

The analysis of the text structure in Żeleński's song leads to a conclusion that the starting point for the composer was Konopnicka's use of repetition in the two first lines

1| This song was created no later than in 1890, because it was already being performed in concerts at that time [Gawalewicz 1897]. It could also not have been composed much earlier, because before 1890 magazines only mentioned three other songs with words by Konopnicka ['Kronika…' 1889; 'Wiadomości…' 1889; P.W. 1890; Stattler 1890].

Illustration 2. W. Żeleński, *Poleciały pieśni moje*, title page. Reproduced from: Żeleński [1891: 1].

of the text after the second stanza. This gave Żeleński a nudge towards the form of a rondo (see Table 2). For him, the repetition becomes a chorus that will appear in the composition three times – at the beginning, in the middle and at the end (as a variant in the second occurrence).

Table 2. Text by M. Konopnicka and the musical form in the song by W. Żeleński[2]

W. Żeleński, *Poleciały pieśni moje*	**Form**
Poleciały pieśni moje, Poleciały pieśni moje,	A
Jako ptasząt roje, Zahukały, zapukały W okieneczko twoje… Oj, żałosna ta gościna, Żałosna godzina! Na mogile wierzba stoi, Wiater ją przygina, Wiater ją przygina.	$B_{(A)}$ C
Poleciały pieśni moje Jako ptasząt roje –	A_1
Jedne padły u mogiły, Gorzką rosę piły… Drugie poszły między ludzi, Piórka pokrwawiły…	D
Poleciały pieśni moje, Poleciały pieśni moje.	A

As well as a macro repetition that creates a rondo, the composer also applies micro repetitions. He introduces them in the music layer as well as the text layer, working independently. In the music they appear on different levels – on the level of motives, phrases or sentences, which is consistent with the characteristics of a folk song (see Example 1).

Connections with folklore are visible also in other musical elements. They can be found throughout the entire piece, but they are most visible in the introduction and the chorus in the piano part. This is shown by the analysis of the harmony – a simple, clear key of G major and the technique of limiting the harmonic progression to basic functions confirm this thesis, as do the clear impact of a modal (Doric) scale and application of the Lydian fourth. A straightforward piano texture based on a constant melodic and rhythmic pattern with a small ambitus, a descending rhythm with semiquaver triplets and a repeated drone are also characteristic elements of Polish folklore (see Example 1).

At the same time, the vocal part progresses independently from the piano. Although it moves through the pitches of a melodic tonic triad, its quite sizeable ambitus – an eleventh (d^1–g^2) –and a long-breathed phrase are proof that while composing this melody Żeleński thought more about its performer (the famous singer Marcelina Sembrich-Kochańska,

2| The underlined verses were repeated by the composer; this key is also used in other tables in this paper.

Example 1. W. Żeleński, *Poleciały pieśni moje*, bars 1–24. Reproduced from: Żeleński [1891: 2].

to whom he dedicated the piece) than about a folk song. This does not apply, however, to other fragments, in which the vocal part clearly makes a reference to folk elements. It is visible, for example, in the melody ambitus, which does not span beyond an octave. Apart from that, the melody progresses through seconds or through the notes of melodic chords, and its motives or phrases are often repeated as variants.

Żeleński, apart from making a reference to folklore, also brilliantly illustrates the nature of Konopnicka’s poetry. He was accused [Kleczyński 1891] of creating a chorus that was too cheerful (in a major key, *allegretto scherzando*, using *staccato* articulation and marked *leggiero*), but this is justified in the text of the first stanza. This stanza is neutral in its expression, so it can be read as merry; only in the light of the second stanza does it obtain its proper meaning. Moreover, in using a major key, Żeleński created a contrast between chorus and episode, thus emphasising the form of the composition. The sadness and grief of the remaining stanzas are expressed primarily through a minor key, an exceptionally songful melody, *legato* articulation, different levels of *piano*, and expressive performance-related terms such as *espressivo*, *molto espressivo*, *con duolo*, *dolce*, *sotto voce*, *mezza voce*.

The song also includes illustrative elements – for example the words ‘ptaszą t roje, zahukały, zapukały’ [flocks of birds, they tapped, knocked] have a *staccato* articulation, small intervals and *leggiero* terms denoting both expression and performance style (see Example 1). The composer also uses the same musical material in the verses of two different stanzas, due to their similar content (see Example 2).

Example 2. W. Żeleński, *Poleciały pieśni moje*, bars 37–40 and bars 62–65 (see the marked bars). Reproduced from: Żeleński [1891: 3, 4].

This is how the song was described by Aleksander Poliński [1891: 191]:

> A fresh form, perfectly rounded music periods – although seemingly having an irregular structure on the background of fluent and broad melody – and an elaborate accompaniment, woven from the characteristic triplet figure, constantly repeated, create a very graceful whole to listen to and to sing.

The composition *Poleciały pieśni moje…*, Op. 14 No. 2 by **Jan Gall** was composed more or less at the same time as Żeleński's work, but at a different stage of the composer's creative path, as indicated by the early opus number. At that time, Gall's list of compositions amounted to just a third of all his songs, including the popular *Barkarola* (*Ach zejdź do gondoli*) [Barcarolle (Oh, get down to the gondola)] and *Dziewczę z buzią jak malina* [A ass with lips like ripe red berries]. Gall's song was published in Cracow in 1891 – the same year as Żeleński's composition – but by a different publishing house, S.A. Krzyżanowski (see Illustration 3). As with the piece by his older colleague, Gall's composition was dedicated to an outstanding singer – in this case, Lola Beeth.

Poleciały pieśni moje… by Jan Gall is different in many aspects from the songs of the director of the Cracow conservatory. The first difference is in the form of the composition. Gall develops Konopnicka's poem into a modified strophic form that conforms to the characteristics of folk music. For this reason, the composer makes changes in the text. First of all he rejects the two-line repetition in the second stanza, which leaves him with a regular structure in all stanzas. Additionally, he repeats the last line of each stanza and individual words from it, to emphasise the end of the stanzas (see Table 3).

Table 3. Text by M. Konopnicka and the musical form in the composition by J. Gall

Jan Gall, *Poleciały pieśni moje…*, Op. 14 No. 2	**Form**
Poleciały pieśni moje Jako ptasząt roje Zahukały, zapukały W okieneczko twoje W okieneczko W okieneczko twoje.	A
Oj, żałosna ta gościna. Żałosna godzina Na mogile wierzba stoi Wiater ją przygina, Przygina Wiater ją przygina.	A_1
Jedne padły u mogiły Gorzką rosę piły Drugie poszły między ludzi, Piórka pokrwawiły, Pokrwawiły, Piórka pokrwawiły.	A_2

Illustration 3. J. Gall, *Poleciały pieśni moje…*, title page. Reproduced from: Gall [1891:1].

The repetitions are present not only in the text, but also in the music. These are verbatim and varied repetitions involving both the macro form of the piece – A, A_1, A_2, as well as its internal structures, e.g. short motives in the voice part, instrumental ritornellos and a steady syncopated rhythm in the piano part (see Example 3).

Example 3. J. Gall, *Poleciały pieśni moje…*, bars 18–42. Reproduced from: Gall [1891: 4].

Gall's song, like the composition by Żeleński, has a duple metre ($^{2}_{4}$), but it also has a significantly slower tempo – *lento* (see Example 4) as opposed to Żeleński's *allegretto scherzando*. It should also be noted that Gall does not introduce any terms denoting performance and expression, contrary to Żeleński, who uses them frequently. The

Example 4. J. Gall, *Poleciały pieśni moje…*, bars 1–17. Reproduced from: Gall [1891: 3].

entire composition by Gall is in a minor key (F minor), with only the ‘love’ phrase ‘W okieneczko twoje’ [on your window] in a major key (C major). The harmony is not very sophisticated – we will not find references to modal scales or the characteristic-sounding augmented fourth.

The piano part is also characterised by simplicity, in a clear difference from the work of Żeleński. It has a chord-based texture and serves above all an accompanying role. Gall does not use an instrumental ending, and limits the introduction to one bar only. Only the instrumental ritornellos are quite complex, because they have a function in the construction, separating stanzas with their contrastive register, rhythm and texture (see Example 3).

The melody of the vocal part in the first two stanzas (see Example 4) does not go beyond the ambitus of an octave (f^1–f^2) and is based first and foremost on the intervals of a second and a unison. It also progresses through melodic chords, using the characteristic ascending fifth from the beginning of the composition. The third stanza is more expressive (see Example 5), introducing large interval skips and augmenting the range of pitches to a minor tenth (f^1–$a\flat^2$). The entire vocal part is performed in a *legato* articulation (in contrast to the piano part, which is dominated by *portato*). It is also remarkably melodious.

Example 5. J. Gall, *Poleciały pieśni moje…*, bars 43–69. Reproduced from: Gall [1891: 5].

This melodiousness and slow tempo are decisive in establishing the fact that this composition does not have a dance-like *krakowiak* rhythm, although it includes fixed syncopations in the piano part. The piece has some elements of Polish folklore, but they do not play a major role. The impact of a melodious Italian canzonetta is felt more than that of a Polish folk song.

And how does the youngest of the three composers, **Stanisław Lipski**, arrange the text by Konopnicka? His version of *Poleciały pieśni moje*, Op. 7 No. 1 was composed significantly later and published in 1912 by S.A. Krzyżanowski (see Illustration 4), in the

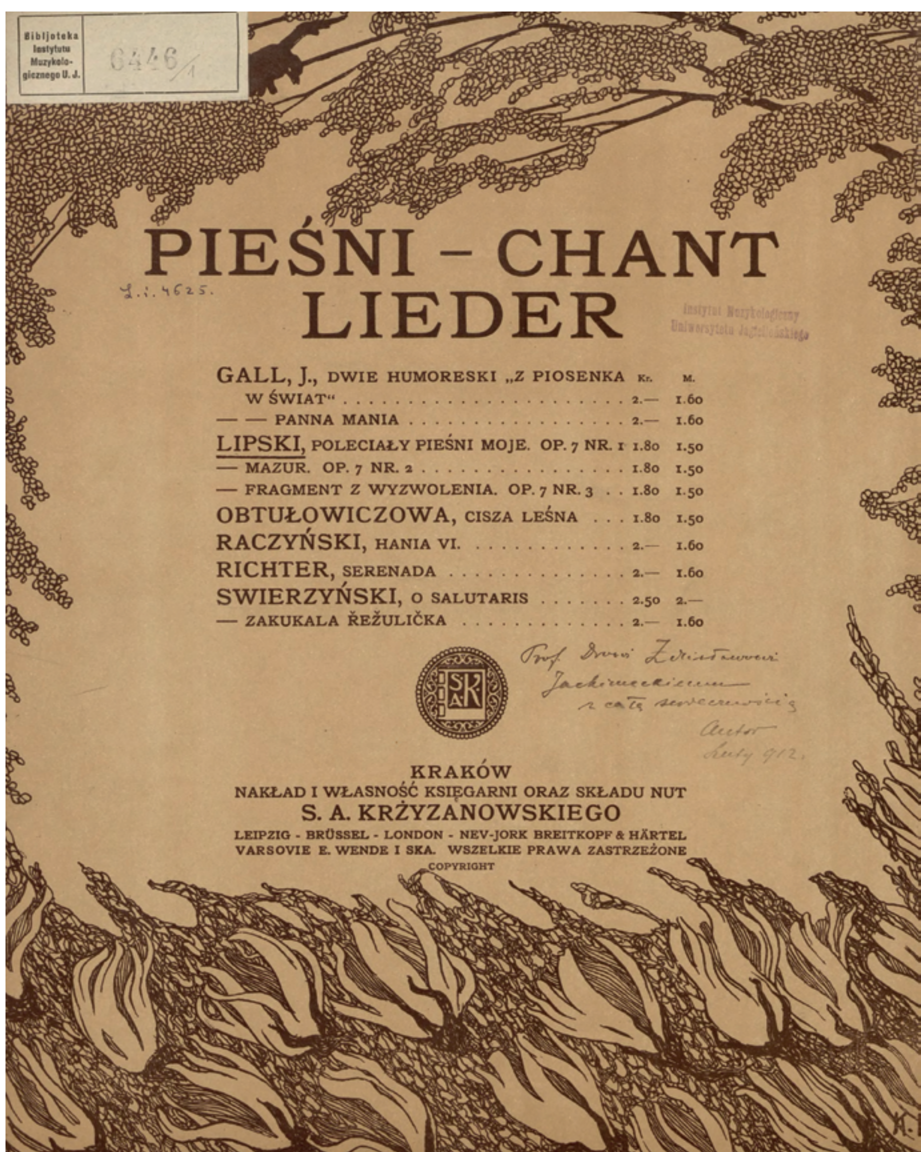

Illustration 4. S. Lipski, *Poleciały pieśni moje*, title page. Reproduced from: Lipski [1912: 1].

period when the composer was already a piano performance professor at the Cracow conservatory, but still at the beginning of his artistic path as a composer. He dedicated his song to Anna Gramatyka-Ostrowska, a painter and illustrator of books and music sheet covers, who created art nouveau works.

Lipski arranged Konopnicka's poem in a three-part through-composed ABC$_{(A)}$ form and made, in comparison to other composers, fewer changes in the text. He repeated only the third and fourth lines of the second stanza, thus emphasising the ending of the second section. He also moved the lines repeated by Konopnicka in the second stanza to the third section of the song (see Table 4).

Table 4. Text by M. Konopnicka and the musical form of the song by S. Lipski

Stanisław Lipski, *Poleciały pieśni moje*, Op. 7 No. 1	**Form**	**Metre**	**Tempo**
Poleciały pieśni moje Jako ptaszząt roje Zahukały, zapukały, W okieneczko twoje…	A	$\frac{4}{8}$	Grazioso
Oj, żałosna ta gościna, Żałosna godzina Na mogile wierzba stoi Wiater ją przygina… Na mogile wierzba stoi Wiater ją przygina…	B	$\frac{3}{8}$	*Più lento*
Poleciały pieśni moje Jako ptaszząt roje Jedne padły u mogiły, Gorzką rosę piły Drugie poszły między ludzi, Piórka pokrwawiły.	C$_{(A)}$	$\frac{2}{4}$	*Poco mesto*

Music for each stanza of the text was composed differently – above all, they are contrastive in tempo (*grazioso*, *più lento*, *poco mesto*), metre ($\frac{4}{8}$, $\frac{3}{4}$, $\frac{2}{4}$), key (G major, E minor, G minor), colour, and character. The form of the song is different from the examples described above. The tempo and metre are different, not only because of the applied polymetre, but also because the composer introduced triple metre in the middle section. There are, however, more similarities than there are differences, but only between this and the song by Żeleński. Lipski's work bears the clear influences of his composition teacher from the Cracow conservatory. This is shown in, for example, the harmony and the keys of individual parts. The first stanza is not only in a major key, but more specifically in G major, as is the work by Żeleński. The remaining keys are the same between the two works. Lipski also uses the Lydian fourth (see Example 6).

Example 6. S. Lipski, *Poleciały pieśni moje*, bars 1–17. Reproduced from: Lipski [1912: 3].

The composition begins with a fairly extensive introduction, which is a clear reference both to Żeleński's introduction and at the same time to folk music – this influence is shown in the use of descending rhythms, shifted accents, *staccato* articulation, and repetitions of the short motive (see Examples 6 and 1).

The piano texture throughout Lipski's entire song is multilevel, and definitely richer than the texture in Gall's work. Many similarities to the texture of Żeleński's composition can also be found in the second stanza, and even more in the third. There is, however, a major difference in the role of the piano parts in these two works: the upper hand of Lipski's piano part usually doubles the vocal part, while in Żeleński's composition the piano part is entirely independent from the solo voice.

The vocal part in Lipski's song moves in a similar way to the vocal part in the other two compositions – it is based on progressions through seconds and melodic triads. So we can say it includes a reference to the sort of intervals frequently found in folk tunes. The ambitus of the entire song is quite large – a diminished eleventh (*d#*^{1}–*g*^{2}), but it is smaller in individual stanzas, especially in the second and third section of the song (minor ninth, octave).

Lipski also introduces many elements that are typical of Polish folklore, similar to those used by Żeleński. He also applies dance rhythms – the first part shows the influences of *krakowiak*, the second part of *kujawiak* (see Example 7).

Summing up the analysis of three arrangements of the same poem by Maria Konopnicka, I will conclude by saying that there is a clear resemblance between Żeleński's song and the one by Lipski, and a clear contrast between these works and the song by Gall. The similarities may come from the influences that conservatory director Żeleński

Example 7. S. Lipski, *Poleciały pieśni moje*, bars 18–33. Reproduced from: Lipski [1912: 4].

had on Lipski while teaching him composition, and the fact that Lipski, while composing this song, was at the beginning of his artistic path and had not yet formed his own style as a composer. Gall’s composition is worth comparing with the other two works, not only because of the technique the composer used, but also because of his approach to folk music. Żeleński had a significantly deeper take on Polish folklore, making stylistic changes to different elements of the composition, such as the melody, rhythm, harmony, texture, and a broadly understood form. Gall, on the other hand, does not pay much attention to this aspect, and his stylisation is quite superficial, most probably as a result of his opinion that in order to create an accurate stylisation of folk music, one needs to possess a versatile talent, which he did not see in himself or his peers [Poźniak 1966: 378]. Because of this, he rarely used folk influences in his songs.

Translated by Irena Wypych

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'Poleciały pieśni moje' by Maria Konopnicka in Musical Interpretations of Selected Composers Around the Turn of the 20th Century

Summary

The year 2017 marks the 175th anniversary of the birth of Maria Konopnicka, who is rated among the greatest poets of the positivist period, next to Adam Asnyk. In that period, Konopnicka's poetry aroused great interest not only among readers but also among composers, and of several generations at that. They set the poet's texts to music in the form of solo, choral and children's songs, or even theatre music. Konopnicka's poetry provided good material as it was characterised by melodiousness, smooth accent modulation and flexibility of rhythm. The composers were mostly attracted by the group of folk poems which included the lyric poem 'Poleciały pieśni moje' [My songs have flown] from the cycle entitled *Piosenki i pieśni* [Light and serious songs]. At the turn of the 20th century the poem was set to music by several composers including Władysław Żeleński, Stanisław Niewiadomski, Jan Gall, and Stanisław Lipski. The author of the paper presents a comparative analysis of the musical settings of Konopnicka's poem by the above-mentioned composers.

8

Music-Semiotic Analysis (3). Intertextuality, Topics, Musical Meaning

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Reworking: The Significance of Reworking in the Music of Georg Friedrich Haas and Johannes Schöllhorn

In this paper, I will be using the word 'reworking' similarly to the German *Bearbeitung* as an umbrella term covering such procedures as adaptation, arrangement, and transcription. The concept of reworking has a very broad set of uses, particularly when taken in its non-technical sense(s). Moreover, the line between everyday use of the word and its use as a term of the art music and music theory is fuzzy. The use of the word by certain living composers of the German-speaking world has complicated the matter further. In contrast, in the work catalogues of many long-dead composers *Bearbeitungen* or reworkings are clearly distinguished from their works or compositions.

Perhaps without regard for commercial considerations, or even in spite of rules governing performances and the payment of royalties, such as those of the GEMA, composers today do not necessarily use the German word *Bearbeitung* with reference to that hierarchy, previously considered almost axiomatic, according to which compositions were of higher rank than mere reworkings. The composition was considered original, something to which rights could be said to apply; the author of a reworking stood at some remove from the original composition. One cause of the flattening of this traditional hierarchy over the course of the last century is a changed and changing conception of subjectivity.

I begin with a rough categorisation of reworkings. To avoid vagueness, this paper will exemplify the categories in terms of pieces composed within the last hundred years or so. I will then go on to characterise two examples of the first of the categories in greater depth. In distinguishing among the categories, I will consider above all the work that serves as the source of the reworking in question. The question is: what is the object of the reworking, what is it that is being reworked? And thus:

1) Is the composer reworking the music of a different composer?

2) Is the composer reworking anonymous music (e.g. so-called folk music, children's songs, etc.)?
3) Or is the composer reworking his own composition?

The title of this paper names the composers Georg Friedrich Haas (born 1953) and Johannes Schöllhorn (born 1962). Their output as reworkers of music has been particularly extensive. Almost all of the reworkings that Haas and Schöllhorn have undertaken, and all of those considered here, belong to the first of the three categories named above, i.e. they are all reworkings based on the work of other composers.

Category 1

Both Haas and Schöllhorn customarily base their reworkings on pieces by other composers. There are prominent composers whose reworkings seldom fit into this category. Igor Stravinsky, for example, produced especially many reworkings, but he reworked relatively few works by other composers. Among these are Igor Stravinsky's reworkings of *Pulcinella*, based on originals ascribed, around 1920, to Giovanni Battista Pergolesi (this ascription remained common scholarly opinion for some decades), or Stravinsky's pieces based on Carlo Gesualdo's madrigals. The reworker of other composers' works necessarily comes into contact with the history of art music, whether the reworking to some extent effaces the original or enters into a dialogue with it – to name only two of many possible aspirations of a reworking. Other examples of reworkings of other composers' music include Hans Zender's Schubert reworking, as well as Zender's Schumann and Beethoven reworkings; Dieter Schnebel's Schubert reworking, also complemented by Schumann, Verdi, Wagner, Mahler, and Bach reworkings; and Mauricio Kagel's Bach reworking, Gérard Pesson's Bruckner reworking, Salvatore Sciarrino's Gesualdo reworking, along with his reworking of Claude le Jeunes [*cf.* the list in Schöllhorn 2013: 189]. Arnold Schönberg's Händel reworking also belongs in this category.

Category 2

Like many composers of the 20th century, Stravinsky reworked anonymous material as well, mostly folk music. Many further examples of composers of reworkings in this category come from the outer edges of Europe, or else come from places outside of Europe – Alberto Ginastera's work is one example, another example is Frederic Rzewski, who reworked anonymous works for various political reasons [*cf.* Schöllhorn 2013: 188]. Particularly composers who worked in the context of socialist realism used the music of their own countries out of cultural and political motives. The source of a reworking could play a part in the search for a musical identity, or the construction of one, and often was a personal rather than a political choice. Pieces by composers from the former Yugoslavia, from the Serbian composer Svetomir Nastasijević to the Dalmatian (Croatian) composer Igor Kuljerić and, indirectly, the Serbian composer Marko Nikodijević, are several examples of reworkings belonging in this category.

Categor y 3

In the 20th century, among the most prominent examples of composers who reworked their own pieces are Igor Stravinsky and Pierre Boulez. Boulez' work consists to no small extent in elaborations on his own previously composed works. Haas and Schöllhorn, however, have only seldom reworked their own work. Whether composers in this category are productive, is a question partly bound up with the definition of a 'work', but is certainly also a question of personality. Stravinsky attempted to improve his works, but he also had a motive in producing his reworkings that runs counter to the idea of the perfect work of timeless beauty. Stravinsky used reworking to adapt his pieces to the occasions and locations of their performance, and also reworked pieces to make them more contemporary. His reworkings aimed to reflect the tastes of both the place and the time of their performance. They were by no means to become 'antiques'. Stravinsky also most certainly had commercial interests in mind.

Since the beginning of the 20th century, the situation for composers of reworkings has changed drastically. In connection with these changes, composers have placed greater aesthetic demands on their reworkings. Only a few of the traditional practical reasons for reworking remain today. These traditional reasons for reworking other works have been largely eliminated by the following:

- The technological reproduction of performances: the development of recording technology in the first decades of the 20th century minimised the demand for certain types of reworkings – reworkings of symphonies or other orchestral pieces for solo piano, arrangements and transcriptions of orchestral pieces for piano trio or wind ensemble, etc. Such reworkings involved a reduction in the personnel needed to perform a piece whose score called for large orchestral forces.
- An aesthetic reason for the disappearance of certain kinds of reworkings was the concept of fidelity to the score, which was particularly influential from the middle of the 20th century onward. The 'period sound movement' several decades earlier and the historically informed performance movement somewhat later (most emphatically since the 1970s) have also played a role here. Reworkings of previous periods were suspect: they did not count as authentic and they were accused of misreading or misinterpreting music history.

Many composers have found the concept of compositional appropriation inherent in reworking unproblematic in spite of the above-mentioned developments, which have otherwise diminished the importance of reworkings. However, these composers often justified the practice of reworking with naive reference to the compositional ego, arguing that reworkings of other composers' work involved an act of appropriation whereby the reworking composer supposedly took over or usurped the work from the composer of the original. The concept of property, especially of aesthetic property, plays an important role here. Artists strove and had to strive to make the past their own (property = proper, own; compare German 'eigen', 'Eigentum') in order to inhabit the present. They would be contemporary by incorporating the past, the history of music; they horded, digested, effaced.

With the disappearance of practical reasons for reworking, the traditional repertoire of sources for reworkings became less relevant for composers producing reworkings. This traditional bank of source pieces for reworkings was the classical-romantic repertoire, which dominated concert houses from the 19th century onward. In the 19th century, the majority of arrangements served the purpose of making music scored for large orchestral forces more accessible by arranging it for smaller ensembles, for performance with fewer musicians in smaller spaces and with a smaller public. This motivation for producing reworkings vanished with the advent of radio and the record player, which brought orchestral music direct to people's living rooms. Piano arrangements of operas or ballets are among the exceptions, because they were still needed for practice sessions with singers and dancers.

The repertoire of sources for reworkings changed drastically as a result. The reasons for producing reworkings were now artistic, not merely practical. Composers producing reworkings often reworked pieces neither belonging to the classical-romantic repertoire nor being produced by contemporary composers. Instead, they chose music opposed to current taste. The pieces now favoured as sources of reworkings were often at great historical remove from the present and known only to very few specialists. With antiromantic zeal, composers increasingly turned to melodies of the Renaissance, while the reworking of medieval music from the 1920s onward, like Rudolf Ficker's reworking of Perotin's *Sederunt principes*, carried out at the end of the 1920s, can be seen in the context of a Heideggerian criticism of technology.

Apart from the Ockeghem quotation that appears in Luigi Nono's late string quartet *Fragmente – Stille. An Diotima* [*cf.* Rathert 2000: 211f.], avant-garde composers like Nono, Karlheinz Stockhausen or Pierre Boulez have mostly abstained from reworking other composers' music. They 'strove to absent themselves from any possible encounter with [musical] history', for example through the 'hermetic insularity of serialism' [Mundry 2010: 26].[1] Younger avant-garde composers often favoured the same sources for their reworkings as those composers of the 1920s who reworked other composers' pieces. Among the reworkers of this newer generation, those who were important as teachers of composition and music theory should particularly be mentioned: Harrison Birtwistle, Siegfried Thiele, Gösta Neuwirth, Isabel Mundry, and Brice Pauset. Again, these composers of reworkings often reworked so-called early music: medieval music as well as music from the Renaissance, terra incognita for most listeners. These composers tended to eschew those pre-Baroque composers, Giovanni Pierluigi da Palestrina or Orlando di Lasso, whose works had remained well-known owing to their importance as models in composition and theory classes at conservatories, turning instead to such composers as Josquin Desprez for their reworkings; or they unearthed pieces of forgotten composers which had become 'insider tips' of a sort, whose importance in the canon these new composers hoped to cement through their reworking of them. Birtwistle's work inspired the activities of a whole group of British composers of Machaut reworkings, and he composed his own Machaut reworkings as well.

1 | This and all the other quotations in the article were translated into English by Michael Dobish.

The resulting pieces are often no longer reworkings in the ordinary sense of the word. The dividing line between an original and a reworking has, by this point, become blurry. As in Mundry's *Dufay-Bearbeitungen*, in Pauset's *Cinq canons pour piano*, which grew out of an idea of Johannes Ockeghem (among other things), or in Haas' *tria ex uno* (see Example 1), which refers to Josquin, the question about the source of the piece is often left open. What has become of Machaut's, Dufay's, Ockeghem's, or Josquin's pieces in these reworkings?

The listener hears the source of Haas' *tria ex uno* right at the beginning of the latter. This source is treated unequivocally as an original, albeit played on modern instruments. The same melody is played in three different tempi in three registers, where the relation of the registers to each other corresponds to the proportions between the temporal durations of each of the imitations. Haas' reworkings of the 'original' in the second and third movement of his composition then highlight different aspects of the source music. The second movement is dedicated to melody and the third to harmony, which concludes with a microtonal vacillation between the c^3 of the flute appearing alternatively dynamically and non-dynamically, and the c^3 of the cello, played as a natural seventh overtone (see Example 1), each of the *c*s being highlighted by alternating changes in their dynamic levels. Here, Josquin becomes an eccentric, an avant-gardist *avant la lettre*, very much in keeping with the history of contrapuntal theory in German-speaking Europe – and this in two different, contradictory ways. Diether de la Motte's counterpoint book appeared in 1981 [la Motte 1981]. De la Motte shoved Palestrina from his pedestal; Palestrina's name is no longer synonymous with the Renaissance, with vocal polyphony or with the art of the motet. In Palestrina's place, de la Motte celebrated the genial deviations from established contrapuntal practice and the high expressiveness of Josquin's music. One year thereafter (1982), one of Haas' former teachers, Gösta Neuwirth, published his essay 'Erzählung von Zahlen' [A tale of numbers; Neuwirth 1982: 4–38]. Neuwirth pointed out features of Josquin's musicality which brought Josquin, with the complex letter-number operations characteristic of his work, close in spirit to the musical avant-garde of the 20th century. With Josquin, a melancholy intellect appears, emerging from the dark recesses of musical history, engaged in fervent compositional dialogue with his teacher, Ockeghem. Haas' dialogue with Josquin proceeds with the intentionally introduced anachronism of empty sound. In the first movement of *tria ex uno*, Josquin does not appear as an ancestor whose legacy the descendant must overcome – he appears as a conspirator, a collaborator, a giver of gifts.

In the late 1970s, the influence of historical thinking among composers waned. This had diverse effects on the practice of reworking. The goal was no longer to make the past present by diving deep into music history, a process, which leaves traces of its own (analogously to a person's course through life). At the same time, the existing repertoire became a- or hyperhistorical – a collection of more-or-less beautiful objects. Reworkers began turning again to source works which composers had mostly avoided reworking in the decades prior: they again began reworking the music of the classical-romantic canon. Schnebel, Zender and Haas reworked Schubert. Haas also

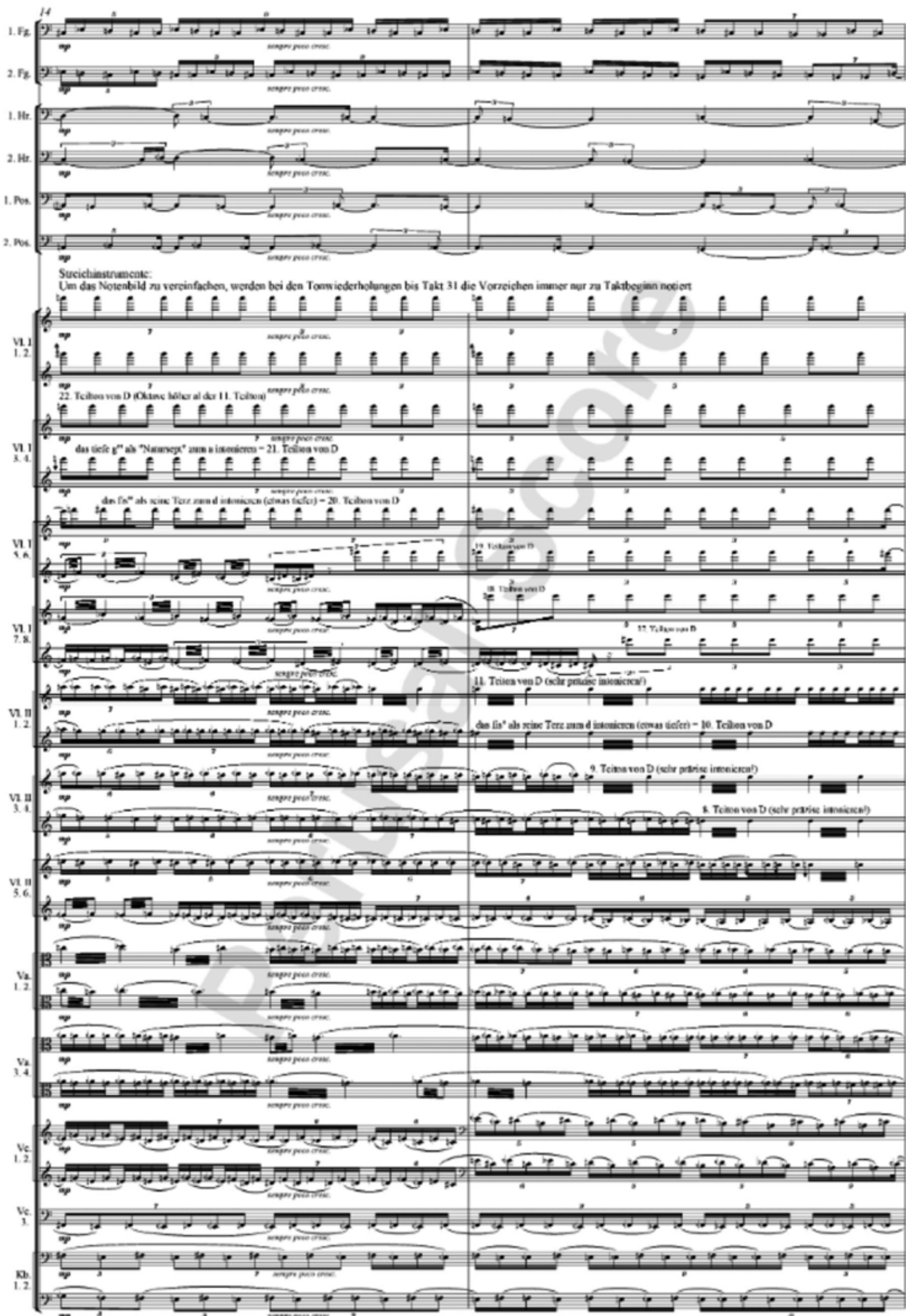
Example 1. G.F. Haas, *tria ex uno*, excerpt from the third movement, bars 161–180. Reproduced from: Haas [2002: 22] with kind permission of Universal Edition. © Copyright 2002 by Universal Edition A.G., Wien/UE 32576.

reworked Felix Mendelssohn Bartholdy and Wolfgang Amadeus Mozart. The following example from a piece by Haas (from the year 2012) is based on a preliminary sketch for what became Mozart's first *Horn Concerto in D-major*, KV 412. Haas interprets the fragment as Mozart's vision of the sound of D-major and his own (Haas') piece as a fantasy on this vision. Using current compositional techniques, Haas brings Mozart's vision into its *kairos* (see Example 2).

Haas draws the fragment into its overtone spectra. The D-spectrum unfolds from the overtone of the *a* (perfect fifth), downwards via a barely muddied *f-sharp* and downwards again to the *D*, which is gleaming with increasing brilliance (see Example 2). The many non-chord tones growing out of the D-spectrum may be compared to the earth packed with teeming life. Here, the listener barely notices that Haas' reworkings are exclusively of art music and never of *Gebrauchsmusik* (utility music) or folk music. In this way, the Mozart reworking begins at the stage of development which brought the Josquin reworking to a close: here, the source itself is barely recognisable; in the Josquin piece, Haas gradually dissolved what began as recognisably Josquin's in his own musical language.

Johannes Schöllhorn explores other possibilities of reworking. Situating himself in a tradition of well-known adaptations, Schöllhorn has reworked Bach – many times, in fact. He has reworked earlier music – his reworkings of 13th-century madrigals by Landini are one example – and also much newer music, like the 'original' [Schöllhorn 2013: 191] of Boulez' …*explosante-fixe*… Schöllhorn imagines reworking as a kind of compositional 'collaboration'; [Gottstein, Schöllhorn 2010]. He advances beyond the repertoire that has emerged as the standard bank of sources of reworkings in German-speaking parts of Europe. His reworking « *va* » (2016 – see Example 3), which, according to its subtitle, is a 'composed orchestration' [Schöllhorn 2016b: 1], is based on the song-cycle *Expressions lyriques* by the French fin-de-siècle composer Jules Massenet (see Example 4). Massenet's music emphasizes the sensual; for Massenet, the idea of music as philosophy in sound is hopelessly inadequate. The fact that it is quite unusual for a German composer to rework French music raises questions about Schöllhorn's relation to France and French culture. He has 'always had a fondness for French music' [Eggers, Schöllhorn 2009: 10], and says that in France, he has found 'music that does not "bite the hand that feeds it"' [Eggers, Schöllhorn 2009: 10]. French music is 'not a bit more superficial [than German music], even though it is often said in Germany that French composers like to produce pleasing fluff and easy listening' [Eggers, Schöllhorn 2009: 10]. While Haas has his reworkings start from the works of other composers, Schöllhorn's reworkings go in the other direction: « *va* » does not begin with Massenet, but rather leads to the source.

Massenet's song 'Comme autrefois' is characterized by its bittersweet swinging rhythm (see Example 4). A rhythmic model including the triad's fifth – *g* (transposed in Schöllhorn's piece as *a*) – with its chromatic surroundings is expounded in the first bar and repeated, practically unchanged. For the composer of reworkings, everything depends on exquisite arrangement (see Example 3). The unity of the melody is not retained. Schöllhorn divides the melody, distributing the parts to a vibraphone, to



Example 2. G.F. Haas, '*…e finisci già?*', bars 14–15. Reproduced from: Haas [2012: 7] with kind permission of Universal Edition. © Copyright 2012 by Universal Edition A.G., Wien/UE 35800.

Example 3. J. Schöllhorn, *« va » d'après Jules Massenet – Expressions lyriques*, the song 'Comme autrefois', bars 1–5 on, pa 28 from the score. Reproduced from: Schöllhorn [2016a: 28] with kind permission the composer.

Example 4. J. Massenet, 'VI. Comme autrefois' from the score of *Expressions lyriques* (version for soprano or tenor), bars 1–4 (here transposed). Reproduced from: Massenet [1913: 22].

be bowed with the bow of a double bass, along with the piano for the longer melodic tones, and accordion for the semiquavers. The slow swinging between chords in the accompaniment is orchestrated in a number of ways. Schöllhorn lets the non-chord notes *b*♭ and *g#* be sustained around the fifth; further notes, held long, are added, as for example the e^2 of the alto saxophone. In the reworking – according to Schöllhorn's notes on the piece – two historical periods encounter each other: a 'shimmering past' and a 'twilit present' [Schöllhorn 2016b]. By making elements of different times contemporaneous, Schöllhorn sets the two, past and present, 'in oscillation' [Schöllhorn 2016b]. Schöllhorn imagines his piece as a kind of 'coming closer through touching' [Schöllhorn 2016b]. The reworker reveals his sources; nothing could be easier, Schöllhorn has said, than simulating originality – the byword should be 'new-music-self-criticism' [Gottstein, Schöllhorn, 2010]. The distance between the sources and that which grows out of them produces a new quality. Along with Massenet's *Expressions lyriques*, Schöllhorn has also reworked other French pieces; both *sérigraphies* (for six musicians, 2015), in which piano pieces by Gabriel Fauré are played around one-sixth as fast as in the original, in the hope of 'removing the piece from itself' [Gottstein, Schöllhorn 2010], constitute one example. Schöllhorn lists « *va* » as well as the *sérigraphies* in his work catalogue under the heading 'Compositions', not under the heading 'Orchestrations', embodying different categorical priorities from those used in decades past – Schoenberg's reworkings of concertos by Matthias Georg Monn and Georg Friedrich Händel, for example, appear under the heading 'Orchestrations'.

To exemplify the variety of reworkings appearing today, I would like to introduce a further reworking by Haas. His *Traum in des Sommers Nacht* is based on musical souvenirs drawn from the works of Felix Mendelssohn Bartholdy. The piece was performed for the first time in 2009, the year marking the 200th anniversary of Mendelssohn's birth. Haas reworked various Mendelssohn's material for the piece: the overture to *A Midsummer Night's Dream* along with the concert overture *The Hebrides*, among other things. The quotations are referred to in the score as if they were citations in a scholarly text.

This reworking narrows the distance between historical periods by having them collapse into each other. Instead of updating old style, Haas places himself in a far-flung, but well-lit corner of the music-historical past in order to encounter the 'original' and its performance history in a trans-temporal fiction. The four-chord beginning of Mendelssohn's overture to *A Midsummer Night's Dream* constitutes one such corner from which he assays the past – the chords replace objective time with dream time (see Example 5).

Haas takes up Mendelssohn's 'backward' cadence (one could speak of a plagal or a polaristic cadence here), and transposes just the first chord one halftone lower, so that this first chord is no longer the same as the last chord of the cadence (see Example 5). The relation between chord 1 and chord 2 was, in the Mendelssohn original, that between tonic and dominant. Haas' transposition makes of this relation that between the tonic and the leading tone exchange of the parallel (PL in the nomenclature of neo-Riemannian theory; T–tG according to the functional symbols in use in Germany; I–bIV in the Roman numeral nomenclature for tone steps). Haas has the chords produce a very slowly ascending Shepard scale by taking the last chord as the first again. This Shepard scale produces a temporal vortex in slow motion.

I draw my preliminary considerations on the practice of reworking as exemplified in two contemporary composers to a close with a few remarks on concepts of time in compositions created since 1945. It is remarkable how German composers in particular have treated 'time' since the end of the Second World War. The occupation of Germany, which lasted four years, from 1945 to 1949, was optimistically called 'Zero Hour' at the time. All on its own, this way of putting the matter seemed to offer the chance to start from scratch. Karlheinz Stockhausen's concept of time, developed in the 1950s, can be understood as a transformation of the idea of a 'Zero Hour' in music. Stockhausen approached the question, how one experiences musical time, with arguments from physics. He eschewed reflexive and metaphorical moments of musical time and concentrated on perception – perception without association. Stockhausen insisted that the experience of time was measurable. And so he integrated time into his conception of serial music: numerical relations and perceived (qualitative) relations were to map onto each other, one-to-one; indeed, were to become one. In his famous article '… wie die Zeit vergeht …' [… as time goes by …; Stockhausen 1964: 99–139], Stockhausen introduced the concept of the 'time octave', divided into logarithmically determined tempo regions. These 'time zones' were to transpire in accordance with rational calculations. However, Stockhausen then introduced another, almost mystical, concept: 'own time' / 'Eigenzeit'. Stockhausen said of own time that it reflected the

Example 5. G.F. Haas, beginning of *Traum in des Sommers Nacht. Hommage à Felix Mendelssohn Bartholdy*, bars 1–14. Reproduced from: Haas [2009: 4] with kind permission of Universal Edition.
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physical properties of particular instruments or the physical capabilities of particular interpreters in reference to time. For the oboe, for example, he gives the direction 'as long as possible'. After the Second World War, in other words, German composers began to conceive of the duration of tones without reference to the musical context of those tones. Tones were rid of their environment and overlay. They were to be situated in music only through their production in the body and instrument that produced them. The concept of contextless time does not encourage coming into contact with music history through encounters with the works of other composers. Some years later, after formulating these ideas on musical time – from the late 1960s – Stockhausen, too, began to use pre-existing musical material in his own works: he reworked national anthems or rather – worked with them.

Stockhausen's concept has by now long since become part of music history: it was taken up, interpreted, reinterpreted, and developed further. Helmut Lachenmann, for example, took on Stockhausen's idea of own time, understanding it, however, as the sum-total of the time a listener needs to understand the characteristics of a sound as a whole. While Stockhausen's concept starts with the physical limitations of the instrument and the capabilities of the interpreter, Lachenmann's concept of 'sound types in new music' functions with reference to criteria which are totally defined in terms of the listener. This had effects on Lachenmann's practice of reworking. Lachenmann reworked pre-existing musical material, but mostly not composed music (or music whose composers are known) – the children's song 'Hänschen klein' (Engl.: 'Little Hans') being one example.

When composers evoke non-contemporary times in their reworkings, the ghosts of archaism and anachronism inevitably appear. And so, tonal configurations of time slip into the very time of pieces of post-tonal music. When such 'foreign' times, which refuse to bow to the 'state of the materials', make their way into the atonal-avant-garde stream of time, the listener expects the contemporary, the Now, to prevail and the work of the contemporary composer to depose that of the historical source's composer. Schöllhorn disagrees: he gives the source composer the chance to contradict the reworker. The theme of reworkings, to Schöllhorn, is 'still that of dialogue' [Gottstein, Schöllhorn 2010]. One cannot make an autonomous work through reworking, but it is still composing that the reworker is engaged in. The composer shakes and shoves the musical present until it confronts other times: 'the time of the compositional structures, the temporality of the associative spaces as formulated, my own reflections in these and finally my own engagement with time' [Mundry 2010: 35].

Translation from German by Michael Dobish

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Reworking: The Significance of Reworking in the Music of Georg Friedrich Haas and Johannes Schöllhorn

Summary

The article starts with the proposition of a general classification of reworking and recycling of pre-existing music. This classification includes reworkings and recyclings in productions from the early 20th century up to the present. The starting point encompasses a systematic and historic overview of aesthetic concepts and techniques of reworking and recycling. It shows that the systematic differentiation between reworkings of the composer's own pieces and reworkings of pieces by other

composers is of small significance for the properties of the results. An analytical close reading of the techniques and aesthetic concepts of selected reworked and recycled productions is pursued via the products of two composers: Georg Friedrich Haas and Johannes Schöllhorn. The reworked music in case of Haas' pieces stems from the early Renaissance, the period of Viennese classicism, and the 19th century, while in case of Schöllhorn's piece it comes from the early 20th century. Both composers endeavour to narrow the distance between historic periods. Their reworkings refer to periods which for long had been avoided by avant-garde composers. The effort is mainly the contraction of time-spans: either the composers draw older styles into their present, or they deliberately stride into the past with the hope to meet the 'original' in its own vanished life.

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Whose Farewell? Ligeti's *Horn Trio* and Mahler's *Ninth Symphony*

The purpose of this paper is to highlight a previously undiscovered instance of intertextual reference in György Ligeti's 1982 *Horn Trio*. I argue that Mahler's *Ninth Symphony* (1909) served as an essential model for Ligeti's work. The order of the movements of the *Horn Trio*, the character of the individual movements, the characteristics of the motivic connections between the movements, and even some of the musical material originate in Mahler's symphony. In fact, the very way in which Ligeti's work applies musical quotations and allusions can be traced back to the *Ninth Symphony*. On many occasions Ligeti spoke about the historical models defining individual sections of the *Horn Trio*, as well as the allusions appearing in his work. It is not needless to say, therefore, that he never mentioned the influence of Mahler. However, the fact that Mahler's *Ninth* is a hidden model ultimately increases the significance of the intertextual relationship in question. I hope that what I mean by 'ultimately' will become clear by the end of this paper.

In the *Horn Trio*, Ligeti maintains an intense dialogue with the European musical world of the 19th and 20th centuries, Eastern-European folk-music practices, traditional music, and popular musical genres from outside Europe [Kerékfy 2015]. I do not mean to examine the style of the *Horn Trio* and the musical paradigm it represents in the context of compositions dating from the turn of the 1980s. Ligeti described on many occasions the ambivalent relationship of this work to postmodernism. For example, in a 1998 text published in a CD booklet (*Zum Horn Trio*), he writes [Ligeti 2007b: 284]:

> Naturally, subconsciously, I have always followed fashion to some extent, from which the partly ironic and partly very serious (four-movement!), conservative-postmodern *Trio for Violin, Horn and Piano* was born […]. This music also has various layers, which, combined, do not betray the slightest 'postmodern' compositional concept.

One of the explicit reference points of the *Horn Trio*, at paratext level, is the subtitle *Hommage à Brahms*. Interestingly however, Ligeti denied any meaningful intertextual

relationship with Johannes Brahms' *Horn Trio*, Op. 40 from 1865. In the programme description for the world première (*Trio für Violine, Horn und Klavier*, 1982) he wrote [Ligeti 2007b: 283]: 'Still, however, my piece betrays no influence of Brahms' music, nor does it contain any allusions to it.'

One would assume therefore that the subtitle generally refers to a generic antecedent, and is perhaps, foremost, a gesture to the pianist Eckart Besch, 'who suggested composing a companion piece to the Brahms *Horn Trio*', or to the chairman of the ZEIT-Foundation, which commissioned the work 'in honour of the 150th anniversary of the birth of Brahms' [Steinitz 2003: 252]. It would appear, however, that Brahms' work influenced Ligeti in more than just the use of the curious chamber ensemble. One of the parallels is evident in the choice of instrument. Brahms expressly specified that his *Trio* should be played on the natural horn, and mockingly referred to valve horn as 'brass viola' (*Blechbratsche*) [Hogwood 2012: V]. It would not be possible to play Ligeti's work on a natural horn; however, the score indicates the use of 'natural horn technique' in many places of the *Trio* (see the instruction 'On the notation of the horn part' [Ligeti 1984: 4]). It is also fruitful to compare the order of movements in the two works. As we could see, Ligeti's analysis of his work highlighted the fact that it was composed in four movements, as a proof of its conservatism. However, this is not an instance of four conventional movements, and indeed the same can be said of Brahms' work. The tempo of Ligeti's first movement is *Andantino con tenerezza*, which corresponds to Brahms' similarly unorthodox *Andante* start. The second movement in Brahms is a scherzo in *Allegro* tempo; in Ligeti – a movement whose scherzo character is unmistakable due to his directions concerning tempo and performance: *Vivacissimo, molto ritmico*; *fresh*, *sparkling*, *light*, *gliding*, *dancing*. Subsequently, the order of movements takes different paths in the two horn trios. In Ligeti, the third movement is a march (*Alla marcia*), while in Brahms, it is a slow movement; Ligeti's finale is slow music, and Brahms' is an *Allegro con brio* in $^{6}_{8}$ time. However, even the second halves of the works are connected in certain ways. Not only is the tempo of Brahms' third and Ligeti's fourth movement identical (*Adagio*), but also, they have much in common in terms of character (*mesto* and *lamento*, see Figure 1).

Movement	Ligeti: Horn Trio	Brahms: Horn Trio, Op. 40
I	Andante ♣	Andantino con tenerezza ♣
II	Vivacissimo, molto ritmico; fresh, sparkling, light, gliding, dancing ♦	Scherzo. Allegro ♦
III	Alla marcia ♥	Adagio mesto ♠
IV	Lamento. Adagio ♠	Allegro con brio

Figure 1. Movements and related movement types in Ligeti's *Horn Trio* and Brahms' Op. 40. Author's own elaboration.

However, there are models, whose order of movements better corresponds to Ligeti's work than that of Brahms. Both Rachel Beckles Willson [2007: 185–186] and Márton Kerékfy [2015: 210–211] have suggested that Ligeti's *Horn Trio* is related to Bartók's 1939 *Sixth String Quartet*. The conception of the works by Brahms, Bartók and Ligeti are connected through a tragic event in the composers' life: mourning the death of mother or the impending loss of her. According to Kerékfy [2015: 210], 'In both works [Bartók's and Ligeti's], an opening movement of a moderate tempo and a slow closing movement of a tragic character flank two episode-like movements: a scherzo and a stylised march (in Bartók, the order of the inner movements is reversed).' While this is a thought-provoking parallel, it raises two problems. First, Ligeti clearly does not allude to one of the most characteristic features of Bartók's cyclic form, namely that each of the first three movements begins with a slow *Mesto* introduction, whose musical material will eventually constitute the entire finale (see Figure 2). Nevertheless, we might also be reminded of the *Mesto* movement of Brahms' work. Secondly, while the first movement of the string quartet undoubtedly has sections of moderate tempo, it is on the whole faster than the opening movement of the *Horn Trio*.

Movement	Ligeti: Horn Trio	Bartók: String Quartet No. 6
I	–	Mesto
	Andante ♣	Più mosso pesante – Vivace ♣?
II	–	Mesto
	Vivacissimo, molto ritmico; fresh, sparkling, light, gliding, dancing ♦	Marcia ♥
III	–	Mesto
	Alla marcia ♥	Burletta ♦
IV	Lamento. Adagio ♠	Mesto ♠

Figure 2. Movements and related movement types in Ligeti's *Horn Trio* and Bartók's *String Quartet* No. 6. Author's own elaboration.

I believe the real antecedent of the unique order of movements of the *Horn Trio* to be Mahler's *Ninth Symphony*. Both works begin with a movement in moderate $\frac{4}{4}$ time (*Andante comodo* in Mahler). The second movements in both have performance directions referring to dance (in Mahler: *Im Tempo eines gemächliches Ländler*) and are in triple time, or a metre in which triple time assumes a crucial role ($\frac{3}{4}$ in Mahler and $\frac{3}{8}+\frac{3}{8}+\frac{2}{8}$ in Ligeti). The third movements are lively, energetic, even aggressive (in Mahler: *Rondo Burleske. Allegro assai. Sehr trotzig*), and in double time (Mahler: *alla breve*; Ligeti: $\frac{4}{4}$). Finally, the finale in both the symphony and the *Horn Trio* is an *Adagio* ($\frac{4}{4}$ in Mahler and $\frac{5}{8}$ in Ligeti, see Figure 3).

Movement	Ligeti: Horn Trio		Mahler: Ninth Symphony	
	Tempo / genre	Metre	Tempo / genre	Metre
I	Andante ♣	$\frac{4}{4}$	Andante comodo ♣	$\frac{4}{4}$
II	Vivacissimo, molto ritmico; fresh, sparkling, light, gliding, dancing ♦	$\frac{3}{8}+\frac{3}{8}+\frac{3}{8}$	Im Tempo eines gemächliches Ländler ♦	$\frac{3}{4}$
III	Alla marcia ♥	$\frac{4}{4}$	Rondo Burleske. Allegro assai. Sehr trotzig ♥	₵
IV	Lamento. Adagio ♠	$\frac{5}{8}$	Adagio ♠	$\frac{4}{4}$

Figure 3. Movements and related movement types in Ligeti's *Horn Trio* and Mahler's *Ninth Symphony*. Author's own elaboration.

Discussing the *Horn Trio* in the text written for the world première, Ligeti [2007b: 282] begins by saying:

> In all of the four movements, transparent, metrically and rhythmically complex polyphonic forms emerge from a single melodic and harmonic germ – the descending succession of a major third (*g–b*), a tritone (*e-flat–a*) and a minor sixth (*c–a-flat*).

Ligeti did not yet identify this fundamental 'melodic and harmonic germ' with the farewell (*Lebewohl*) motif of Beethoven's E-flat-major *Piano Sonata* (Op. 82a); and his personal notes written to facilitate the compositional process of the *Horn Trio* had not made any reference to this intertextual connection either [Kerékfy 2015: 204]. Only after the world première did Ligeti start talking about the presence of this allusion (see Example 1 and 2). In the 1998 CD booklet he wrote, 'as a motivic germ […] I used a false quotation from Beethoven's *Les Adieux* sonata' [Ligeti 2007b: 284].

Example 1. L. van Beethoven, *Piano Sonata*, Op. 82a, first movement, the beginning. Based on: Beethoven [1982: 15].

Example 2. G. Ligeti, *Horn Trio*, first movement, violin part, bars 1–2. Reproduced from: Ligeti [1984: 7] by kind permission of Schott Music.

To the listener of Ligeti's work, identifying this mistuned horn fifth motif as an allusion to Beethoven is by no means a straightforward matter. Still, however, it cannot be claimed that this was merely a subsequent and arbitrary explanation on the part of the composer, made with a view to bringing in new possibilities of interpretation. The intertextual relationship between the two works appears to be very real; except that it is achieved by means of the third, intermediary work.

The 'motivic germ' of Mahler's *Ninth Symphony* involves $\hat{3}$–$\hat{2}$ and $\hat{3}$–$\hat{2}$–$\hat{1}$ melodic progressions. Both the two-note and the three-note version appear as intertextual references in the symphony, and can be clearly related to the literary topos of farewell. Mahler borrowed the $\hat{3}$–$\hat{2}$ melodic progression from his own work *Das Lied von der Erde*, specifically its last movement, 'The Farewell' (*Der Abschied*). At the same time, the $\hat{3}$–$\hat{2}$–$\hat{1}$ melodic progression is evocative of the farewell motif of Beethoven's *Les Adieux* sonata [Hefling 1999: 473–474]. In the last three movements of the symphony, Mahler makes an allusion to the specific version of Beethoven's motif, which concludes on a flat submediant chord, and from which he constructs a modulating sequence (see Examples 3–6).

Example 3. L. van Beethoven, *Piano Sonata*, Op. 82a, first movement, bars 7–8. Based on: Hefling [1999: 473–474, 482].

Example 4. G. Mahler, *Ninth Symphony*, second movement, bars 261–264. Based on: Hefling [1999: 473–474, 482].

Example 5. G. Mahler, *Ninth Symphony*, third movement, bars 109–112. Based on: Hefling [1999: 473–474, 482].

Example 6. G. Mahler: *Ninth Symphony*, fourth movement, bars 3–4. Based on: Hefling [1999: 473–474, 482].

At the same time, however, the first movement of the symphony is evocative of a curious moment in the piano sonata, namely, where Beethoven creates a dissonant canon from the farewell motif, evoking the illusion as if the music sounded by the two horns were echoing in the space (see Examples 7 and 8). This echo effect associates the topos of solitude with farewell. Mahler highlights this effect by means of orchestration: in his work the canon begins with the horns, which is echoed by the clarinets and bassoons. In 1974, György Ligeti [2007a: 279–284] dedicated an entire essay to the role of 'spatial effects' in the music of Mahler ('Raumwirkungen in der Musik Gustav Mahlers'). He pointed out that Mahler's orchestration of typically brass music (such as fanfares) for woodwinds is in fact out to create the impression of sound coming from a distance. The tones of the clarinet imitate a distant horn; those of the flute a remote trumpet. Ligeti [2007a: 280–281] cites examples in Mahler's *First* and *Fifth* symphonies; however, the above-mentioned moment in the *Ninth* illustrates the same point. Mahler's canon furthermore mistunes and distorts the intervallic structure of the Beethovenian farewell motif during the third entry of the horn: the major third sounded by the two horns is followed by an unexpected tritone rather than a perfect fifth, bringing the

Example 7. L. van Beethoven, *Piano Sonata*, Op. 82a, first movement, bars 227–235. Based on: Hefling [1999: 473].

Example 8. G. Mahler, *Ninth Symphony*, first movement, bars 245–250. Based on: Hefling [1999: 473].

canon to an end in the process. The mistuned farewell motif will appear once more in the movement, towards the end (see the flutes and the oboes in bars 420–421). And the Mahlerian, mistuned *Lebewohl* gesture is none other than the starting point – the 'motivic germ' of Ligeti's *Horn Trio* (see the horns in bars 249–250 of the Mahler in Example 8, *cf.* the violin in bar 1 of the Ligeti in Example 2).

However, not only can the 'motivic germ' be traced back to Mahler, but also the idea that the musical gesture of farewell should be present in all four movements. The narrative of Beethoven's three-movement sonata is built on the consecutive topoi of farewell, absence and reunion. In contrast, Mahler's and Ligeti's scores are confined to the notion of farewell for all four movements, exploring the phases of nostalgia, ironic isolation and mourning.

In the first movement of the symphony, a 49-year-old Mahler quotes Johann Strauss jun.'s waltz *Freuet euch des Lebens*, which was composed in 1870, for the inaugural ball celebrating the new Golden Hall of the Gesellschaft der Musikfreunde, and is dedicated to the Gesellschaft. The same building housed the Vienna Conservatory, where Mahler studied from 1875 to 1878. It was Philip Barford who identified the quotation of Strauss, a discovery which he published in 1971 [Barford 1971: 55–56]. The Mahler research accepted this claim, and echoed it in the literature [Hefling 1999: 476]. In the same year, a facsimile edition of the composing score of the *Ninth Symphony* came out, edited by Erwin Ratz. This contained the personal comments added by Mahler above the staves of the score of the first movement. Above the last occurrence of the $\hat{3}$–$\hat{2}$ motif he wrote, 'Farewell! Farewell!' (*Leb' wol! Leb' wol!*) [Mahler 1971: I/52]; and the second appearance of the allusion to Strauss is commented by the words, 'Oh days of Youth! Vanished! Oh Love! Scattered!' (*O Jugendzeit! Entschwundene! O Liebe! Verwehte!*) [Mahler 1971: I/29]). Also in 1971, Ligeti gave a series of radio interviews to Clytus Gottwald, in which he discussed in detail the features of Mahler's music that had inspired his own compositional technique [Ligeti 2007a: 284, 290]. It is highly unlikely, therefore, that the aforementioned results of the Mahler research would have escaped his attention. It is perhaps then not unreasonable to suspect Mahlerian influence in the function of quotations and allusions appearing in the *Horn Trio*'s first movement either. Márton Kerékfy argued that in places the music was evocative of the b u c i u m, that is the Romanian alphorn, and the middle section of the movement quoted the rhythm of a Hungarian folksong. Firstly, these musical *objets trouvés* can be linked to the multicultural location of Ligeti's childhood, Transylvania, and secondly, they refer back to the folkloristic works Ligeti composed in the second half of the 1950s, in a Hungary that pursued a Stalinist cultural policy [Kerékfy 2015: 206]. Therefore, the intertextual references of the music of a 59-year-old Ligeti can be interpreted, similarly to Mahler's Strauss-allusion, in the framework of personal history and generational experience, in the context of nostalgia and remembrance of youth.

In 1982, Ligeti [2007b: 283] wrote the following about the first movement of the *Trio*:

> In the course of composition, I had the concept of very distant, gentle and melancholic music, as if it were filtering through atmospheric crystallisation, which disappears in the fragile heights of the violin's flageolets.

The main elements in the ending of the movement (bars 135–144), including a disappearing musical material in high registers, the prolonged horn notes across many bars, and the multiple piano dynamic, are familiar from the ending of the first movement of Mahler's symphony (bars 443–454). Like in the symphony, the third is the *Horn Trio*'s only movement ending in a dynamic *climax*; the closing of the other movements are quiet and dying even.

Ligeti [2007a: 287–288] gave a detailed analysis of the second movement of the *Ninth Symphony* in a 1974 essay on the musical collage ('Zur Collagetechnik bei Mahler und Ives' [Ligeti 2007a: 285–290]):

> Another example of the over-used musical material is the *Ländler*, which, in contrast with the march, comes from the sphere of folk music. The grand *Ländler potpourri* in the second movement of the *Ninth Symphony* is a case in point of the Mahlerian *collage technique*. […] The ländlers are recontextualised in a way that they become alien and obsolete.

At the same time, Ligeti [2007b: 284–285] described the second movement of the *Horn Trio* as imaginary and synthetic folk music consisting of Latin-American and Balkan elements. Márton Kerékfy [2015: 208] demonstrated that in the same movement Ligeti also quotes a movement from his *Musica ricercata* (1951–1953), an imitation of a folk song comprising Romanian and Serbian folk elements, which he composed in Hungary before his emigration. In the fourth movement, Ligeti adds a fourth progression to the motivic germ consisting of three downward steps. In doing so, he creates an *ostinato*, above which evolves his *Adagio*, evocative of both an art-music lament and a folk-music dirge [Kerékfy 2015: 214–218]. There are conflicting views in the literature regarding the real character of Mahler's closing movement. The music itself evidently refers to the finale of *Das Lied von der Erde* and the fourth song of *Kindertotenlieder* [Hefling 1999: 489–490]. Clearly, therefore, the ideas of farewell, death and loss are present in this *Adagio*.

'Nostalgia for a no longer existing homeland?', Ligeti [2007b: 284] asks in 1998, establishing one possible interpretation of the *Horn Trio*. Ligeti was born in 1923 in a Hungarian area that had been annexed to Romania three years before. He was born a Romanian citizen into a Hungarian-speaking and Hungarian-educated Jewish family to parents who had been Hungarian subjects before 1920 and citizens of the Austro-Hungarian Monarchy until 1918. When in 1940 Northern Transylvania and its population were returned to Hungary, Ligeti instantly became a target of the Hungarian state's anti-Semitic and disqualification measures. In 1944, he was called up for labour service. His father, younger brother and countless relatives perished in the Holocaust. When released from labour service, Ligeti returned to his home in Cluj to find strangers living in his family home. The family's possessions and personal belongings had long been looted. After the Second World War, North Transylvania was reannexed to Romania, but Ligeti stayed in Hungary, obtained a degree in music from the Liszt Academy, Budapest, and embarked on a career in music. In spite of his left-wing leanings, he was not blind to the nature of Hungary's Stalinist dictatorship, and at the age

of 33, he escaped across the Western border that opened during the 1956 uprising. He was only allowed to visit Hungary 14 years later. However, it would no longer be the same country. In 1956, Ligeti therefore lost a homeland again, even if it was his own carefully considered decision to leave [Kerékfy 2015: 220–222].

Consequently, 'nostalgia for a no longer existing homeland' must have meant a great many things to Ligeti. Discussions of the *Horn Trio* usually take into consideration Ligeti's faded memories of his Transylvanian childhood and Hungarian youth, the context in which the work's folkloristic allusions are considered. However, at the core of Ligeti's socio-cultural identity was the Austro-Hungarian Monarchy, in which his parents had grown up and which is still referred to, with some irony, as the 'k. u. k.' ('imperial and royal', *kaiserlich und königlich*) world, or, to quote the sarcastic name coined by Robert Musil [2016], *Kakania*. In 1968, as regards his Jewish background, Ligeti said:

> Unfortunately, I have very little to do with the Jewish tradition (probably less than Mahler and Schoenberg), for my parents were by and large already what they called 'assimilated Jews' in the k. u. k. monarchy. I regret now as an adult, it's almost unpleasant to me, that I observe the Jewish tradition as something exotic, as if from distance [Beckles Willson 2009: 444–445].[1]

However, it was not only family tradition that made the Austro-Hungarian Monarchy Ligeti's imaginary homeland. He continued: 'If I had a musical home somewhere, then it would be old (not today's) Austria, only and exclusively Kakania. (Can one put "Kakanian composer" in a dictionary?)' [Beckles Willson 2009: 448]).[2]

Such a definition of musical identity might provide a context for interpreting the musical-historical allusions in the *Horn Trio*. Beethoven, Brahms and Mahler had arrived in Vienna as outsiders but in consequence of conscious decisions on their part; and their music was shaped by their relationship with the musical traditions of the city. Ligeti became attached to Vienna from 1959 onwards, and eventually died there in 2006. He also shared with Mahler the assimilated Jewish identity. In similar and at the same time strikingly different ways they both experienced the possibility and exigency of geographical mobility which modernism had created. That was how the notion of h o m e – distant, alienated, yet still remaining a fond memory – had a definitive influence on their art.

1| 'Mit dem Jüdischen steht es so, dass ich leider wenig Beziehung zur jüdischen Tradition habe (wahrscheinlich weniger als Mahler und Schönberg), da bereits meine Eltern weitgehend das waren, was »assimilierte jüdische Bürger« in der k. u. k. Monarchie waren. Das bedaure ich jetzt, als Erwachsener, eigentlich, fast unangenehm ist es mir, dass ich die jüdische Tradition eher als ein Exotikum betrachte, von der Ferne her' [Kaufmann 1993: 231].

2| 'Wenn ich aber irgendwo eine musikalische Heimat habe, so ist das das alte (nicht das heutige!) Österreich, also unbedingt und ausschliesslich Kakanien. (Kann man im Lexikon angeben "kakanischer Komponist"?)' [Kaufmann 1993: 232].

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Whose Farewell? Ligeti's Horn Trio and Mahler's *Ninth Symphony*

Summary

György Ligeti's late style epitomises a vivid dialogue with the traditions of East European folk music and with those of the classical-romantic era. Beyond its being an explicit *Hommage à Brahms*, the *Horn Trio*'s allusion to the farewell motif of Beethoven's *Piano Sonata*, Op. 81a (*Les Adieux*) has already been widely discussed, and Ligeti's references to Hungarian and other folkloristic practices have also been identified. Some commentators have traced the multi-movement form of the work back to the overall structure of Béla Bartók's *Quartet* No. 6. These musical references can be associated (in themselves, or, at least, in the context of Ligeti's life and oeuvre) with such meanings as nostalgia, homesickness, loss, farewell, and lateness. The author argues, however, that the *Horn Trio*'s intertextual web is also enriched by its structural and textual references to Mahler's *Ninth Symphony*, which is a work whose meanings can be justifiably labelled with the aforementioned categories. The idiosyncratic order of the movements of the *Horn Trio* and the individual characters of those seem to follow the overall structure of Mahler's work with remarkable consistency. What is more, the *Ninth*

Symphony is also famous of its allusion to Beethoven's Op. 81a. Actually, the way in which Ligeti 'mistunes' Beethoven's farewell motif seems to be modelled on the Mahlerian distortion of the same motif. Ligeti's strong interest in Mahler's music can be documented with various sources, among them, by his inspired essays on that topic. The intertextual connection between the two works enriches the meanings of Ligeti's work with the complexities of Central European identities of the modern era.

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The Acoustic-Temporal Phenomenon of Vocal-and-Instrumental Works by Luigi Nono and Luciano Berio

The vocal-and-instrumental musical works of Luigi Nono and Luciano Berio are phenomena *par excellence* in the genre. On the one hand, they stand out for the peculiarity of their genre determinants (related to the purpose and nature of the work, the selection of instruments and the size). On the other hand, in their physical and/or mental (perceptual) form – for the listener – they are unique objects of cognition in an audio-visual experience and, at the same time, an object of research (as an empirical fact).

The peculiarity of Nono's and Berio's works comes from both composers' idiomatic approach to the creative process and understanding of music. In case of Nono, a characteristic of this composer's creative process is the fact that it starts with the selection of the material from which the work is to be created.

> I would begin by choosing the material – intervallic, timbral and rhythmic. I'd experiment with this material, perhaps subjecting it to various predetermined processes – but only to see in which direction it could develop. And then I'd compose, deriving a suitable form from the material and the possibilities inherent in it. For me, composing was never merely giving concrete expression to preformed structures. I kept the decision open to the very last minute [Irvine 1999: 88].

Berio, in turn, believed that music – or more precisely the form of a musical work – is not a finite being, an object of perception offered to the listener by the creator: 'I think it is more interesting to think in terms of formation than to form. The real enriching experience is to be able to perceive processes of formations, transformations – of changing things – rather than solid objects' [Roth 1976: 549]. It seems that, as a result of this reasoning Berio fully implemented the postulate put forward with regard to 'new music' whereby its structure was to be a derivative of a structure of the musical material.

Nono and Berio belong to the same generation (Nono was born in 1924, Berio in 1925) and cultural circle (Italy), and their resumés and artistic paths include many coinciding facts that have contributed to their innovative achievements in vocal-and-instrumental works. This in turn justifies the idea of reflecting on the vocal-and-instrumental music of these two composers together.

Both Nono and Berio participated in the Internationale Ferienkurse für Neue Musik in Darmstadt a couple of years apart from each other, each giving lectures on relationships between text and music. First was Berio, with his lecture 'Musik und Dichtung – eine Erfahrung' (1958) [Berio 1959: 36–45], and later Nono in 'Text – Musik – Gesang' (1960) [Nono 1975a: 41–60], translated into Italian as 'Testo – musica – canto' [Nono 2007: 64–87]. Outside of these lectures, both composers explicitly formulated their creative approach to text on numerous occasions. Frequent statements on text by Nono reveal the philosophical and methodological foundations of his vocal-and-instrumental works, within which the composer worked out a specified process of communication with the potential recipient.

> Comprehension and comprehensibility of text means comprehension and comprehensibility of music with all the matters – from acoustic perception (currently no longer under the influence of specific habits and models) to the ability to understand new musical facts, in their technical and expressive specificity (without adjusting the hearing to passive and false literary and acting habits) [Nono 1975b: 121].

Moreover, Nono saw particular creative possibilities in the text. In his compositions text was not simply the message of a vocal-and-instrumental work, which is why his works frequently gained an agitational function. In turn this required the text to reach the recipient in the least disrupted way possible (e.g. for a performance of the one-act opera *Intolleranza 1960*, the composer recommended displaying the text on a screen). For Nono, text was also an expression of creative inspiration, and it therefore played the role of an extensive expressive term – sometimes addressed at the performers (e.g. in *Fragmente-Stille, an Diotima*, for two violins, viola and cello from 1979–1980, musicians have to play their parts, inspired by memorised fragments of poetry by Hölderlin). Both phonetic and semantic qualities were considered by Nono from a musical standpoint only, which led to a kind of transposition of text onto music. Any elaboration of text, including deconstruction, served as reinforcement of the meanings being communicated.

> The rule of text decomposition, developed in *Cori di Didone*, up to dissection into individual consonants and vowels, did not divest the text of its meaning, but rendered the text a musical expression as a phonetic and semantic structure. The composition with phonetic elements of the text has the same function today as did earlier the transposition of its semantic meaning onto the musical language of the composer [Nono 1975a: 60].

The idiom of new expression in vocal-and-instrumental works, deliberately developed by Nono, incorporated two tendencies. The first one is the need to distort the text

in such a way as to make it entirely incomprehensible (deconstruction of text), and the second is to avoid any technical/technological or analytical intervention in the text structure in the name of expression that would justify some kind of special treatment of it. In implementing the expressive interpretations of the text, music neither describes nor imitates impressions, but describes and imitates emotions. The structure of links between the applied musical parameters is determined in advance by the text itself. In Nono's works, the text was de-composed and presented not only as an expressive element, but also as constructive material. Speaking about his work on *Ricorda cosa ti hanno fatto in Auschwitz*, the composer admitted that '[in] the choral parts he would analyse how form in a composition can be created with simple phonemes and sounds of human voices, without a semantic element of the literary text' [Nono 1975c: 129].

Berio, on the other hand, formed conceptually and implemented in practice a kind of triad: music–language–theatre, which was an expression of his exceptional and comprehensive experience as a composer. The first pair of the triad, music–language, determines a relationship that had often been a topic of reflection for the composer. As a result of many philosophical, literary, poetic and linguistic inspirations, Berio adopted an approach to text similar to the views of Italo Calvino[1], treating it as a 'labyrinth' of sounds and meanings.

> I am not interested in sound by itself – and even less in sound effects, whether of vocal or instrumental origin. I work with words because I find new meaning in them by analyzing them acoustically and musically. I rediscover the word. As far as breathing and sighing are concerned, these are not effect but vocal gestures which also carry a meaning: they must be considered and perceived in their proper context [Osmond-Smith (ed.) 1985: 141].

Berio believed that a musical idea, in some cases, has the ability, and even an obligation, to – on the one hand – modify the text in such a way as to retain specific conditions that result from it, and – on the other hand – not create the fairly common situation in which the text becomes some sort of pretext for the music to use stereotypical musical solutions.

> Even in the vocal music of the highest and most subtle conformity of music and poetry […], when we seem to experience the miracle of a quasi-spontaneous formal and expressive agreement between musical and poetic structure, we are aware of diverging relations, of expressive disagreements, between musical and poetic design, between musical and poetic strophes, meter and rhyme, between modes and moods [Berio 2006: 46–47].

Berio showed the peculiar relation between music and text, viewing 'music as Text, a multi-dimensional Text that is in continuous evolution' [Berio 2006: 49]. Based on

1| Italo Calvino (1923–1985) was an outstanding writer and essayist whose works are an example of constant explorations and experiments on form and means of expression. One of the traces of these explorations is the writer's interest in the labyrinth construction model found in 20th-century novels. The labyrinth model, with its extensive symbolism, found a permanent place in the literature of the last century, especially as a result of authors viewing reality as a labyrinth of sorts.

Roman Jakobson's idea that the entire language apparatus, with all its dimensions (i.e. linguistic, phonetic, phonological, rhetoric, and syntactic), shapes the poetic, Berio thought that '[b]y this he [Jakobson] implied that the priorities of poetic and, in our case, musical functions have to be selected and recombined each time around' [Berio 2006: 49].

Undoubtedly, the acoustic-temporal phenomenon of vocal-and-instrumental works by Nono and Berio was heavily influenced by all the experiences both composers gained through their active cooperation with technicians at electroacoustic music studios. In case of Nono, this was at Studio di Fonologia Musicale della RAI in Milan (1954–1960), and later at Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks in Freiburg (1980s), where the composer enriched his experiences and knowledge of acoustics and electroacoustic music. It was indeed his cooperation with André Richard and Hans Peter Haller at Experimentalstudio that enabled Nono to expand creatively on ideas that were born in his home environment of Venice. The special sound landscape of this city sensitised Nono to the issue of sound, which is clearly demonstrated in the following statement:

> [...] types of sounds, types of (sound) arrival and departure like this kind of ostinato you hear from a very distant siren... sometimes when it's foggy you hear the bells from the various islands. Like a constant 'dong, dong' which creates endless magical sound-fields... this leads to the need to develop one's listening skills to a much higher level in order to catch even these sounds... there's variety of sounds and variety of qualities... and the combination, the composition in space, on the water, of walls and reverberations... this, in my opinion, creates a way of thinking music that is totally different from 'technical music' or 'academic music' and (requires) a true perception of music as an element of life, of the ear, of the soul... that magic... the true mystery of this Venetian space [Mille 1988].

Observations of the sound landscape of Venice brought about Nono's particular interest in the spatial-and-temporal shaping of sound. This is confirmed, among others, by the following statement from the composer: 'We have to study and learn about space – Music without sound-space is impossible' [Haller 1999a: 18]. Exploring the foundations of acoustics allowed Nono to use acoustic phenomena purely to serve musical criteria in his later works. Particularly interesting for the composer were the phenomena that gave the possibility of spatial and temporal shaping of sounds. That is because Nono assumed, following an idea from Hermann von Helmholtz, that space and time were inter-dependent. His work with electronic media at Experimentalstudio inspired him to conduct more intensive research on sound or tone propagation in the given environment or place of performance – something that always preceded his work on a new composition.

> [...] it is not a matter of, say, an interval, duration or timbre... what I am currently doing in Freiburg with this instrument, called the halaphone[2], is something analogous. You dynamise

2| A halaphone is a device designed by Hans Peter Haller, used to steer the tone by moving its source in the given space.

> the sound in space, generating it with contrasting speeds through different speakers, and the sound propagates by circulating into one, as well as many directions. The same circulation of sound can be obtained through four other movements of space – for example: with different dynamics, various tempos, accelerating and decelerating, or through skips … Listening turns out to be complex, but the most extraordinary thing is that you do not need four different signals; one is enough [Nono 2001: 489].

The interest in sound brought about in Nono's work his own concept of two types of mobile sound (*suono mobile*). By treating a composition as a live object that takes its sound shape while being performed, Nono distinguished the idea of inner mobile sound – a result of perceived real changes generated directly by an instrument, stemming from the applied performance technique and the distance of the sound source from the microphone – and outer mobile sound, arising through sound amplification, the use of so-called *live electronics* and, most of all, the projection of sound in space while it is being generated [Cecchinato 1998: 136]. The musical material with which Nono would start composing was based on specific sounds – e.g. those naturally intoned while singing. Later, in order to achieve the desired sound form, he looked for morphing in timbre and in the movement of tone, which gave an impression of an increase or decrease in its dynamics and of changes to the perceived pitch (the Doppler effect). He also used natural reverb and sound reflection, triggering an echo in the performance space. Working alongside performers and technicians to obtain the desired acoustic-temporal phenomenon, Nono applied delays, filters, natural or artificial reverberations, sound dispersion from different locations, or amplifications of key aspects of the sound. It is the spatial-temporal idea of sound shaping with which Nono linked delinearisation or re-composition of text, something that often served the composer as a means of achieving total absorption of the text by the music; in such cases, the performance of a piece was characterised by the rhythmical force of the text.

Berio's studio experiences are connected with his cooperation with Bruno Maderna, with whom he founded the electronic music centre Studio di Fonologia Musicale della RAI (Radio Audizioni Italiane) in Milan, and – almost a decade later – with the organisation Centro Tempo Reale, which mainly brings together musicians and IT experts. Through this activity, Berio had an opportunity to learn about the technologies of the time, which he appreciated for their influences on the way composers thought about music works. Berio claimed, among other statements, that 'You use electronic music to explore a new type of bridge between known sound, known structural acoustical situations, and new ones' [Felder 2001: 207]. It should also be mentioned that Berio's work at the Milanese studio gave him an opportunity to meet Umberto Eco, who instilled in him a lifelong passion for the ideas and works of James Joyce. From that moment on, Berio became interested in Joyce's language and the way it was used by the writer. The manifestation of the composer's fascination with Joyce's creative attitude is Berio's 1958 work with the meaningful title *Thema. Omaggio a Joyce*. It was while working on this composition that Berio showed one of his most creative approaches to text.

> *Thema* was of basic significance in my work because through it I experienced the text not as a closed, unchangeable object but as one whose meaning and sound both allow the proliferation of new functions. […] First of all, I defined the key points of the text [for *Thema*] … After selecting the material, I linked the words according to their acoustical properties rather than simply their order of occurrence. After that, I connected them according to their meaning. In other words, I established an acoustical and a semantic frame and then transformed the words alternately according to the requirements of one or the other, with various technical means, most of them perhaps rudimentary: complicated editing, filters, acceleration, slowing down etc. [Dalmonte, Varga 1981: 57].

The innovative achievements of Berio in his vocal-and-instrumental works were affected also by the language research of the Swiss linguist Ferdinand de Saussure, who emphasised the need to distinguish between language (something that does not sound) as a system of signs, and speaking (something that sounds), which is an individual implementation of such a system. Berio's linguistic interests led him to analytical work. In the same interview quoted above, he stated:

> I'm interested in music that mimes and, in a certain sense, describes that prodigious phenomenon that lies at the heart of language: sound becoming sense. Because of this it's important to also have an acoustic understanding of the verbal material, so as to be able to re-enter and re-conquer sense through the acoustic dimension [Dalmonte, Varga 1981: 59].

This conscious action by Berio, making reference to the process of 'analysis through composing' that he had adopted from Joyce, shaped his compositions. Their main determinants became newly established sound imaginings that carry meanings – often extra-musical ones. Undoubtedly, the appearance in Berio's life of the American vocalist Cathy Berberian focused the composer's attention on performance. Berberian's mastery consolidated the idea that virtuosity was not only about a special technical proficiency in mastering the technique of using the voice, but was also linked to the sensitivity and intelligence possessed by the performer. Berio's vocal-and-instrumental works use the human voice in various and unconventional ways. Even in his early compositions from the 1950s, such as *Thema. Omaggio a Joyce*, the composer was applying electronic manipulation to the recorded voice of Cathy Berberian, who was reading fragments from Joyce's *Ulysses* in many different languages. The goal of this creative experiment was to study the impact of the tone gradually entering the semantic coherence of the text and going beyond it, depending on the listener's understanding of the spoken texts. As Berio himself emphasised, the effect of these manipulations to Berberian's recorded voice was a determination of a new type of unity between speech and music, and a development of the possibilities for continuous metamorphosis of one into the other. In Berio's vocal-and-instrumental works, the technique of linguistic fragmentation of the text or the manipulation within the physical parameters of the human voice recorded on tape were strategies that related to the first pair from the music–language–theatre triad. The third element from the triad was employed in those works in which Berio used the entire array of vocal gestures. These numerous vocal gestures and behaviours included whispers, sighs, laughter, sobs, breaths, and panting,

together creating a theatrical dimension to the composition, very suggestively depicting different emotional states. These were further emphasised by the singer's facial expressions.

Luigi Nono's cooperation with André Richard, the halaphone inventor Hans Peter Haller and specific performers selected for the timbral and expressive features of their voice (e.g. Carla Henius or Liliana Poli in the works of the 1970s and 1980s), as well as Luciano Berio's cooperation with Cathy Berberian and his technological experiments on the human voice, contributed to the creation of many remarkable vocal and vocal-and-instrumental works, which require research orientation that is adequate for their individuality. Between them, the composers' artistic output includes vocal and vocal-and-instrumental compositions of different scoring, size and character; from the first works for tape with recorded vocal parts (e.g. *Thema. Omaggio a Joyce* from 1958 or *Visage* from 1961 by Berio) or compositions integrating live performance with music on tape (e.g. *Intolleranza 1960* from 1961 and *La Fabbrica Illuminata* from 1964 by Nono), through the 1960s works introducing a new vocal idiom (e.g. pieces by Nono: *Il canto sospeso*, 1955–1956; *Sarà dolce tacere* and *'Ha venido'. Canciones para Silvia*, 1960; *Canti di vita e d'amore*, 1962; and works by Berio: *Circles*, 1960; *Epifanie*, 1961/1965; *Folk Songs*, 1964; *Laborintus II*, 1965; *Sequenza III*, 1966), to vocal compositions with live electronics (e.g. compositions by Nono: *Io, frammento dal Prometeo*, 1980/1981; *Quando stanno morendo. Diario polacco n. 2*, 1983; *Guai ai gelidi mostri*, 1983; the opera *Prometeo, tragedia dell'ascolto*, 1984; *Risonanze erranti*, 1986; and works by Berio, e.g.: *Ofanìm*, 1988; *Outis*, 1996; *Altra voce*, 1999; *Cronaca del luogo*, 1999).

The composition strategies used in vocal-and-instrumental works by Nono and Berio form a complex subject for research and interpretation. Cognitive exploration is only possible through the penetration of all data – i.e. authors' commentaries to the works, drafts (especially relating to the spatial arrangement of the performance), diagrams depicting important elements of the composition strategy, scores, original texts adapted for the compositions, and above all – because of the shaping of a specific sound with all its acoustic-temporal phenomena – specific auditive representations of vocal-and-instrumental works recorded in an audio format (e.g. WAV or MP3 files).

Surely, studying the acoustic-temporal phenomenon of each work demands a confrontation of its auditive representation in the form of a recorded audio file with the score, which often not only includes the notation of the composition, but is also supplemented with the composer's commentary, a sort of 'instruction' for the performer. In *Sequenza III per voce femminile* by Luciano Berio, the required articulation of many vocal gestures and facial expressions makes the commentary an integral part of the work, as these aspects affect the expected acoustic-temporal phenomenon (see Example 1).

Comparing a score of the composition (see Example 2) with an acoustic-temporal representation (in the form of a spectrogram or other method of representing frequency over time) is an effective method of musical analysis because of its sound form. It is shaped by the co-existence of specific acoustic parameters (frequencies of tones' harmonic partials and their amplitudes, spectral structure, duration and onsets of the temporal characteristics of individual tones – the configuration of which changes over time) of broadly understood tone material of the composition (both harmonic and non-harmonic multitones, noises).

The performer (a singer, an actor or both) appears on stage already muttering as though pursuing an off-stage thought. She stops muttering just before the subsiding of the applause of the public; she resumes after a short silence (at about the 11" of the score). The vocal actions must be timed with reference to the 10" divisions of each page.

● = sung tones
O = whispered, unvoiced sounds
} to be held to next sound or to ⅂, ⅃

♦, Φ = sung and whispered sounds as short as possible

= different speeds of periodically articulated sounds

= can be performed as fast as possible

= as fused and continuous as possible

etc. = all grace notes as fast as possible

Although the borderline between speaking and singing voice will often be blurred in actual performance, the vocal actions written on one line (a) are "spoken" while those written on three or five lines are "sung". On three lines, only relative register positions are given (b); dotted lines indicate notes of exactly the same pitch (c). On five lines (d) precise intervals are given, but their pitch is not absolute: each sequence of intervals (between "spoken" sections) can be transposed to fit the vocal range of the performer; dotted lines indicate that the change of vocal colors on the same pitch must occur smoothly and without accents (e).

a: urgent [to me...] to b: impositive a/wo/ /man/ c: [e] ··[i] ··[n] d: [i] /ae/ e: [a] ··[à] ··[e]

= intonation contour

The text is written in different ways:

1) Sounds or groups of sounds phonetically notated: [a], [ka], [u], [i], [o], [ø], [ait], [be], [e], [ɛ] usw. etc.

2) Sounds or groups of sounds as pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes etc.

3) Words conventionally written and uttered: "give me a few words" etc.

Sounds and words lined up in parenthesis as (/a/tru/to/me) must be repeated quickly in a random and slightly discontinuous way.

Groups of sounds and words in parenthesis as (to me...), (be/lo/...), (/co//ta/...) etc. must be repeated quickly in a regular way. At 15" of the score, for instance, (to me...) to is equivalent to to me to me to; at 30", ([e] [a]...) [a] is equivalent to [e][a] [e][a][e][a]; at 1' the group (/ta/(ka) be...) must be repeated as many times as possible for about 2".

Laughter (L.) must always be clearly articulated.

Example 1. L. Berio, *Sequenza III per voce femminile* – composer's commentary. Reproduced from: Berio [1968: Notes] with permission of Universal Edition. © Copyright 1961 by Universal Edition A.G., Wien/UE 13 723.

Example 2. L. Berio, *Circles*. Reproduced from: Berio [1961a: 2] with permission of Universal Edition. © Copyright 1961 by Universal Edition A.G., Wien/UE 33 022.

From the physical point of view, each music genre is a type of signal that varies over time and cannot be analysed using just a spectrum that depicts such a signal in the frequency domain.[3] A spectrogram is a compound of a high number of spectra at given moments of time, which can be presented as a chart on which colours stand for

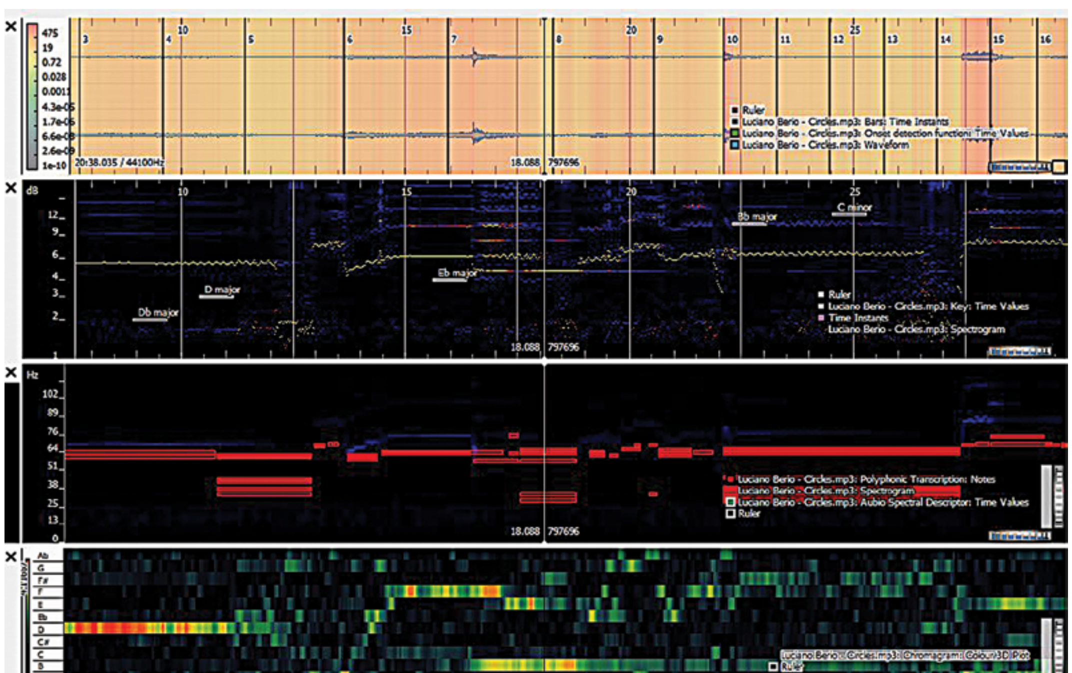
3| According to a Fourier's series, each period signal can be split into a sum of trigonometric functions (sine and cosine) with varying amplitudes and frequencies. The spectrum shows frequency on the X axis, and amplitude of the signal partial on the Y axis.

the amplitude values, with the X axis representing time and the Y axis representing frequency. There are lots of software for this type of analysis, which serves to view and analyse the content of audio files with music. One of them is Sonic Visualiser (SV) [Cannam, Landone, Sandler 2010], created at the Centre for Digital Music at Queen Mary, University of London. To illustrate the software's capabilities, an analysis was conducted for the beginning of Luciano Berio's *Circles*, performed in 2004 by the members of Ensemble l'Itinéraire (Roula Safar, mezzo-soprano; Isabelle Cornelis, percussion; Christophe Bredeloup, percussion; Virginie Tarrête, harp; Fuminori Tanada, piano; Philippe Grauvogel, oboe; Yann Dubost, double bass), produced by Les Films Pénélope, L'Itinéraire. Berio [1961b], in his note on *Circles*, pointed out:

> *Circles*, commissioned by the Fromm Foundation, was composed in 1960 and first performed in August of that same year during the Berkshire Music Festival by Cathy Berberian and members of the Boston Symphony Orchestra. *Circles* develops musically three poems by e. e. cummings, with different degrees of complexity: No. 25, 'stinging gold swarms…', No. 76, 'riverly is a flower…' and No. 221, 'n(o)w the how dis(appeared cleverly)world…' from *Collected Poems*. In *Circles* the three poems are arranged in the following order: 25–76–221, (221)–76–25. No. 221 goes backwards over itself, while poems No. 25 and No. 76 appear twice in different moments of the musical development.
>
> I had no intention of writing a series of vocal pieces with harp and percussion accompaniment; rather, I was interested in elaborating the three poems in a circular way so that a unified form resulted, where the different levels of meaning, the vocal action and the instrumental action would strictly condition each other, even on the plane of phonetic qualities. The theatrical aspects of the performance are inherent in the structure of the work itself which is, above all, a structure of actions: to be listened to as theatre and to be viewed as music.

The analysis presented below (see Example 3) of the first 36 seconds of *Circles* (i.e. the fragment that encompasses the performance of the first page of the score) includes four visualisations relating to configurations, varying in time, of different acoustic parameters of the two-channel recording of the composition. The upper panel shows the analysed music in the form of two waves generated as amplitude-temporal characteristics of the MP3 file, onto which a colour gradient is placed as a function of the probability of detecting the onsets of intoned tones. The second panel from the top contains one of the embedded SV visualisations, a spectrogram in the peak-frequency estimation mode. The spectrogram shows the result of a Vamp plugin, which performs the assessment of the key, with a line and label for each key change evaluated. The third panel presents an analysis of the spectrogram, which leads to the determination of a polyphonic transcription of intoned tones. Finally, the bottom panel contains output data from the Vamp plugin in the form of a chromagram.[4] The chromagram

4| The composition's material content can be specified by applying a lower level of abstraction, based on a spectrum. The selection of chroma to identify similar segments of tone signal seems an optimal solution. Chroma is a 12-element vector in which every element represents the energy related to one of 12 pitch classes. In reality, the spectrum 'wraps itself' around each octave, and frequency



Example 3. L. Berio, *Circles*: analysis of the first 36 seconds of the composition through SV.

visualisation shows the share of energy (using percentages or decimals ranging from 0 to 1) and individual pitch classes. Thus, a chromagram, defined as a Harmonic Pitch Class Profile, presents the energy distribution according to pitches or pitch classes. For this research, the chromagram structure informs us about the usage of specific pitch classes throughout the entire composition. We should remember that all analyses mentioned in this paper relate to the acoustic-temporal phenomenon of the fragment from *Circles*, which is performed by the voice singing four syllables specified in the score, which come from the deconstructed text, accompanied – in the analysed fragment – by chords intoned twice on the harp.

This kind of analysis helps to confront the acoustic-temporal phenomenon of the composition as a result of Berio's compositional strategy. It deals with creating musically similar metamorphoses between words and music, and between singing and instrumental tones, whether by blurring the difference between one and the other, or by the fusion of one kind of tone with the others.

Finally, it is worth noting the cognitive role of all drafts and sketches by Nono and Berio. An example of this can be seen in Luigi Nono's composition *Omaggio a György Kurtág* for contralto, flute, clarinet, tuba, and electronics (1983–1986). In this type of composition, electronic tone processes are notated by Nono with the use of two forms

bins are joined in order to create a chroma vector. The most important feature of chroma representation is the fact that the music is segmented into frames of equal duration rather than tones.

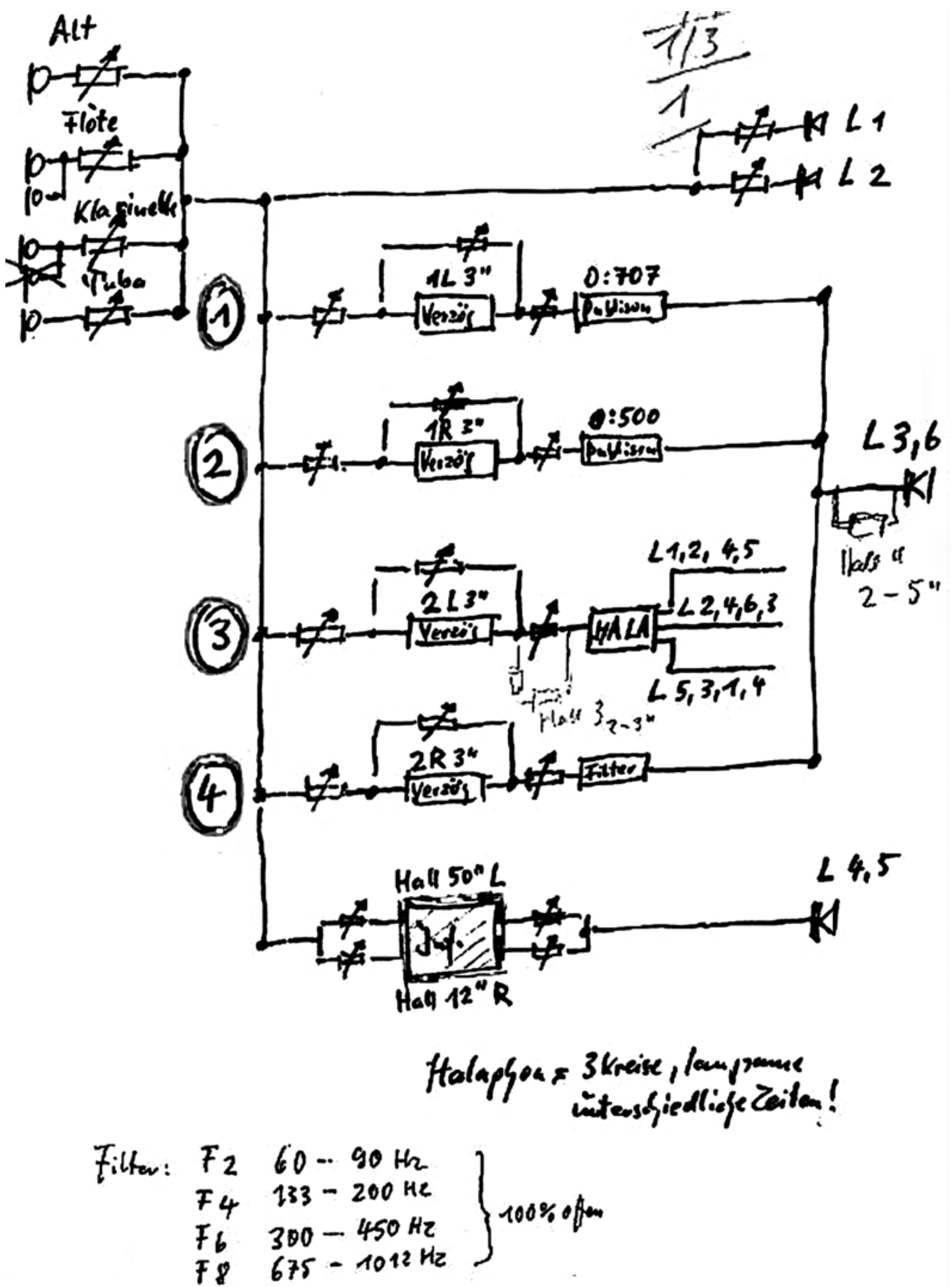
of notation – one notation being a representation of the process by its block diagram outside the score, and the second including the expected effects of applying electronic processes, noted in the score. In this model the score, despite being a valuable tool for the performance of the composition, is cognitively not a complete source of information about the compositional strategy applied in the work. The disadvantage of this strategy is the fact that, in contrast to traditional instrumental scores, it does not allow the performer to build a full mental picture of the composition, and it does not reflect the actual processes that the tones and their sounds undergo (the score has to include a detailed musical structure for the performer, but does not specify how it should sound in case additional electronic transformations are applied). A similar problem occurs in handling the tone movement in space created with the use of the halaphone, which is difficult to present in a traditional score. In case of *Omaggio a György Kurtág*, Nono applied six speakers and three spatial-temporal tracks for tone movement through periodic tracks of four speakers, with a different duration recommended for each cycle. Hans Peter Haller [1999b], in his lecture/report about *Omaggio*, explains elements of Nono's strategy, quoting fragments of the score or additional sketches/diagrams by the composer (see Example 4).

Haller points out the fact that Nono, from the beginning, 'had a very precise idea of the use of the electronic sound transformation for his composition, which then was made more precise during rehearsals' [Haller 1999b].

Recalling his work on *Omaggio a György Kurtág*, Haller [1999b] points to two ways of interfering in the structure of the tone and to tone emission manipulations in the performance space. The changes in the tone structure consisted in isolating individual partial tones and transforming the entire sound spectrum through its transposition by a tritone and by an octave down in relation to the original spectrum of the tone. The manipulations in spontaneous tone emission, on the other hand, resulted from the control over the slow movement of tone in space in three different directions. For this purpose, a universal tone space control equipment was used – the halaphone – its application being precisely defined by the composer. The effects of individual movements in a given direction were also controlled by means of six loudspeakers.

Another example commented by Haller refers to additional notes made by Nono on the first page of the handwritten score of *Omaggio* (see Example 5).

Haller [1999b] draws attention to bar 9, which is marked in green. Nono's notes reflect the observations the composers made during the first performance of the piece in Turin. The chord played by wind instruments is artificially reverberated and the reverberation effect lasts for 50 seconds. Haller emphasises the fact that the reverberation time depends on the intensity of the chord, and, naturally, it is shorter when the chord is intoned *pianissimo.* This relationship explains – according to Haller – why Nono did not precisely define the reverberation time and why he placed a fermata over the above-mentioned chord in the score. The duration will also depend on the size of the room in which the chord reverberates, and this in turn means that it is only possible to use such delay equipment which can control the size of the space in which the tone



Example 4. L. Nono, *Omaggio a György Kurtág*: technical diagram from the rehearsal in Turin. Reproduced from: Haller [1999b: Picture 7].

Example 5. L. Nono, *Omaggio a György Kurtág*: first page of the manuscript. Reproduced from: Haller [1999b: Picture 8].

reverberates. The above-mentioned fermata allows for the tone control to be shaped variably by reducing the reverberation time depending on the size of the concert hall. The sound obtained in this way is what Nono referred to in his note saying: 'like signals to György Kurtág'. Haller also points out that the composers recommends that shorter sounds – e.g. those in bar 13 – should be intoned throughout the following bars (up to bar 17) in a tempo where a crotchet equals 60, and the delay time is in this case combined with acoustic feedback for the alto. The red colour on this page of the score indicates a short, around three-second-long fade-out of the feedback. The original tone of the voice with the delay is transposed by a triton down.

Reassuming this reflection, it should be emphasised that the acoustic-temporal phenomenon in the vocal-and-instrumental works of Nono and Berio relates to the phenomenon of sound and tone, which is understood ambiguously by those composers. The musical narration is developed mainly from the 'atomised' phonetic material, and the imagined sounds are created through the use of many vocal techniques, along with the introduction of different generators, transmitters and electronic transformations. Thus, it is only possible to understand the perceptual form of compositions created this way on the basis of exhaustive data gained from the composers themselves or through specialised analyses.

Translated by Irena Wypych

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The Acoustic-Temporal Phenomenon of Vocal-and-Instrumental Works by Luigi Nono and Luciano Berio

Summary

In most cases 'musical' meaning in vocal-and-instrumental works is inseparably connected with the meaning of words that inspired the music. In the second half of the 20th century the relations between verbal text and musical syntax became more problematic. In those compositions in which vocal parts are not strictly based on a given text (or not even on an existing language), musical narration is rather developed from systematically 'atomised' phonetic material. There is a tendency to use many different techniques of singing, speaking, recitation, or even onomatopoeic words. The aim of the article is to compare various ways of combining human voice with text in a broad sense, from the perspective of composers' creative ideas and taking into account the potential of analytical methods and tools. The subject of reflection are Luigi Nono's and Luciano Berio's creative ideas and their selected vocal-and-instrumental compositions. The acoustic and temporal phenomenon of music directly concerns the ambiguously understood sound aspect. The fact that composers introduce various sound generators, electronic transmission and transformation devices into vocal-and-instrumental genres shows that there is an interest in sound – broadly conceived – as a psychoacoustic phenomenon, including the emancipation of phonic features of text and non-musical sounds. Specific sound often acquires the function of an important means of conveying extramusical meanings, and its semantic aspects are implied not only by the verbal text, but also by the reference to musical tradition and cultural texts, which enriches a composition with a kind of metacommentary that requires interpretation in an intertextual and interdisciplinary perspective.

9

Music-Semiotic Analysis (4). Musical Competence, Social Communication

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Music and Technologies: A Complex and Occasionally Deceiving Relation

1. Introducing the problem

Although in different ways and degrees, all branches of music-making have entertained and do entertain a strong dialogue with technological developments and innovations, up to the point of being artistically and socially defined by them. When we consider such examples as the impact and subsequent iconic status of the electrification of guitars in popular music, the way the invention of pianos has forged Romanticism, the mechanisms of distribution and economy of the music industry, in relation to the technological devices employed, and so forth, we realise how the history of musical technologies often (if not always) overlaps with the history of musical aesthetics and musical communication, *tout court*.

In addition to this, the more recent impact of digital technologies on society has multiplied the extent of musical (both scholarly and everyday) discourses, by creating a significant amount of new platforms (Spotify, iTunes, YouTube, SoundCloud, etc.), and by changing completely the status of music-making (including do-it-yourself music productions, digital simulators of entire and expensive gear, and so forth).

Within this seemingly crucial context, and despite significant exceptions (in particular, specific passages within larger treatises – such as Brown [2014: 3–14], or Williams, Webster [2008: 1–24]), it is curious that the relationship between music and technologies has most of the times been analysed in its mere operativity (as important as the latter is, of course), and not so much in its social and cultural status, as a multifold group of relations established between (and stemming from) the two elements. Technologies are not only what musicians 'employ' to compose, perform, produce, etc.: they are also what musicians do or do not (or do in certain ways rather than others) 'display', 'convey', 'represent', 'get defined by', and so forth. In order to understand the characteristics of this particular relation, I believe we need to go to the root of the idea

itself we have of 'technologies' (and particularly their employment in musical processes), in ways that are not just denotative-etymological, but that comprise the wide sphere of social, cultural and aesthetic connotations.

To begin with, it is pretty interesting to notice that, while using the word 'technology', most of us (including professional musicians) tend to refer to a smaller portion of the semantic field, namely the one that includes the *latest* technologies, the technological *innovations*, the *futuristic-looking* technologies, the *visually appealing* technological devices, etc. It is a perception that covers the widest range of units (e.g., 'technology' in singular form, as the whole process of innovation that a society goes through at a given time in history) as well as the tiniest one (e.g., if I say 'technological material', I can safely bet that the majority of my interlocutors will think about 'metal', 'plastic', 'synthetic fibres', etc. rather than – say – 'paper', 'silk' or 'wood').

All this occurs despite the fact that, as we open any decent dictionary at the entry 'technology', we find definitions such as the following:

> The branch of knowledge that deals with the creation and use of technical means and their interrelation with life, society and the environment, drawing upon such subjects as industrial arts, engineering, applied science, and pure science ['Technology' 2019].

There is, as we can see, no mention of the fact that a technology should belong to the contemporary age, that it should look in a certain manner, be built with certain materials, and so forth. However, evidently, the discourse we build around technology in music is particularly focused on that other connotative level of the concept, up to the point that a discourse about 'old' technology becomes a discourse 'against' it. Very few people, I suspect, would define an ensemble that employs period instruments (as part of the so-called 'authenticity movement') as a 'highly technological' group of musicians. Yet, this is what this ensemble is: people who prioritised the technological factors in the definition of their artistic paradigm, up to the point of considering them a *conditio sine qua non* for it. And if 'being true to the music' is, as it is, one of the founding ideals of any musician, we shall have to agree that, within the authenticity movement, nothing more than the technological aspect seems to ensure that 'truth'.

1.1. Musical technologies and discourse-currency

In Martinelli [2010: 54–59], I employed for the first time the expression 'discourse-currency', to describe a certain area, within a discourse, that the most diverse categories of people use in order to share/trade each other's encyclopaedia on a larger discourse. On that occasion, I was arguing that 'performance' is the discourse-currency for popular music, exactly because the former functions as cultural model and mediator to develop a larger discourse on the latter. Similarly, we can argue here that concepts like 'innovation', 'contemporaneity' and 'novelty' are the most relevant discourse-currency within the discourse of musical technologies. An 'old technology', regardless of its importance in the development of any given musical process (for instance, as I mentioned

already: the path harpsichord-fortepiano-piano that has ensured the capital transition to Romantic music), is – trivially enough – a currency that is not valid: people do not exchange the communication 'goods' of musical technologies with that kind of money – they rather use it for different discourses (musical history, art music, composition).

Visual displays are often a particularly significant manifestation of this 'currency' principle: the images and graphs that people choose in association with a certain concept can be even more revealing than the words and expressions they pick. By consequence, another simple task we can perform to strengthen our point is to google the expression 'music technology' (or 'music technologies', or similar ones) in the 'Images' section, and verify how web users choose to visualise the concept (or what they choose to visually associate it with). A snapshot of the results of my own research is represented in Figure 1. As one can see, the images are a triumph of the digital and electronic age, with a clear preference for the kind of gear devoted to production and post-production of music (mixers particularly). Not a single 'period instrument', or anything that may be historically placed in a commonly accepted idea of 'past'. Remarkably, the most 'ancient' device that is displayed in the search results is none else than an electric guitar!

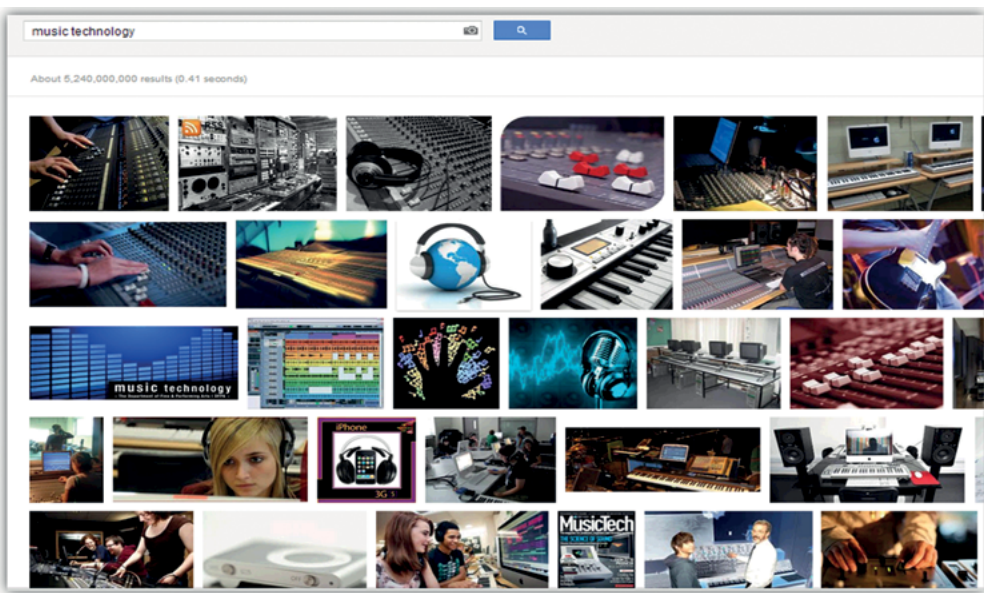

Figure 1. Results of a 'Google images' search for the expression 'music technology'.

My analysis of the relationship between music and technologies will proceed according to two models, firmly rooted in the environment of semiotics: the first one is an adaptation of the very well-known theory of musical competence by Gino Stefani [1976], while the second one stems from my own research in application to the idea itself of 'semiotic relation' between music and some other phenomenon [Martinelli 2017: 27–29]: in my

original formulation, the phenomenon in question was social and political protest in popular music (but this is irrelevant because the model was exactly conceived to be applied to any 'music and *x*' type of relation). The added value of Stefani's model – I believe – is its ability to identify various layers of relation in a micro- to macro- (and vice versa) fashion, which is something that allows us to understand if and when a given relation is particularly operative at anthropological level, or social level, or technical level, and so forth (more detailed explanation will be provided, of course). On the other hand, a possible asset of my own model lies in its specific focus on ideological aspects, in a similar fashion as already emerging from the 'currency' principle: certain artists/styles/etc., that is, seem to be more interested/motivated to appear as 'technologically sound' in comparison to others (again: more details will follow in the corresponding paragraph of this article).

2. Levels of relationship

Gino Stefani argues that various levels of musical competence do exist and occur, not only within the 'strictly musical' or the 'musically expert' context, but in any practice that intervenes in, or contributes to, the construction of any whatsoever 'musical discourse': that includes lay-people casual listening as well as highly professional musicianship. The model (originally in Stefani [1976]) departed from the conviction (held by Stefani in the period of the 1970s, when traditional musicology, with an exclusive emphasis on expertise, was dominating) that music should not be studied as a closed phenomenon, but at 360 degrees, with no right to overlook anything in the heterogeneous universe of musical experiences, practices and ideas, in accordance with the principle that 'the musical sense is extended over a space that goes from the most general human experience to the most specifically artistic one'[1] [Stefani 1999: 15].

Several, in fact all, human categories can construct musical sense – says Stefani. That means that there are many forms of appropriation of the musical phenomenon, and that all of them are theoretically relevant (even – in fact especially – those that a traditional musicologist will probably label as secondary or irrelevant – 'especially' being written here to underline that it was exactly these aspects that got overlooked for a long time, and it is within this framework that Stefani's model proved to be highly innovative). Any typology of user of the musical phenomenon ('amateur' and 'expert' alike, 'listener' and 'musician' alike, and so forth) possesses (and usually manifests) a given musical competence, different from others but nevertheless relevant for analytical purposes, exactly because it constructs one musical discourse, among the many possible. The expression 'citizen science' has become tremendously popular nowadays, particularly in the area of social sciences, but it is safe to say that Stefani was a forerunner of this principle: he was one of the first to challenge the famous 'deficit model' according to which science should be considered a qualitatively separate body of knowledge within society.

1| This and all the other quotations in the article were translated by the author.

Now, when it comes to the 'music-technologies' relation, I dare suggest that we can pursue a similar goal, and consider such relation as a coherent series of processes and practices that covers the whole spectrum of musical cognition, fully including those aspects that transcend 'music' as such, at least in a traditional sense of the term. Therefore, what we are primarily interested in is 'musical experience in its entirety, before any articulation and a distinction between subject and object. […] Within a semiotic perspective, experience is a production of sense on and with music' [Stefani 2009: 19].

Stefani developed the whole idea of 'musical competence', from the hints provided by Blacking [1973] in musicology, Ruwet [1972] in linguistics and, of course, Eco [1964] in semiotics, but his treatise on the subject produced a rich and identifiable model, allowing a fairly complete overview of the phenomenon, when applied to music. Stefani articulates musical competence in five levels: *general codes*, *social practices*, *musical techniques*, *styles*, and *individuals/works*. The levels do not operate autonomously, but they are complementary to and cooperative with each other. The emergence of one level over the other four has only to do with a certain distinction, 'dominance' if we like, but certainly not with exclusivity: not by chance, it was Stefani himself [1985: 93–100] who suggested different readings of the model, producing a total of five schemes and thirteen applications. For the purpose of this article, I shall pick the fifth scheme as the most representative of the way I intend to apply the model (see Figure 2). In it, 'the five levels are equidistant and topologically equivalent in relation to an ideal central point" [Stefani 1985: 97]. The central point is, obviously, 'musical experience'.

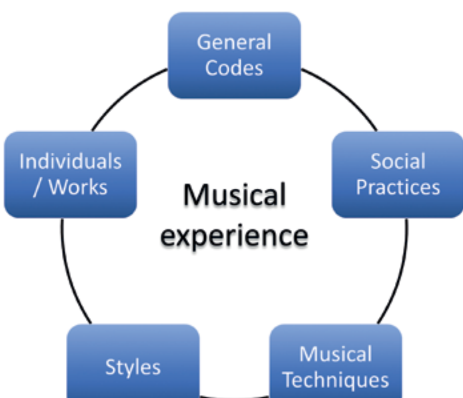

Figure 2. The fifth version of Stefani's model on musical competence: all the five levels are 'equidistant and topologically equivalent' to musical experience. Reproduced from: Stefani [1985: 97].

2.1. General codes

General codes are defined by Stefani as 'sensorial-perceptive schemes (spatial, tactile, dynamic, kinetic, etc.)' and 'logical schemes, that is, mental processes of simple or complex nature' [Stefani 1985: 86]. General codes, therefore, investigate an area

of the musical discourse(s) that transcends cultures and typify the musical person as a *Homo sapiens* rather than anything else. Of course, it is a bit tricky to extend any musical topic to the anthropological realm, once it has always been historically obvious that music 'makes sense' and 'makes specific sense' culturally (the discussion itself on music universals, as we know, has produced mixed results). However, we live in a globalised world, and one of the chief characteristics of cultural processes is exactly that they occasionally create foundations for anthropological ones. That is particularly true when we analyse technologies: sure, there may still be corners of this planet where a given community has never seen – say – a computer, but that does not change the fact that the relation between human beings and computers has reached an unmistakably 'anthropological' dimension, and is – indeed – often subject of anthropological analysis.

With that in mind, it seems to me that some areas of music-making are intrinsically perceived as more a) bound and b) pertinent to technologies, especially when we consider that connotative dimension and discourse-currency of 'innovation' (and it is indeed my absolute conviction that this principle is applicable *across* cultures, and not only in a limited amount of them). A good portion of popular music (particularly certain genres and certain epochs, as we shall see later), most of experimental and/or electronic music, and some (post-*Bitches Brew*) jazz are, throughout most world communities (that is, all of those that are in the position to establish a relation with these areas), understood as 'bound and pertinent' to technologies. Conversely, nearly the whole array of art music and folk music and most jazz music practices are not.

This statement (which, in full honesty, I consider self-evident and not in need of empirical demonstration) can be supported by various observations, both from the side of music 'makers' and music 'users'. For instance, we can observe how the many forms of cultural encoding and displays around the world of these different musical areas may or may not put an accent on the employment of technological innovations (or innovative-looking technologies, which is virtually the same, within the context of this discussion). Most publicity and communication of folk and classical music, for instance (be that a concert poster, a CD cover, a photo session, up to the behavioural conventions to follow during a concert), are oriented towards an imagery that emphasises concepts such as 'past', 'tradition', 'austerity', and 'nature'. Although not impossible, it is statistically unlikely to find a CD of folk music, whose cover portrays the performers in a state-of-the-art recording studio in the act of producing the record. It is much more likely to find such performers in folk costumes, somewhere in a countryside environment, holding their traditional instruments (see Figure 3) – somehow overlooking the fact that this music was probably recorded in an urban environment, with the latest version of ProTools.

On the other hand, it is statistically unlikely to find a CD of experimental music, whose cover displays a composer sitting outdoors in a garden in chequered shirt, brown trousers and suspenders. Chances are that we will see recording gear, geometric figures, numbers, etc., anything that suggests an innovative, hi-tech, scientifically

Figure 3. A collage of CD covers of folk/traditional music.

inspired context (see Figure 4). Again, this representation may easily be overlooking the fact that the composer/s in question may have written their music while on holiday in their country cottage, or the music itself may feature sounds from nature (as is very common in experimental music).

Figure 4. A collage of CD covers of experimental music.

2.2. Social practices

Social practices are defined by Stefani in the following way:

> The production of musical sense occurs through codes that stem from social practices. It is thus that the beginning of a classical piece may be constructed/perceived as a ceremonial entrance or the beginning of a speech; that the articulation of a melody may remind one of a spoken utterance […]; that so many rhythms and metres in music recall similar patterns in poetry or dance; and so forth. It is within this network of sense that one ends up constructing, more or less systematically, the relations among the different practices of a society [Stefani 1985: 87].

This means that the level of social practices operates on different forms of culturally specific discourse in music. Many discourses, within music and musicology, 'focus' on the notion of technology, with a number of social, ideological and again cultural implications. The debate on authenticity and inauthenticity, which we have already mentioned and which I have discussed at length in, among others, Martinelli [2016: 89–128], is certainly one of such cases, as well as the 'digital vs. analogical' dichotomy, and several others.

Several examples can be provided here: we already mentioned how the 'historically informed performances' of the authenticity movement propose a discourse that is inherently focused on technologies. The main statement in this case is: if one plays the repertoire of the *n* historical epoch, and stays true to it, one must employ the technologies of that epoch. More or less for the same reason why a cinematographic representation of the Waterloo battle will employ horses and cannons, rather than airplanes and machine guns.

Switching the attention to popular music, one could mention the transition from the overly produced and highly compressed productions of mainstream pop in the late 1980s to the analogical, classic rock revival of the early 1990s (best embodied by genres like grunge and Brit-pop, or acts like Nirvana and Oasis). Again, the contention, here, is purely based on technological questions. In an age when nearly everybody was employing the latest (mostly digital) technologies for producing a song (plus recording techniques deriving from such employment – see the famous 'gated drums' case, inaugurated by Peter Gabriel), all of a sudden one gets musicians like Lenny Kravitz who, as early as in 1989, makes an explicit point in relying exclusively on analogical, 'vintage' gear, both for performing and producing: valve amplifiers over transistor ones, analogical multitrack recorders over digital ones, and – generally speaking – only instruments built no later than the 1970s. All this in perfect accordance with a song-writing and performing style that was hugely reminiscent of the likes of Jimi Hendrix and John Lennon.

Finally, if we wanted to capture a full picture of a cultural process that would allow us to identify specific time, place and practices, few examples would be more appropriate than Italian Futurism in the early 20th century with its passionate (verging into fanatic, as we know) faith in technological innovations, in a time when Italy – a bit later than

the other European 'big' countries, due to its history – was undergoing the Industrial Revolution, and the whole world was witnessing an epoch exceptionally rich in progress and discoveries. Although mostly a visual art-related movement, Futurism gave fundamental inputs to music as well. In 1911, Francesco Pratella published a manifesto for Futurist Music that was strongly supportive of both Schönberg's work and the idea of extending harmony to the area of microtonal sounds. In addition, Pratella showed much interest in a freer conception of musical tempo. One of Pratella's concerts gave inspiration to the futurist painter, Luigi Russolo, who wrote his own manifesto, entitled *L'arte dei Rumori* [*The Art of Noise*] (1913). In it, we find even more progressive ideas than Pratella's, who – as a matter of fact – was still tied to the use of traditional instruments. In contrast, Russolo wanted music to be emancipated from them, and have a strong (almost exclusive) accent on what the contemporary technology had been able to produce and also provoke (i.e., the *sounds* that technology makes): he proposed the inclusion of several noises within the concept of music ('It is necessary to break this restricted circle of pure sounds and conquer the infinite variety of noise-sounds', or – even more significantly – 'we take greater pleasure in ideally combining the noises of trams, explosions of motors, trains and shouting crowds than in listening again, for example, to the "Heroic" or the "Pastoral" Symphonies' – [Russolo 1967 [1913]: 6]). Enthused by his ideas, Russolo decided to abandon paintings to concentrate on music only. Helped by another painter, Ugo Piatti, he started to build machines named noise-intoners (intonarumori), whose scope was to produce noises of the likes of roars, whistles, explosions, whispers, and so forth. As we know, the story did not have a happy ending: Russolo formed a whole orchestra of intonarumori, and gave a concert in London in June 1914. The audience's and critics' reaction was harsh: a journalist ironically begged Russolo to quit his career, after having heard 'the pathetic cries of "no more" from all parts of the auditorium' [Holmes 2002: 38] (as almost all pioneers, thus, Russolo too was not understood by his contemporaries. Sometime later, his machines were asked for by some theatre companies, in order to produce sound effects). Nevertheless, his input, and generally the inputs provided by Futurism (which were soon followed by the likes of Erik Satie, for instance) proved to be extremely ahead of their time, paving the way for the likes of Edgard Varèse and John Cage, who were certainly active in more receptive days, and creating what was arguably the first music-technology discourse based on the currency of innovation.

2.3. Musical techniques

Stefani defines musical techniques as the full array of 'theories, methods, procedures that are specific and (sometimes) exclusive to music-making (instruments, scales, compositional forms, etc.)' [Stefani 1999: 15]. What we face here, thus, is the idea and the employment of music as an idiom provided with specific syntax, grammar and, more generally, rules. Given the amount and the diverse nature of these features (qualities, parameters, typologies, etc.), Stefani considers this level as the most varied and

idiosyncratic of the whole model [Stefani 1999: 18]. Speaking in terms of traditional musicology, the level of the techniques embodies the most typical type of discourse occurring among professional musicians and/or researchers. As such, this level does probably not require a great degree of exemplification: the main point, here, is the consideration of the specifically musical-aesthetic dynamics that are established when any technological feature has an impact on any musical technique. We have already mentioned the crucial path that goes from harpsichord to piano in art music, and how it defined its historical and aesthetic development: such a change in timber, handling, tonal range and dynamics (to mention the four most obvious innovations), as provided in Cristofori's invention, was chiefly responsible for an actual cognitive development in composers' and performers' minds. Piano, as technology, is intimately tied to the aesthetic paradigm of what we call Romanticism, up to the extent of defining it. A similar observation can be made about the impact of electrified instruments (guitars in particular) on popular music in the 20th century, from the early days of George Beauchamp's Frying Pan prototype (back in 1931), up to the glorious era of the Fender Stratocasters, the Gibson Les Paul, and so forth. Interesting processes occur also when a technological innovation is introduced to 'fix' a limitation, and after a while it becomes itself an aesthetic feature, to be employed also when there is nothing to fix. The case of the infamous Auto-Tune is paradigmatic: born as an audio processor for pitch correction, it became – as early as one year after its commercial release (1997) – a device to apply as vocal effect for a kind of 'robotic' quality: the employment of Auto-Tune in Cher's song 'Believe' (1998) became so popular (because the song itself had great success) that for a while Auto-Tune became known as 'Cher effect'. Since then, the processor has undergone a functional transformation that made it an almost regular feature of dance and hip-hop records (Kayne West being possibly the major advocate of its use).

2.4. Styles

Styles are defined by Stefani as 'sets of formal-technical characteristics that shape musical objects and events in relation to a given epoch, environment, person; and by consequence trace – in music – agents, processes and contexts of production' [Stefani 1999: 19]. Therefore, in this case, we are interested in how the relation between music and technologies affect identifiable genres and schools, and spatio-temporal coordinates associated with them (e.g., *American* minimalism; *Russian* piano school; the *1950s* rock and roll, etc.). A term like 'style' can be employed in relation to both 'individual' practices (so that, eventually, one can refer to that individual for the recognition of that style: e.g., a singing style *à la* Aretha Franklin) and 'collective' units (e.g., a genre or a school). Needless to say, numerous styles, both individual and collective, are characterised, if not defined, by given technological processes/devices. We know of numerous popular music genres that are even 'called' after names or expressions that refer to technologies: synth-pop, techno music, guitar rock, etc. We know of genres that acquire their identity after a certain technological innovation was introduced (like hard rock, whose birth is

designated around the mid 1960s when saturated, distorted sounds – or 'fuzz', as they used to be called in those days – were applied on electric guitars, as in The Kinks' 'You Really Got Me' or The Who's 'My Generation'). We know also of genres that *reach* their most recognizable aesthetic profile due to one or more technological characteristics (like heavy metal, whose signature style became the so-called 'loudness war', characterised by production strategies like the Dynamic Range Compression). And finally we know of specific acts that achieved a recognisable stylistic identity by means of one or more technological procedures. A band like U2, for instance, especially in the early stage of their career, has been distinctively identified via two elements: Bono Vox's powerful voice and The Edge's hypnotic and minimalistic guitar sound. The latter was constructed via the combination of three technologies: the guitar itself, a Gibson Explorer 1976; the echo unit Electro Harmonix Memory Man Deluxe (a delay pedal that enables a modulation of the original tone with a chorus or vibrato effect), later replaced by the similarly sounding but more advanced TC Electronic 2290 Digital Delay (which is the effect we hear in one of the prototypical songs bearing this sound, 'Where the Streets Have No Name'); and finally the amplifier VOX AC30 Top Boost 1964. The chemistry produced by these three devices created the 'U2 sound', so much that when the band went through a critical stage of their career (in the mid-1990s, in correspondence with a string of experimental projects that culminated with the album *Pop*, received with poor commercial success and mixed critical reviews), the next album, *All That You Can't Leave Behind*, was announced as a recovery of the true U2 identity. And what did that identity consist of, if not a return to that distinctive hypnotic guitar sound that had been progressively lost in the 1990s, after the *Rattle and Hum* album?

2.5 Individual artists and works

This level is based on the 'repetition and reproduction of an identity' [Stefani 1985: 92], and in our case addresses the dimension of the specific relation that can be established between technologies and a single opus or a single person, not in terms of his/her style, as we have seen in the previous paragraph, but in the mere domain of given decisions, needs, choices, inclinations: this level, in other words, covers the *hic et nunc* of the music-technologies relationship – not something that trespasses normativity, but rather something that stays on circumstantiality.

In the previous paragraph we spoke about the guitar sound of U2, but we could have easily mentioned the one that characterised The Queen, a product of none else than a self-made guitar that Brian May built with his father in the 1960s, and which became known as 'The Red Special'. Now, if that particular guitar sound became a signature feature of The Queen's style (along, just like U2, with the legendary voice of Freddie Mercury), and therefore could be easily discussed in the paragraph about styles, not the same can be said about synthesisers, a type of instrument that we may or may not hear in Queen's music, but which definitely has nothing intrinsically 'Queenesque'. The presence or absence of synths in Queen's repertoire has therefore a lot to do with

singular choices and strategies for each song: we certainly hear it prominently in the likes of 'Radio Ga-Ga' or 'I Want to Break Free', and we certainly do not miss it in the likes of 'Bohemian Rhapsody' or 'We Are the Champions'. The only exception would be the album *Hot Space* (1981), which was designed to devote a dominant role to synths, but which (perhaps not incidentally) failed to charm both public and critics, resulting as the weakest and least successful album of the band's repertoire (an album in which the duet with David Bowie, 'Under Pressure', tends to be the only song remembered). Why would I then mention synths specifically? Because, as a matter of fact, The Queen had intended to make the *absence* of that instrument a very distinctive characteristic of their style. Throughout the 1970s, as the band achieved increasing notoriety, suspicions were raised that their very lavish and thick productions (which were the result of a smart multi-layering of vocals and instruments) were possibly the result of the employment of synths. For a band that was struggling to be part of the 'classic rock' movement, and that would actually take their pride in such eclectic and rich productions (but, indeed, achieved with 'real' instruments – a synth being evidently perceived as a fake one), suspicions of this sort were unacceptable, so on the credit notes of each album inscriptions such as 'And no one played synthesisers', 'No synths', 'No synthesisers' began to appear (see Figure 5, left side). The routine went on album after album until 1979, when it was abruptly interrupted by a discovery: synths are not that evil after all, and Queen started using them very generously on the album *The Game* (whose most successful song, 'Another One Bites the Dust', in its instrumental part, seems almost to be a demo of the various sounds that a synth can produce), making them a regular (though not obsessive) feature throughout the whole reminder of their career. As they had flaunted their synth-free purity in the credit notes of their previous albums, there was now the awkward problem of having to somehow justify their U-turn. The band chose the same strategy, and with similar solemn tones they now announced to the world that they had actually began to employ synths – specifically a Oberheim OBX (see Figure 5, right side), an instrument that made significant impact on the sound of many top acts of the late 1970s and 1980s (Prince, Madonna, Supertramp, Earth Wind and Fire, and many others).

A story like this has certainly its amusing side, but I chose it exactly to show the crucial difference between the level of styles and the level of individuals/works in the artistic path of a given musician. Despite the fact that The Queen made a big deal out of their choices to use or not to use synthesisers, the fact is that this aspect (in one version or the other) made no significant impact on the definition of a Queenesque style (which is instead provided by other elements: we mentioned the sound of May's guitar and Mercury's voice, we could add the inclination to operatic structures and backing vocals in their songs, the taste for epic/baroque song-writing and arrangements, and so forth): instead, it had much more to do with the circumstantial relations established between the band and technologies at any given time of their career.

Another example (still when it comes to instrumentation employed) would be The Beatles, who were extremely flexible in the choice of their instruments, and always

Figure 5. On the left side, the credit notes in The Queen's albums from the 1970s, waving their choice not to use synthesisers. On the right side, in a similar fashion, the statement appearing in the 1979 album *The Game*, announcing the appearance of synths.

prioritised the needs of the song. Unlike many of their peers, who made sure they had a trademark sound from their instruments, regardless of the song (e.g., Eric Clapton's Fender Stratocaster guitar, Rick Davies's Wurlitzer electric piano, Ray Manzarek's Hammond organ, etc.), every Beatles' song has its own identity, generated by instruments chosen for the occasion. George Harrison's solos, for instance, have been democratically performed with Gretsch guitars, with Rickenbacker, with Telecaster, with Epiphone Casino, and so forth. Even the most iconic instrument of the whole band (Paul McCartney's Hofner violin-shaped bass) was in fact abandoned around 1965 in favour of the more reliable Rickenbacker 4001, and occasionally of other brands too (including a Fender Jazz Bass during the *White Album* sessions, in 1968).

3. The question of 'visibility'

The second 'lens' through which I intend to observe the music-technology relation is, as announced, an analytical model that I have originally conceived for the musical repertoires of social protest [Martinelli 2017], but whose methodological flexibility (simplicity, in fact) ensures a very smooth translation to our case study.

If we take the examples I have mentioned in the previous paragraphs, while talking about Stefani's model, there are of course plenty of differences and similarities in the way each case operates in terms of 'relation' as such and in terms of actual musical results. For instance, when I mentioned The Edge's particular guitar sound, I certainly

placed on the table of the discussion a case of music-technologies relation that has a clearly perceivable result, and also one that came to forge the very style of U2: when listening to a song like 'Pride (In the Name of Love)' or the above-mentioned 'Where the Streets Have No Name', there is hardly a doubt that one of their typifying elements is the guitar work, and at the same time we can point the finger at it, even as amateur listeners. We can hear, in other words, that this particular sound comes from a guitar. On the other hand, the reference to the Dynamic Range Compression in heavy metal music poses the question of music-technologies relation that we can hear *as result* (heavy metal music sounding particularly powerful), but that is certainly unknown to most listeners *as cause* or *source*. If anything, the average listener has a 'Spinal Tap' kind of feeling that heavy metal is louder because, well, the musicians play louder (maybe with the hilariously legendary amplifier that reaches 'eleven' in volume). The sound of The Edge's guitar, that is, stands in front of the listener's musical 'screen', while the Dynamic Range Optimiser of heavy metal is in a kind of off-screen position, letting other elements stand out more distinctively. This cinematographic metaphor may help us understand the point, because the organisation of a film shot is very much a question of 'space management'. Actors who have worked with the likes of Stanley Kubrick or Wes Anderson recall endless preparations of single shots where these directors would ask them to be exactly in a given place, with a given posture, and not one centimetre further. As exhausting as this process may have been, it led to the production of visually perfect sequences such as the ones in *Space Odyssey* or *Grand Hotel Budapest*. At the same time (and giving one last filmic example), every movie enthusiast knows that in order to provide power and effectiveness to a message, one does not necessarily need to make that message very evident and outspoken. Sergio Leone may use his trademark 'extreme close-up on the eyes' strategy to highlight the gunslingers' contrasting feelings in *The Good, the Bad and the Ugly*; Fred Zinnemann, in *High Noon*, may instead find it more suitable to underline the marshal's loneliness with a bird's eye shot; Federico Fellini may prefer to almost disguise his protagonists in crowded shots; and finally Michelangelo Antonioni may come up with one of the best murder sequences of all times by not showing the murder at all (as in the long shot at the end of *The Passenger*). Visibility and presence are thus not in a directly proportional relation, and that applies to music as well, including its relation with technology.

3.1. Exposed space

Similarly as in Martinelli [2017] (with only minor terminological variations), I emphasise here four categories of spatial visibility in the music-technologies relation: *exposed*, *clear*, *unclear*, *hidden*. The question here is to make it clear that technological devices and practices are *always* present at any stage of music-making, yet in some instances they are more manifest than in others, creating (or not) specific cognitive/cultural/ideological associations with a given musical element (be that a genre, an act, a repertoire, or any other). These associations may or may not be intentional, may or

may not be culturally bound and – most of all – may or may not be encouraged by the 'creative unit' of the music (I say 'creative unit' and not just 'composer/s', because in fact this visibility can be established at other creative levels as well: production, audiovisual support, performance, etc.). What is important to keep in mind (and, again, to repeat) is that the relation between the 'display' and the 'perception' stages is not always directly proportional. 'More visible' does not automatically mean 'better seen', although of course there are more chances in this sense. The first category is that of the *exposed space*. In this case, there is an explicit effort to make a given technology visible/audible, so that the audience creates a strong association with the specific instance. There is, for example, a vast area of visual representations, within electronic music, where all graphic elements, from image to colours to fonts, and so forth, are concerted to convey that connotative idea of 'hi-tech gear', 'innovation', 'future', and so forth (see Figure 6, right side). Or, we may think of the performances of artists like Karlheinz Stockhausen, who notoriously used to sit quietly behind his 'machinery' (with the tangle of cables well in evidence), perhaps in the futuristic spherical concert hall that was built in the 1970s World Fair, in Osaka, according to his specifications, letting the machinery itself be 'the performer', also in a visual sense (see Figure 6, left side). Examples like these witness not only a 'use' of technologies as a necessary component of music-making: they also witness an explicit intention to make sure that the audience 'understands' the relevance of that use, as a type of music that not only employs (innovative) technologies, but is defined by them.

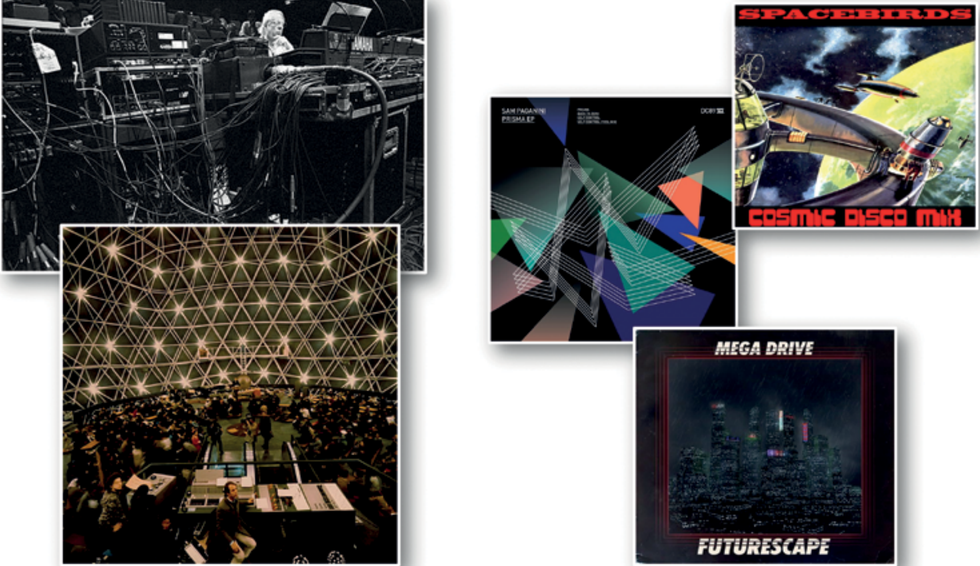

Figure 6. On the left side, two performances by Karlheinz Stockhausen, including (in the lower picture) the one in the spherical concert hall, an auditorium built in Osaka according to his specifications (sources of the photos – see bibliography, p. 394). On the right side, three album covers of electronic/techno music.

3.2. Clear space

In this case, a given technology is visible/audible to anybody and is often associated with the specific instance, although there is no active effort to create (or saturate) such visibility. The difference between this category and the previous one may be best exemplified by focusing on the sender-receiver (that is, artist-audience) relationship in the opus/performance/style/etc. The 'exposed' message does not require intense cooperation with the audience, as the latter is given all possible tools not to misinterpret the contents. The 'clear' message is, so to speak, less particular: it metaphorically stands in front of the audience with an open message, but without giving such details that would confine its interpretation to specific references. The listeners are therefore invited to cooperate to a certain level, and add a bit of their own contextualisation to the musical experience they are dealing with. A good example, here, may be the audience's perception of the role that artistic producers play in popular music and in art music. 'Perception' is a key-word, here, because, minus few details, artistic producers in the two musical areas do exactly the same thing and have exactly the same importance in the successful result of the music recorded. The problem is that, within popular music, artistic producers tend to be perceived as, so to speak, 'managers of musical technologies', that is the chief figures responsible for providing technological input to the recording. The history (and the myth) of rock, for instance, is full of accounts on the groundbreaking technological innovations introduced by this or that producer: Phil Spector's 'wall of sound' production style is possibly the chronologically first of such instances, and not by chance, between the late 1950s and early 1960s, Spector became the first producer-popstar, a public character who left the 'backstage' of the music business (where all producers had been thus far) to be in the frontline in the media and public attention. People started buying Phil Spector-produced records on the very ground that he was the producer, regardless of which act was playing on (and knowing that, the publicity of such records would make sure that his name was very evidently written already on the front cover of the records – see Figure 7). A similar point can be made about George Martin, the legendary Beatles' producer (and possibly the most famous producer of all times), often referred to as 'the fifth Beatle': the amount of technological expedients and ideas that he was able to apply to the Liverpool band's records is endless and has made history (from the junction of two different versions of 'Strawberry Fields Forever' into one, to the miracle of recording a complex album like *Sgt. Pepper's Lonely Hearts Club Band* with a simple four-track recorder, from the close miking of the strings in 'Eleonor Rigby' to the backwards finale of 'Rain', and so forth). All these producers (let us add at least the likes of Hugh Padgham, Chris Thomas, Berry Gordy, Brian Eno, Quincy Jones, and many others) became public personalities, characters who made their (technological) contribution to a 'clear', visible record.

If we instead turn our attention to art music producers, we now witness a) names hardly heard by anybody; b) unrecognisable faces; but most of all c) a public perception of a much less important job. In the general (non-expert, but sometimes expert too)

Figure 7. Phil Spector, on the left, and three examples of records produced by him, bearing his name in emphasis.

view, the art music producer is almost only the person who places a microphone close to a piano (or any given instrument) and presses a couple of buttons in the recording console. This view is also (perhaps mostly) fuelled by the other perception of art music as a sacred/untouchable body of artistic expression that does not require 'intervention' besides the mere performance. The producer meant in a popular music sense is almost a danger for art music, someone who could intervene and affect (negatively) the sacredness of Glenn Gould's piano playing or Pierre Boulez's conduction. And yet, anybody who is or has been an insider of art music recording knows perfectly well that this perception is completely inaccurate. I did not mention Gould and Boulez by chance, because (as the two ultimate perfectionists they were known as) they shared, in several occasions, the same producer – Andrew Kazdin. A perfectionist like, if not more than the other two, Kazdin used to have performers play a work multiple times during a recording session, not only for having complete takes, but often to obtain small sections that he would edit together into a spotless complete performance. Also his innovative idea was to record the orchestra with several microphones in correspondence with every section, placing each of them on a different channel of a 16-track recorder, and working out sound balances that would be significantly different from the ones produced by the traditional 'live' recording obtained with one or two microphones. Two strategies of this sort are a significant demythification of two pillars of art music performance, in the public perception: the idea of the perfect execution from start to end (an idea that is exactly associated with the likes of Glenn Gould) and the idea of

the conductor who 'creates the sound' of his/her orchestra (which is exactly associated with the likes of Pierre Boulez). And yet, Kazdin, just like equally important art music producers such as Peter Andry (producer, among others, of Rostropovich, Richter, von Karajan, etc.) or John Culshaw (Backhaus, Rubinstein, Solti), is not a visible 'manager of technology' as popular music producers are, and while the idea of a song like 'Strawberry Fields Forever' being built by editing different pieces is appealing to the audience (who see the expedient as a marvel of professionalism), the same patchwork principle applied to Glenn Gould performance sounds much more like a disappointment, if not a betrayal, to the buyers of that recording.

3.3. Unclear space

The difference between an artistic producer in popular music and one in art music is precisely the difference between clear and unclear space. When we talk about 'unclear' space, we talk about a situation in which technology is hardly visible/audible (if not perceived by experts) and is not associated with the specific musical experience. An orchestral sound that is achieved by the mixing of 16 different tracks is not a feature that is clearly identifiable in its constitution, characteristics, nuances, etc., unlike a voice running backwards, as we hear in The Beatles' song 'Rain'. Since we mentioned both Phil Spector and The Beatles, we could also discuss a case where both were involved (at least one Beatle, John Lennon, plus two, Ringo Starr and George Harrison, who served as session men at some of the occasions I am about to mention). Most literature discusses the break-up of The Beatles as a result of business differences and also some interpersonal problems, but in few cases is it mentioned that the band was also falling apart from a strictly musical point of view, the various members wanting to take rather different artistic directions. One of such discrepancies had to do with the two leaders Paul McCartney and John Lennon: while the former seemed to be more and more interested in more complex structural constructions of the song (following more the kind of trend that would soon be called 'Progressive'), and had exemplified that inclination in the album *Abbey Road* (with that eclectic suite/medley that was mostly the fruit of McCartney's work), Lennon was redefining his song-writing style in a much more back-to-basics direction. As soon as the band broke up, Lennon proceeded to release an extremely 'essential', stripped-down album where usually each song would not exceed the employment of four or five instruments altogether (sometimes even less): that album was *John Lennon Plastic Ono Band*. As Lennon saw the 1950s rock'n'roll as the embodiment of that minimalistic approach, he chose exactly Phil Spector as his producer (for that album and for the subsequent ones, until 1974), formulating – as one of his chief requests – the wish to make his voice sound accordingly. Spector turned to sound engineering technology to find a solution, and applied a vocal effect called 'slapback delay', a studio trick that his colleague Sam Phillips had used at Sun Records for the likes of Elvis Presley and Johnny Cash. Phillips had employed different tape machines to record the sound in real time, but when it played back, one of the playback

heads was set to play the tape a fraction of a second later. That would provide the sound with a very slight echo effect but it would mostly help 'thicken' it. When Spector applied the slapback to his voice, Lennon got so enamoured with it that it became his effect of choice for the great majority of his solo work, including his most famous songs like 'Imagine', 'Instant Karma', 'Jealous Guy', and 'Happy Xmas'. And yet, one may very much doubt about the 'visibility' of this effect to the average listener, and most of all its philological connection with early rock'n'roll music recorded in Memphis, under Sam Phillips's production. Lennon's voice is certainly one of the most recognizable in the whole panorama of rock music, but the fact that this distinctiveness is partly (if not mostly) due to the usage of the same slapback delay effect is something, to my experience, unknown to many musicologists as well.

Similarly, and moving to art music, how many people, besides violin experts, would be able to detect the differences in sound in violins made of maple, or spruce, or ebony, or rosewood (to just limit ourselves to four of the most used woods)?

3.4. Hidden space

To conclude (the list as well as the article), a 'hidden space' defines a situation in which an explicit effort is made in order *not* to make a given technology visible/audible to the audience. This may happen either for technical or ideological reasons: in the first case, revealing the employment of a given technology may be counterproductive, anti-aesthetic, and so forth: acoustic panels in music halls tend to be architecturally 'disguised' in visually appealing structures; the use of pre-recorded parts in live performances may be faked by singers/musicians miming those parts; technical aids such as monitors with lyrics are cleverly placed on the stage so that the audience cannot see them, and so forth. In the second case, it may be an explicit choice on the artist's part to display an image somehow 'hostile' to technology (or at least 'latest' technologies): we are once again in the domain of such concepts like 'authenticity', 'purity' and the likes, so in this case very sophisticated technologies are employed in order to paradoxically show their absence. The case of the so-called 'unplugged' concerts is paradigmatic in this sense.

As a very final note, one must specify that this model, just like Stefani's, has nothing to do with 'exclusivity', but a lot to do with 'complementarity' and 'interaction'. The cases I provided (as well as any other suitable instance) mostly represent examples of pertinence, emergence and relevance, but obviously it should not be inferred that – say – an 'exposed' space may not end up being 'unclear' in another context or to another listener (that is, more exactly, in another *experience*).

The music-technologies relation, like any other relation, produces rich and complex experiences, not rarely contradictory ones. The goal of this article has been that of describing a few of these experiences, and possibly providing a bit of analytical frame to such descriptions, in such a way that some cultural, ideological and straight-away musical dynamics could be singled out.

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Sources of reproductions

Figure 6, left side, upper photo: Karlheinz Stockhausen. 'Helikopter Streichquartett', Holland Festival, Westergasfabriek, Amsterdam, June 25th, 1995. Photo by Co Broerse, available online: https://www.flickr.com/photos/fconcrete/4526921958 [accessed: 20.11.2019].
Figure 6, left side, lower photo: Karlheinz Stockhausen's Spherical Concert Hall, The World Fair in Osaka, Japan, 1970, available online: https://fortynotes.wordpress.com/2011/03/23/stockhausens-spherical-concert-hall/ [accessed: 20.11.2019].
Fiogure 7, left side: Phil Spector, a photo available online: http://www.rodhandeland.com/Life%20Memories/1957%20Pop%20and%20Rock%20through%201964%20Beach%20Boys.htm [accessed: 20.11.2019].

Music and Technologies: A Complex and Occasionally Deceiving Relation

Summary

Although in different ways and degrees, all branches of music-making have entertained and do entertain a strong dialogue with technological developments and innovations, up to the point of being artistically and socially defined by them. Examples include such diverse situations as the impact and subsequent iconic status of the electrification of guitars in popular music; the way the invention of

pianos have forged romanticism; the mechanisms of distribution and economy of the music industry, in relation to the technological devices employed, and so forth.

In addition, the more recent impact of digital technologies on society has multiplied the extent of musical (both scholarly and everyday) discourses, by creating a significant amount of new platforms (Spotify, iTunes, YouTube, SoundCloud, etc.), and by changing completely the status of music-making (including do-it-yourself music productions, and digital simulators of entire and expensive gear).

The article discusses the characteristics and the results of some of the relations established between (and stemming from) music and technologies. Emphasis is given to the notion of musical competence (after Gino Stefani's well-known model in musical semiotics), to the specific cognitive/cultural associations with a given semantic field generated by this relation, and in general to the theoretical approach known as Numanities after Martinelli [2016].

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Musical Genre Transformations in Agata Zubel's Works and the Problem of Social Communication[1]

The issue of genre

In his text entitled *The Concept of Genre: In General and in Music* Eero Tarasti claimed that 'In music the concept of genre is probably more complicated than in all the other arts [...] it seems an impossible task to try and put all definitions of musical genres into one theoretical model' [Tarasti 2013: 34].

Looking at the issue of genre in music from historical perspective, one has to notice that since the 19th century, as the tendency to favour what is individual and distinctive in a work of art has developed, the significance of genre in West European artistic music has continuously declined. As Carl Dahlhaus mentions in his book *Zur Problematik der musikalischen Gattungen im 19. Jahrhundert*, in Romanticism the hierarchical relations between a genre and an individual work of art were reversed.[2] In another book, entitled *Esthetics of Music*, the same author writes that 'in older, functional music, a work was primarily an example of a genre [...], requiring listeners to connect the work with the type in order to understand it' [Dahlhaus 1982: 15]. In his opinion in the 19th century 'every genre fades to an abstract generalisation, derived from individual structures after they have accumulated, and finally in the 20th century, individual structures submit only under duress to being allocated to any genre' [Dahlhaus 1982: 15]. Carl Dahlhaus points to the fact that constitutive genre features such as text, function, instrumentation and formal model have gradually lost importance [Dahlhaus 1987: 38]. Following the

1| This article is a continuation of my previous deliberations on music genres in Agata Zubel's work (see my unpublished paper entitled *Between Genres. The Search for the Sense of Music Genres in Agata Zubel's Oeuvre* presented during the 13th International Congress on Musical Signification, Canterbury 2016), and also an extension thereof which includes the coverage of the social communication issues.

2| *Cf.* Dalhaus [1973: 39], quoted after Tarasti [2013: 39].

transformations of genres in the 20th century, we notice that the culmination of the changes coincides with the time of the musical avant-garde in the second half of the 20th century. Hermann Danuser claims that modernism and the period of the avant-garde were times when the 'the disintegration of genres' [Danuser 1984: 400] occurred. He also notices that in postmodernism artists typically make references to the category of genre and they also tend to prefer mixed genres and hybrid forms.

Looking at the issue of genre from theoretical, especially semiotic, perspective, one has to pay attention to several problems. A genre is a sign by which a composer enters into contact with a listener. The choice of the genre and its recognition are the foundations of musical communication. This problem is raised by, among others, Eero Tarasti [Tarasti 2013: 40–42], who claims that by means of genre a composer (*Moi*) may convey certain meaning to listeners (*Soi*).[3] It should be emphasised that the genre is a powerful code that connects the sender of the message, that is the composer, with the receiver, that is his listeners, provided that the means of communication are known to both sides [Tarasti 2013: 53].[4] Sometimes, however, there is a conflict between the participants of the communication process and the communication between them is disrupted or broken, as is the case with art works which go beyond genre conventions or contradict them (anti-genres, synthetic genres). This is what happens when the genre does not conform to the artistic conventions of the period in which the composer works or to its aesthetic and technical principles. In such a situation we can talk about genre transgression and the phenomenon might be observed in the works of the Wrocław-based composer Agata Zubel.

Traditional genres in Agata Zubel's oeuvre and the way they are construed

Agata Zubel (b. 1978)[5] is one of the most distinctive Polish composers and avant-garde vocalists. Her oeuvre includes almost 50 works [Nyffeler 2009: 30; Masłowska

3| According to Eero Tarasti, in music, just like in other sign systems and discourses, the subject wishes to communicate something to the society. *Moi* aspires to touch the world of *Soi*, that is the society [Tarasti 2013; 40].

4| According to the modern theory of genre, 'genre is a system of expectations, the task of which is to create expectations in listeners and activate their memories and images about texts'. Thus, the modern theory of genre still has the composer and the listener as its central elements [Tarasti 2013: 53].

5| Her musical career has been connected with Wrocław since the very beginning. She graduated in percussion from a secondary music school there, and then studied composition and solo singing at the Wrocław Academy of Music. She deepened her knowledge at the Hogeschool Enschede Conservatory in Netherlands and during numerous courses. She is the winner of many composition and interpretation competitions. Her works have been performed by outstanding bands and soloists at prestigious festivals in Poland and abroad. Zubel performed as a vocalist on many stages in Europe, both Americas and Asia. Together with the composer and pianist Cezary Duchnowski, they form a duo called *ElettroVoce*. Zubel has received many awards, the

2014][6] of various character. Among them, there is a group of vocal-and-instrumental works composed for the instrument that she knows best, that is her own voice. The composer uses poetic texts by Samuel Beckett (*Cascando*, *What is the Word*, *Not I*), Wisława Szymborska (*Urodziny* [Birthday], *Labirynt* [Labirynth]), Czesław Miłosz (*Aforyzmy na Miłosza* [Aphorisms on Miłosz], *Piosenka o końcu świata* [A song on the end of the world]), and Natasza Goerke (*Opowidania* [Stories]). Another group of compositions consists of music created with the use of the computer (e.g. *Not I*, *Between*, *Oresteja* [Oresteia], String Quartet No. 1, *Parlando*), and the third one includes works composed for traditional instruments (e.g. *In* for orchestra, three symphonies, *Concerto Grosso* for recorders, baroque violin, harpsichord and two choirs, *Violin Concerto*, *Percussion Store* for percussion ensemble and orchestra, *…nad Pieśniami* […of the songs] for voice, cello, choir, and orchestra).

Zubel's works are inspired by various sources including both traditional and avant-garde music [Jabłoński 2012, Topolski 2013: 2].[7] When asked about her attitude to the past, she answered: 'Everything is important to me, but I try to look for my own path. I don't reject anything and I don't accept anything' [Szczecińska, Topolski 2005: 104]. The composer demonstrates sonoristic thinking. Her works are attractive in terms of the sound aspect. Apart from timbre, her style is defined by rhythm and expression [Masłowska 2014]. She experiments constantly and her explorations concern mainly vocal articulation, expression and the sphere of musical genres, which she interprets in an individual way.

Among traditional genres employed by the composer there are: string quartet, *concerto grosso*, solo concerto, symphony, and opera. The starting point for composing them is a specific attitude, that is a departure from historically determined understanding of genre. As Zubel says: 'It is important for me to break from what has been imposed on us – for example the fact that a symphony must have four movements' [Szczecińska 2010: 2]. The composer draws on the original definition of the genre, on a certain idea that underlies it.

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most prestigious of which was the first prize at the 60th UNESCO International Rostrum of Composers in Prague for the composition *Not I* in 2013. Her works are published by the Polish Music Publishing House (PWM) and recorded on CDs (e.g. the album *Cascando*, which was awarded the Fryderyk, or the monographic CD *Not I*).

6| Her creative path has been described, among others, by Aleksandra Masłowska [2014] and Max Nyffeler [2009].

7| Jan Topolski attempted to characterise the composer's oeuvre from the perspective of the generation of the 1970s to which she belongs. In his opinion the composers born in that decade had to define their place between three types of postmodernism, such as: sur-conventionalism (postmodernism in its ironic variant), new romanticism (postmodernism in its retrospective variant) and the continuation of modernism (neo-sonorism). The musicologist claims that 'many of them [these composers – translator's note] move between categories and sometimes even change them radically' [Topolski 2013: 2]. Maciej Jabłoński in turn claims that the composers of that generation represent synthetic attitude directed at making a wide use of both traditional and avant-garde experiences, but each of them aims to develop their own stylistic idiom [Jabłoński 2012].

Her way of thinking is exemplified by her statements about the symphony. She admits: 'When I am beginning to compose a symphony, I try to get to its origins, to the starting point of what a symphony is [...]. I am interested [...] in the symphony as a manifestation of symphonism, beyond history [...]. It is not a continuation of this form's development, but my musical deliberations on the subject of symphonism as such' [Lewandowska-Kąkol 2012: 283]. The composer understands the term 'symphony', similarly to ancient Greeks, as 'harmony' and 'concord of sound' [Granat-Janki, 2015]. In the opera, in turn, it is human voice – as the means of conveying meaning and emotions – that is the key element, while in the concerto this role is fulfilled by a soloist. The essence of the *concerto grosso* is the idea of contrast, while the string quartet is based on cooperation between four performers playing on any string instruments. In this context, it is no surprise that Zubel's *String Quartet No. 1* is composed for four cellos and a computer. The composer speaks against traditional associations, which does not mean that she rejects tradition.

Genre transformations

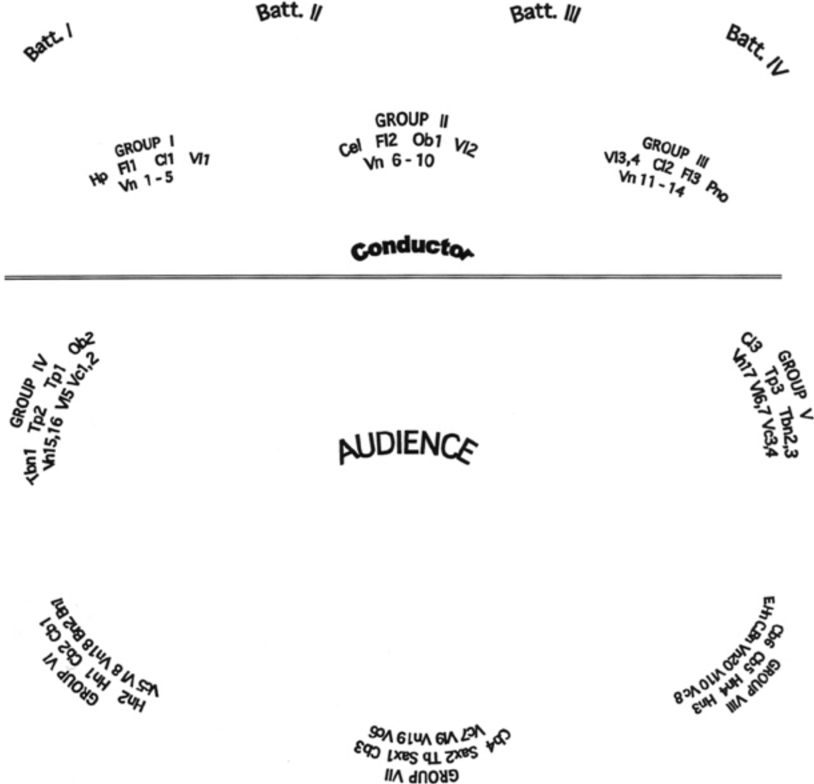
According to some German musicologists (e.g. Hans H. Eggebrecht), two genres are particularly deeply ingrained in European professional music: the symphony, which is the highest manifestation of absolute music, and the opera – the greatest achievement of Italian vocal art [Tarasti 2013: 44]. Both genres are employed by Agata Zubel.

The symphony has always been a favoured genre. It was attributed, especially in Romanticism, with an important role in a composer's oeuvre, as the fact of having composed a symphony confirmed their creative maturity and thus elevated them. In the 20th century, the genre lost some of its significance, it was, however, still employed by many outstanding composers. Zubel used it three times: in 2002 (*Symphony No. 1*), in 2005 (*Symphony No. 2*), and in 2010 (*Symphony No. 3*).

Symphony No. 1 for orchestra is a graduation work created at the completion of composition studies. It has some features of a concerto for orchestra. 'A lot is going on in the groups because [in this symphony] I was exploring the relations [...] between individual groups of instruments' [Lewandowska-Kąkol 2012: 283] – says Agata Zubel.

The composer explored the relations between the instruments of the orchestra and their combination possibilities in even greater depth in her next symphony, which was commissioned by the broadcasting company Deutsche Welle. ***Symphony No. 2*** was composed for 77 performers. The work is oriented around cooperation of musicians in groups and around space effects. That is why the composer has divided the orchestra into eight instrumental groups (see Example 1).

The groups have been positioned around the audience. The composer was encouraged to use this space arrangement by the fact that the work was planned to be performed in a huge concert hall – Beethoven Halle in Bonn during Beethoven Festival. The composition belongs to the tradition of topophonic music which makes use of space as



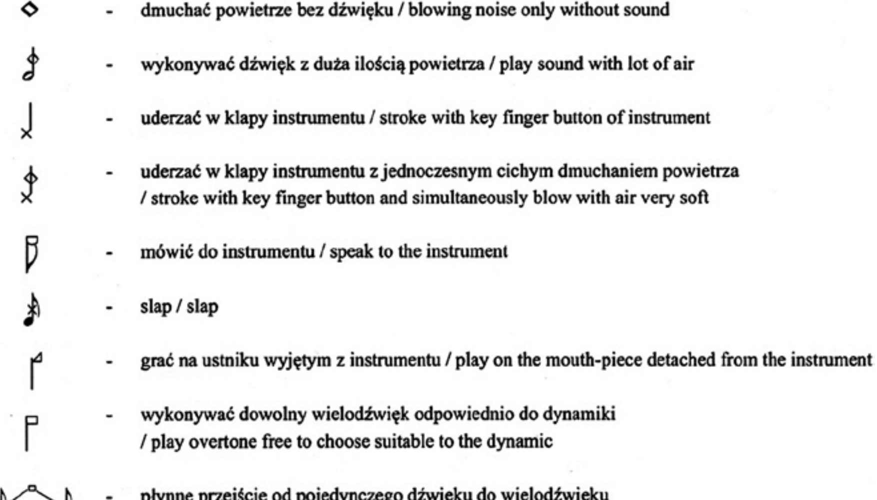
Example 1. A. Zubel, *Symphony No. 2*, the setting of the orchestra. Reproduction of the computer score from the composer's archive.

one of the dimensions of a musical work.[8] The sounds reach the listeners from various directions, they circle around them. The sound impulses increase or decrease depending on the combination of instruments. In the programme note, the composer wrote:

> The work is a kind of musical object which unravels not only in time but also in the space of the concert hall. […] The symbolic number of 77 performers (including the conductor) is a justified excuse for the creation (in imitation of ancient beliefs) of a mystical and, in a way, cosmic space […] [Lewandowska-Kąkol 2012: 283].

Symphony No. 2 is a one-movement piece in which a few phases can be identified. It has a closed arch form (the ending refers back to the opening). The structure of the symphony is derived from its principal idea, that is a complementary play of contrasting timbres. Zubel's work is characterised by a rich diversity of timbre, which she achieves by means of different, sometimes very sophisticated sound production methods on all the instruments (see Example 2).

8| It brings to mind Karlheiz Stockhausen's and Yannis Xenakis' experiments.



Example 2. A. Zubel, *Symphony No. 2*, sound production methods on woodwinds instruments. Reproduction of the computer score from the composer's archive.

The broadened spectrum of articulation effects has its extension in the widening of traditional sound material to include microtones and rustling non-pitched percussion sounds.

The sequence of various sound types, combined with articulation, dynamic and space effects, shapes the narrative of the composition which should be associated with development, progress and dramaturgy. The formal structure of the composition consists of five internally varied phases. *Symphony No. 2* is an exceptionally spectacular work with a feast of timbres, virtuosity and sensual pleasure emanating from it.

Agata Zubel's next symphonic experience is her ***Symphony No.*** *3* for double solo trumpet and orchestra. Although the composition is entitled *Symphony*, it has some elements of a solo concerto – there is a solo instrument which cooperates and sometimes competes with the orchestra. According to the composer, it is a kind of symphony concertante.[9] It is intended for microtone trumpet and was composed for the

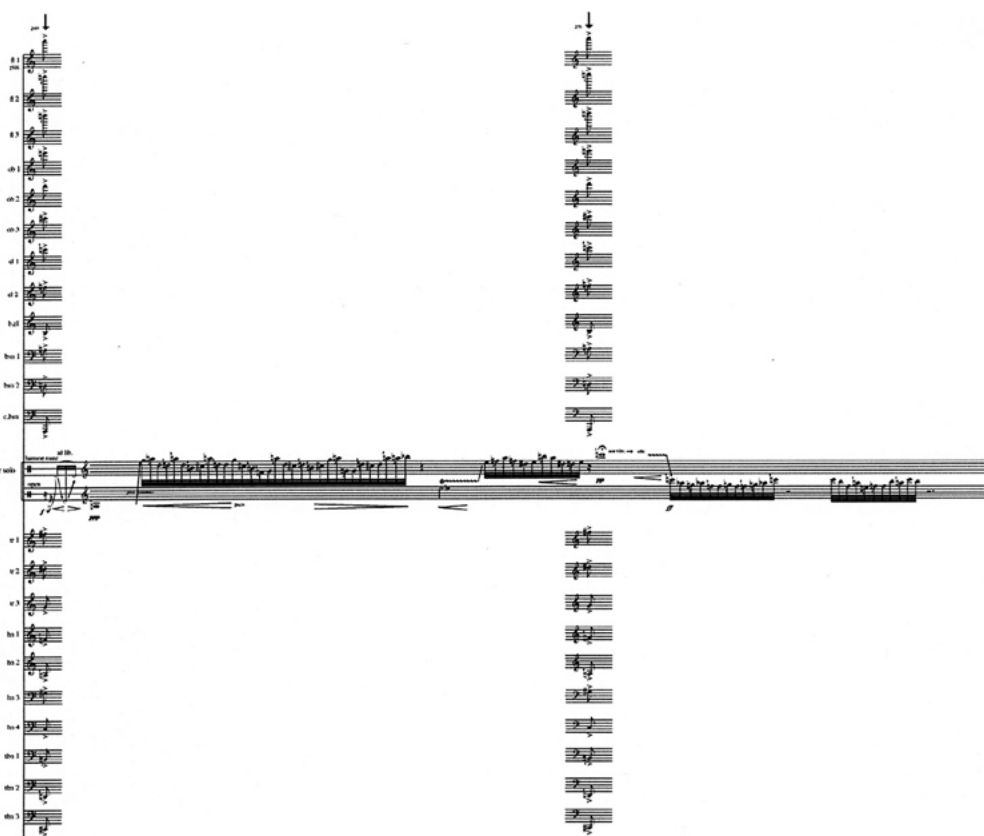
9| It refers to a newly formed (20th-century) genre of instrumental music which combines the features of a solo concerto and a symphony. The orchestra here is counterpointed by only one soloist. According to Anna Nowak, 'The genre is genetically closest to a dramatic concerto because of the role of the orchestra which increases so much in the course of the work that in some fragments the balance between the two sound planes is upset. The soloist assumes the function of *primus inter pares*, which gives him priority but at the same time deprives him of his dominance' [Nowak, 1997: 29].

brilliant Dutch trumpeter Marco Blaauw when Zubel was a scholarship holder of the Rockefeller Foundation.

In this symphony, the composer sticks to the traditional arrangement of instruments in the score. She uses triple woodwinds, three trumpets, four French horns, three trombones, tuba, extended percussion (five groups of instruments played by five percussionists) and string quintet.

In the symphony in question, just as in the previous one, the form-creating role is played by timbre and rhythm. The composer nuances the timbre by introducing, apart from traditional ones, also more modern ways of producing sound, for example in wind instruments: a noise of air only, a sound mixed with a lot of air, tongue pizzicato, striking the key buttons and valves, and in trumpet solo: smacking of lips, tremolando between two bells, and frullato. The performers are also asked to produce multiphonics (see Example 3).

The symphony consists of one movement which is internally contrasted thanks to the use of various types of sound, texture, timbre, and expression. They are the elements that



Example 3: A. Zubel, *Symphony No. 3*, culmination, bars 269–270, p. 20. Reproduction of the computer score from the composer's archive, with kind permission of PWM Edition.

shape the narrative of the work. The symphony begins with an interesting canon[10] between groups of instruments. The canon is based on timbres and rhythms rather than pitches.

Each of the symphonies discussed here has a different structure, which does not evoke associations with the genre it represents. This is, however, the composer's deliberate decision, as she wants to activate the imagination of the listener. She does not treat the form of the symphony as a closed continuum constricted by tradition (*forma formata*), but as a multi-layered process of coming into being (*forma formans*).

Another genre undertaken by Zubel is **the opera**. After the Second World War, it became a field for numerous genre, aesthetic, philosophical, sound and perceptive experiments. According to Aneta Derkowska, this situation was caused by '"the fatigue" of the sound material, its incompatibility with the need to express new ideas, as well as the loss of narrative integrity and gradual disintegration of dramatic form' [Derkowska 2013]. Composers started to introduce various experiments, for example they no longer used traditional components of the opera such as recitatives, arias and choruses. Inspired by forms used in instrumental music, they tried various permutations of the opera, forcing the listener to broaden their perceptual capabilities. The opera started to absorb the elements of other genres, such as a ballet or an oratorio. Hybrid genres were also developed, such as an opera-ballet or a cross between the opera and spoken drama, which gave a refreshing touch to the opera genre.

Agata Zubel employed the opera genre twice: in 2008 she composed the opera-ballet *Between* and in 2011 – the drama-opera *Oresteja* [Oresteia] based on Aeschylus' tragedy. Both are attempts at revitalizing the genre which has always been problematic for her due to its theatricality.[11] Both works were commissioned by the Grand Theatre – National Opera in Warsaw and staged therein[12] as part of the 'Territories' series.[13] They were directed by Maja Kleczewska.

Between, a mini opera for voice, electronics and dancers, is a cross between opera, dance and dramatic theatre. It has no libretto, plot or action, and its content is abstract. It is an inner monologue of an alienated woman. She uses language which expresses her emotional state, but is unintelligible to other people.[14] The monologue is performed

10| It is worth noticing how Zubel understands the term polyphony. For her it is 'the density or multiplicity, or diversity of voices and timbres' [Szczecińska, Topolski 2005: 105]

11| The composer commented on her problems with the opera genre in the interview entitled *Mam problem z operą* [I have a problem with the opera] conducted by Anna Skulska for the Polish Radio. She admitted: 'The opera genre with its inherent theatricality was problematic for me, and for many years, I could not get a grasp of it. Does it have to be like that or can it be different? I was constantly looking for answers to those questions in subsequent dramatic forms' [Skulska 2012].

12| The opera-ballet *Between* was staged in 2010 and the drama-opera *Oresteja* in 2012.

13| The experimental 'Territory' series presents opera and ballet works which are almost non-existent in Polish 20th- and 21st-century theatres – these are modern, sophisticated, contemporary works, which sometimes evoke extreme emotional states.

14| In psychology such phenomenon is called Asperger's syndrome. *Cf.* the statement by the director Maja Kleczewska [Mieszek 2011].

as a vocalise by Agata Zubel, a vocalist and composer in one person. The solo part that she sings contains words, or rather sounds, syllables and phonemes, which have a purely timbral and expressive function. Zubel's aim has been to bring out what is hidden behind the words: 'There is a whole emotional and physical dimension hidden behind the words, and that is what I wanted to get to' [Zubel 2010]. As the composer says: 'Speech and verbal communication are not the only form of communication between people. Many things take place between the words: we laugh and shout; there is a whole rich sphere of life which is generated by non-verbal communication […]. This is what I wanted to touch' [Szczecińska 2010a: 3].

The opera has five scenes. The music consists of amplified female voice and an electroacoustic layer (invariant – a tape, and changing, transformed live – the so-called live electronics). The music is combined with movement – the element performed by dancers. Agata Zubel's singing is a form of 'direct expression' [Szczecińska 2010b]. Apart from singing, the composer uses a wide range of vocal effects, such as: laughter, croak, whisper, howl, mumble, scream, or murmur. She juxtaposes the quasi-words that she sings with electronic sounds and with her own recorded and electronically transformed voice. Worth noticing is the range of interpretative markings used by the composer, such as *hushed*, *anxiously*, *resignedly*, *blankly, coyly*. They refer not only to expression, but also to timbre, the emotion of the voice and the manner of singing (see Example 4).

Zubel's opera should be construed in an emotional way [Granat-Janki 2015]. It forces the listeners to 'sharpen their senses, to read what is contained between sounds and gestures' [Szczecińska 2010b]. *Between* defies almost all established patterns related to the

Example 4: A. Zubel, *Between*, interpretative markings used by the composer, p. 9. Reproduction of the computer score from the composer's archive.

genre: instead of an orchestra, there is music from a tape, stage scenery is replaced with a video shown at the back of the stage and the vocalist (the only element of the opera that has been preserved!) sings unintelligible words in an imaginary language, accompanied by a few dancers. *Between* is, as the title suggest, a cross-genre which leaves place for creative imagination of the producer. It has been aptly described by Tomasz Cyz: 'This is something between a composer and performer, a performer and director, a director and composer, between them and the audience, between the audience and…' [Cyz 2010: 12].

The second of Zubel's operas – *Oresteja* [Oresteia] based on Aeschylus' tragedy, in which the composer has undertaken an ancient topic – is also an example of a hybrid genre. The libretto was written by Maja Kleczewska.[15] *Oresteja* is an experiment and an attempt at combining two genres: opera and drama. It is performed by musicians: solo vocalists, choir, three percussionists, and by actors who represent the art of spoken word. The choir and soloists sing, but there are also spoken scenes where the actors recite classical fragments accompanied by music [Malatyńska-Stankiewicz 2012: 9].[16] In *Oresteja*, Zubel has made reference to genre and thematic archetypes trying to invest them with universal value. Thanks to the confrontation of various arts, the opera as 'the art of message' has become the area of reflection.

Agata Zubel has also proposed a new interpretation of the **solo concerto** and **concerto grosso** genres. In 2014 she composed *Concerto for Violin and Chamber Orchestra*. Undertaking this genre she had to answer the question: what is the role of the soloist in a concerto? In her composition the violin part is the leading one from the very beginning. The concerto opens with a virtuoso cadenza of the solo instrument and in the final movement, from the fragment marked as *colla parte sempre*, it is the violinist that determines the narrative of the orchestra – the members of the symphony orchestra and the conductor have to follow him. The violin is the concert instrument, which is confirmed by numerous virtuoso fragments of great technical difficulty. The sound aura of the concerto is extraordinary. The piece is dominated by ethereal, sublime sounds based on violin flageolet tones in high registers, especially in the second movement.

Another type of the concerto that the composer has undertaken is the instrumental music genre developed in the baroque as *concerto grosso* for a group of soloists (the so-called *concertino* or *principale* consisting of first and second violins, cello and harpsichord) and the full orchestra (the so-called *tutti*, *concerto* or *ripieni*). Zubel's *Concerto Grosso* was composed in 2004. The title itself suggests connections with the baroque model. Although they are certainly noticeable, the composition is not a typical baroque concerto, but rather an attempt at breaking genre convention. The connections with the

15| In the performance directed by Kleczewska, who is also the author of the libretto, the ancient family drama has been transferred to modern times, so that the audience can watch a family of today. As the director claims: 'these problems come back […] myths are like a pattern which people have repeated for thousands of years' [Kleczewska 2012]. On our modern *Orestejas* see Pawlak [2012: 13–21].

16| *Cf.* Zubel's statement in *Quarta* [Malatyńska-Stankiewicz 2012: 8–9].

archetype lie most of all in the *concertare* idea. Zubel draws on the idea of contrasting different groups; she introduces the *concertino* and the *tutti* group and consistently uses various concert techniques. The *concertino* includes various types of recorders (soprano, alto, tenor, baritone, bass, and contrabass), baroque violin and harpsichord. The *tutti* consists of two mixed choirs of single voices (altogether 16 people) arranged spatially on the stage. The use of a vocal ensemble is a *novum* in an originally instrumental genre. Thus, this is a vocal-instrumental variant of a *concerto grosso.*

Though based on a poetic text, the choir part is treated in an instrumental way. Zubel chose the poem *Życia sam zapach* [The very scent of life] by Miron Białoszewski, in which the poet plays with the word in a way that goes beyond established linguistic and formal patterns. The composer used only the phonic features of the text. In one of her interviews she said: 'I have chosen Białoszewski's poetry in order not to be to too bound by the semantics of words' [Szczecińska, Topolski 2005]. A great merit of the composition is its sound achieved through the use of specific instruments and various sonoristic ways of sound production. An interesting timbre effect was created as a result of retuning the baroque violin by a fifth down in order to imitate the sound of a baroque viola, and thanks to harpsichord preparation. Zubel's composition sounds modern because of, among other things, its original harmony and inventive literary-and-vocal techniques. The composer draws heavily on avant-garde composing techniques (sonoristics, aleatorism), placing them within the baroque *concerto grosso* convention.

Conclusions. Zubel's works in social communication

Agata Zubel is interested in how her music is received, and that is why she tries to compose her works in such a way that listeners can understand them [Kwiecińska 2008].[17] Traditional music genres may be helpful in establishing good contact with the audience, as they are universally known and recognised. The composer, however, suggests their contemporary interpretation.

The genres undertaken by Agata Zubel testify to the composer's search for a form that could free her imagination of restricting patterns. They also express the need for genre modernisation, for adapting genres to the times in which we live [Sitarz 2011].[18] The inter-genre syntheses have led to the development of new qualities, thanks to which the genres have acquired attractive and dynamic character. The syncretic combination of musical, verbal and visual performance in the opera (in accordance with the idea of correspondence of arts), the synthesis of instrumental genres in the symphonies and the innovative

17| That is what the composer said in the interview entitled *Zawód – Kompozytor* [A profession – composer] conducted by Agata Kwiecińska in 2008.

18| When interviewed by Wojciech Sitarz, Agata Zubel said: 'We wear jeans, have the latest models of mobile phones and laptops, and in the same way we should be interested in the latest trends in painting, theatre and music'.

elements that break genre conventions in the concertos are the result of modern creative process which is, however, pervaded with the awareness of tradition.[19] Drawing on the past, Agata Zubel creates music which is in keeping with the spirit of the times and at the same time marked with individualism. The composer's international successes show that she has managed to combine the appeal of the new and original with what seems to be well known to listeners [Dahlhaus 1987: 43–44]. In this way the communication between the composers and the listener, though sometimes hindered, is not impossible.

Translated by Ewa Skotnicka

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19| *Cf.* A. Zubel's statement in the interview conducted by Ewa Szczecińska and Jan Topolski for the periodical *Glissando* [Szczecińska, Topolski 2005].

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Musical Genre Transformations in Agata Zubel's Works and the Problem of Social Communication

Summary

The discussion of genres is an important part of music semiotics. A genre plays a significant role in social communication and it is also a powerful code that connects a composer (*Moi*) to a listener (*Soi*). Sometimes, however, this communication is disrupted, as is the case with art works which go beyond genre conventions or contradict them (anti-genres, synthetic genres).

In her article, the author concentrates on genre transformations in the oeuvre of Agata Zubel, one of the most outstanding Polish composers of the middle generation. The genres such as: string quartet, concerto grosso, solo concerto, symphony, and opera are being examined. The starting point for composing them is a specific attitude, that is a departure from historically determined understanding of genre. The composer draws on the original definition of the genre, on a certain idea that underlies it.

Agata Zubel's string quartets, concertos, symphonies, and operas testify to the composer's search for a form that could free imagination of restricting patterns. They express the need for genre modernisation. The inter-genre syntheses have led to the development of new qualities, thanks to which the genres have acquired attractive and dynamic character. At the same time the genre permutations have forced listeners to broaden their perceptive possibilities. Zubel's experiments with the symphony and the opera exemplify the modern creative process marked with individualism on the one hand and pervaded with the awareness of tradition on the other hand. The composer's international successes show that she has managed to combine the appeal of the new and original with what seems to be well-known to listeners. Thanks to that, the communication between the composer and the listener, though sometimes hindered, is not impossible.

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editor of the journal *Teoria Muzyki. Studia, Interpretacje, Dokumentacje* [Music theory. Studies, interpretation, documentation]; former long-standing deputy rector, dean, deputy dean and head of the Institute of Composition, Conducting and Theory of Music. She has done research on contemporary Polish music (Krzysztof Penderecki, Henryk Mikołaj Górecki, Zbigniew Bujarski), Russian music (Nikolai Rimsky-Korsakov, Modest Mussorgsky) and theory of music: the word – sound relationship and the relation between the arts from a semiotic perspective. She is the author of the books *Słowo, obraz i dźwięk w twórczości Modesta Musorgskiego* [Word, image and sound in Modest Mussorgsky's music] (1996) and *Zbigniew Bujarski. Twórczość i osobowość* [Zbigniew Bujarski. His music and personality] (2006), and of a number of articles in Polish and European publications. She participates in international conferences and congresses in Poland, Europe and the USA. Prof. Malecka is a member of the Polish Composers' Union, Societe Internationale d'Histoire Comparee du Theatre, de l'Opera et du Ballet, the Beethoven Society (member of the board) and the Artistic Board of Beethoven Festivals. She was a member of the Artistic Board of the Festivals of Krzysztof Penderecki's Music and the Cracow 2000 Festival, and also the deputy head of the Artistic Board of the European Centre of Krzysztof Penderecki's Music. From December 2010 to 2018 she was a member of the Council of the National Centre of Science, from 2012 to 2016 – a member of the Scientific Board of the National Museum in Cracow, and from 2014 to 2018 and then again since 2019 – a member of the jury of the Hieronim Feicht Prize awarded by the Polish Composers' Union.

Dario Martinelli

Professor Doctor, Full Professor at Kaunas University of Technology, and Adjunct Professor at the Universities of Helsinki and Lapland. He published 12 monographs and more than a hundred edited collections, studies and scholarly articles. His most recent monographs include: *Give Peace a Chant – Popular Music, Politics and Social Protest* (Springer, 2017), *Arts and Humanities in Progress – A Manifesto of Numanities* (Springer, 2016), *Lights, Camera, Bark! – Representation, Semiotics and Ideology of Non Human Animals in Cinema* (Technologija, 2014), *Authenticity, Performance and Other Double-Edged Words* (Acta Semiotica Fennica, 2011), *A Critical Companion to Zoosemiotics* (Springer, 2010), *Of Birds, Whales and Other Musicians – An Introduction to Zoomusicology* (University of Scranton Press, 2009). In 2006, he was knighted by the Italian Republic for his contribution to Italian culture. He is also the youngest winner of the Oscar Parland Prize for Prominent Semioticians, awarded by Helsinki University (2004).

Ricardo Nogueira de Castro Monteiro

Professor Doctor, presently serves as professor of Composition, Conducting and Semiotics at the Federal University of Cariri (UFCA) in Brazil, where he also conducts the

university's orchestra and is its resident composer. His professional activities include his academic career, various works as a composer, playwright and music director and a consulting portfolio on applied semiotics including major brands such as Johnson & Johnson, Unilever, Citibank, Procter & Gamble and Nokia, among others. His career as a composer and performer has been gaining visibility, and in 2017 from January to May he performed 10 concerts in 3 countries – most of them in Europe. He is a member of the 'Semiotics of Cultural Heritage' research group led by Prof. Eero Tarasti, and his branch of the project was supported by São Paulo Research Foundation (FAPESP), one of the most prestigious funding institutions in Brazil. He is also a member of the jury of the 'Prêmio Bibi Ferreira', the most important musical theater prize in Brazil. His recent activities include his participation in the 40th Annual Meeting of the Semiotic Society of America, an article published in *The American Journal of Semiotics*, two conferences as a guest speaker on semiotics at the 2015 Baltos Lankos Seminar held in Druskininkai besides papers presented in the International Conference on Musical Signification in Canterbury and in the International Semiotics Institute in Kaunas.

Małgorzata Pawłowska

Doctor, music theoretician, doctor of art, lecturer at the Chair of Theory and Interpretation of a Musical Work at the Academy of Music in Cracow. Her research interests focus on anthropologically oriented theory of music which is open to intermedia and intertextual methodologies. She is the author of the book *Exploring Musical Narratology: The Romeo and Juliet Myth in Music* published by Pendragon Press in 2018 (Polish version of the book was published in 2016: *Muzyczne narracje o kochankach z Werony. Wprowadzenie do narratologii muzycznej* by Mikołaj Kopernik University in Toruń) and a number of articles, e.g. in the *Narratology* series published by Walter de Gruyter.

Lóránt Péteri

Professor Doctor Habilitated (from Budapest, Hungary), musicologist and music critic. He is professor and head of the Musicology Department of the Liszt Academy of Music (State University), Budapest. He graduated from the same institution in 2002 and also from the Eötvös Loránd University, where he studied history, in 2006. As a postgraduate research student, he received supervision from the University of Oxford in 2004–2005 and received his PhD from the University of Bristol, UK, in 2008. He is a member of the Council of the Hungarian Musicological Society, of the Musicological Committee of the Hungarian Academy of Sciences, and also of the editorial board of the Budapest-based musicological journal *Magyar Zene*. Since 2011, he has regularly given one-semester seminars on 'Hungarian Music in a Central European Context' for American university students, at the request of the Aquincum Institute of Technology, Budapest, in cooperation with Gergely Fazekas. He has given papers about the musical life of state socialist Hungary and about the music of Gustav Mahler at

international conferences (in Bristol, Brno, Budapest, Canterbury, Cardiff, Dobbiaco [Toblach], Guildford, New York, Pittsburgh, Radziejowice, and Wrocław). Among his latest contribution is the study 'Idyllic Masks of Death: References to *Orphée aux Enfers* in "Das himmlische Leben"', [in:], *Rethinking Mahler*, ed. by Jeremy Barham (Oxford University Press, 2017).

Janka Petőczová

Doctor, the head of the Department of Musical History in the Institute of Musicology of the Slovak Academy of Sciences. Her field of study covers the history of music and musical culture in the Spiš/Zips/Scepusium (today a region in the North-East of Slovakia, formerly one of the counties of the Hungarian Kingdom), musical paleography and musical historiography. She has been engaged in the research on musical sources from Levoča/Leutschau and dealt with the problem of transcription of manuscripts written in German Organ Tablature Notation. She has published modern critical editions of polychoral compositions of Thomas Gosler, Johann Schimrack sen. and Georg Wirsinger, within the series of the critical edition *Musica Scepusii Veteris* (10 volumes, printed from 2003). In 2014 she published the book *Hudba ako kultúrny fenomén v dejinách Spiša. Raný novovek* [Music as a cultural phenomenon in the history of Zips/Spiš. Early new age], Bratislava: Ústav hudobnej vedy SAV; Prešovský hudobný spolok *Súzvuk*). In 2016 she received the Jozef Kresánek Award from the National Music Fund for her contribution in the field of musicology. Since 2017 she has been the head of the musicological research project 'Topography of Music in Slovakia in the Course of Centuries', supported by the Scientific Grant Agency of the Ministry of Education, Science, Research and Sport of the Slovak Republic and the Slovak Academy of Sciences, Bratislava.

Aleksandra Pijarowska

Doctor of Music Art in theory of music (2013), assistant professor at the Academy of Music in Wrocław, deputy dean of the Faculty of Composition, Conducting, Theory of Music and Music Therapy. She has participated in scientific conferences and seminars in, among others, Ankara, Katowice, Cracow and Wrocław. Her papers have been published by the Academy of Music in Wrocław, the University of Silesia, the Polish Society of Vocal Pedagogues, and Ossolineum. She is the author of the books *Jan Antoni Wichrowski. Katalog tematyczno-bibliograficzny* [Jan Antoni Wichrowski. A thematic-and-bibliographical catalogue] and *Ryszard Bukowski. Człowiek i dzieło* [Ryszard Bukowski. The man and his works]. She has been given the scholarship of the International Wagner Society and the award of the College of Rectors of Wrocław and Opole Universities. She is also the artistic director of the International Music Festival 'Music at J.I. Schnabel's' in Nowogrodziec and the scholarly head of the conference 'Józef Ignacy Schnabel and His Epoch'.

Mark Reybrouck

Professor Doctor, studied physical education, physical therapy and musicology. He is emeritus professor at the University of Leuven and guest professor at Gent University. He published a lot of papers in internationally reviewed scientific journals and books and is the author and/or editor of several books about listening strategies and music and semiotics. He also figured in many scientific conferences inside and outside of Europe, both as contributor and as a conference organiser. His major research interests are interdisciplinary with an attempt to bring together insights from the fields of psychology, biology, semiotics and music. His actual research agenda concerns listening strategies and musical sense-making with a major focus on musical semantics and biosemiotics as applied to music. His most recent contributions deal with the inductive power of music and its neural underpinnings. At a theoretical level, he is involved in foundational work about music cognition and perception, especially the biological roots of musical epistemology and the embodied and enactive approach to dealing with music. Besides this theoretical work, he has also been involved in empirical research on representational and meta-representational strategies in music-listening tasks.

Ewa Schreiber

Doctor of musicology and master of philosophy, graduate of the Adam Mickiewicz University in Poznań; music critic. Her interests focus on the use of the notions of metaphor and irony in music, sociology of music, and the writings of the composers of the second half of the 20th century. She is the author of the book *Muzyka i metafora. Koncepcje kompozytorskie Pierre'a Schaeffera, Raymonda Murraya Schafera i Gerarda Griseya* [Music and metaphor: the compositional thought of Pierre Schaeffer, Raymond Murray Schafer and Gérard Grisey] (Warszawa 2012). Together with Karolina Golinowska, she published the book *Przeobrażenia pamięci, przeobrażenia kanonu. Historie muzyki w kręgu współczesnych dyskursów* [Transformations of memory, transformations of the canon. Music histories in the circle of contemporary discourses] (Gdańsk 2019). She is a member of the editorial board of *Res Facta Nova* and *meakultura.pl*. She has published articles in such journals as *Muzyka*, *Kultura Współczesna*, *Sztuka i Filozofia*, *Musicology Today* and *The International Review of the Aesthetics and Sociology of Music*. She lectures at the Institute of Musicology of the Adam Mickiewicz University.

Gesine Schröder

Doctor, professor of music theory at the University of Music and Theatre 'Felix Mendelssohn Bartholdy' Leipzig (since 1992) and at the University of Music and Performing Arts Vienna (since 2012). Schröder taught in Berlin (1985–1992). As a guest advisor she gave lectures in Beijing, Guangzhou, Hong Kong, Izmir, Oslo, Paris, Poznań, Santiago de Chile, Shanghai, Wrocław and Zürich. In the years 2012–2016 she was President of the GMTH (Association of German-Speaking Music Theory). Member of program

committees of international conferences and of the editorial boards of the Romanian journal *RevArt*, the journal of the Russian Society for Music Theory (OTM), *Musik & Ästhetik* and a musicological series of Kunstuniversität Graz.

Schröder is the author of publications on new music, counterpoint around 1600, techniques of transcription, theory and practice of orchestration and conducting, and the field of gender studies (especially men's choir).

Katarzyna Szymańska-Stułka

Doctor Habilitated, Professor of the Fryderyk Chopin University of Music, music theorist and graduate of the Fryderyk Chopin Academy of Music in Warsaw. In her research she focuses on theoretical analysis of works of music in relation to their philosophical and cultural background, and on works of Polish composers. Author of the following books: *Harnasie Karola Szymanowskiego. Poziomy istnienia dzieła* ['Harnasie' by Karol Szymanowski. The levels of the work's existence](1997), *Idiom polski w twórczości Andrzeja Panufnika* [Polish idiom in Andrzej Panufnik's music] (2006), *Idea przestrzeni w muzyce* [The idea of space in music] (2015), and of numerous articles including as follows: *Dimensions of Time and Space in Music* (2009), *Space with Reference to the Artistic Tendencies of Art Nouveau in Gustav Mahler's Symphonies* (2012), *Das räumliche Wesen der Monodie in Bezug auf den kulturellen Hintergrund* (2012), *Splendid isolation – kilka spojrzeń na styl twórczy Karola Szymanowskiego ze zmiennej perspektywy czasu i przestrzeni* [Splendid isolation – a few glances at Karol Szymanowski's artistic style from a changing perspective of time and space](2013), *'Musica ecclesiastica nova' w analizie i interpretacji – 'Passio et Mors Domini Nostri Iesu Christi Secundum Ioannem' Dariusza Przybylskiego* ['Musica ecclesiastica nova' in analysis and interpretation – 'Passio et Mors Domini Nostri Iesu Christi Secundum Ioannem' by Dariusz Przybylski](2013), '*Theatre of Sounds' Concept in Music* (2014), *Dynamics and Speed: On the Essence of Beethoven's Musical Space in the Piano Sonatas* (2015), *Forms of Musical Architecture in Polish Contemporary Music* (2015), ***Symmetry of Symbol, Structure and Sound in*** '**Arbor Cosmica' *by Andrzej Panufnik*** (2015), ***Music and Architecture in Spacious Connections*** (2017). Currently, she is engaged in research on musical space, preparing works such as *Idea przestrzeni w muzyce* [The idea of space in music] and *Przestrzeń jako źródło strategii kompozytorskich* [Space as a source of composition strategies], which are an attempt at theoretical analysis of the issue of musical space in the light of changes to which its perception has been subjected over centuries. Their key issue is how the space of the world and man reveals itself in a musical composition and how it creates the dynamic field of artistic actions.

Iwona Świdnicka

PhD in Humanities, music theorist. A graduate of the University of Warmia and Masuria in Olsztyn, the Academy of Music in Gdańsk, the University of Minnesota in the

USA, and the Fryderyk Chopin Academy of Music in Warsaw. Since 2012 she has been a lecturer at the Chair of Music Theory at the Faculty of Composition, Conducting and Music Theory of the Fryderyk Chopin University of Music; since 2015 – a member of the Audit Committee of the Polish Society for Musical Analysis. She deals with theory of music, especially interdisciplinary analysis of music works and creative output of 19th-century and contemporary composers. She is the author of encyclopaedic entries and works published by the Fryderyk Chopin University of Music in Warsaw, the Adam Mickiewicz University in Poznań, the Catholic University in Lublin, SGEM in Vienna, the State Academy of Music in Minsk, the University of Silesia in Katowice and the Academy of Music in Wrocław, as well as papers published in journals and academic editions.

Andrzej Tuchowski

Professor Doctor Habilitated, a composer and musicologist. Graduated in music theory and composition from the Academy of Music in Wrocław, where he studied with Prof. Ryszard Bukowski. In the years 1981–1982 he did a postgraduate musicology course at the University of Southampton (Great Britain). He obtained the title of doctor (1988) and doctor habilitated (1997) in musicology from Wrocław University. He received the 1st Prize at the International Composers' Competition in Castelfidardo, Italy in 2000 (for *Te lucis ante terminum* for accordion), and distinctions at two national competitions: the Youth Competition of the Polish Composers' Union in Warsaw in 1984 (for *Sygnały* [Signals] for accordion) and in Czechowice-Dziedzice in 1991 (for *Sonata* for accordion). His composer's output includes symphonic, chamber and theatre music. He is the author of over 80 musicological publications including four monographs, articles and dissertations concerning aesthetical and technical aspects of 19th- and 20th-century music, published in Poland, the USA, Germany, Great Britain, Italy, Belgium, Sweden, and Russia.

Agnieszka Zwierzycka

Doctor, a musicology graduate of the Jagiellonian University in Cracow, holder of the scholarship of the Italian government. She obtained her doctoral degree at the Academy of Music in Cracow. Since 1991 employed by the Karol Lipiński Academy of Music in Wrocław. Staff member of the Chair of Music Theory and History of Silesian Music Culture and the Section for Sacred Music. Since 2016 she has been deputy dean of the Faculty of Music Education, Choral Art and Church Music. Her major interests include: the history of Polish music in the 19th century and at the turn of the 20th century, and Polish folk music. She is the author of the book entitled *Pieśni solowe Władysława Żeleńskiego* [Władysław Żeleński's solo songs] (2016), papers and entries in *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław], and a co-editor of collective works. She participates in Polish and international symposia, sessions and conferences.