

The Karol Lipiński Academy of Music in Wrocław
The Chair of Music Theory and History of Silesian Music Culture



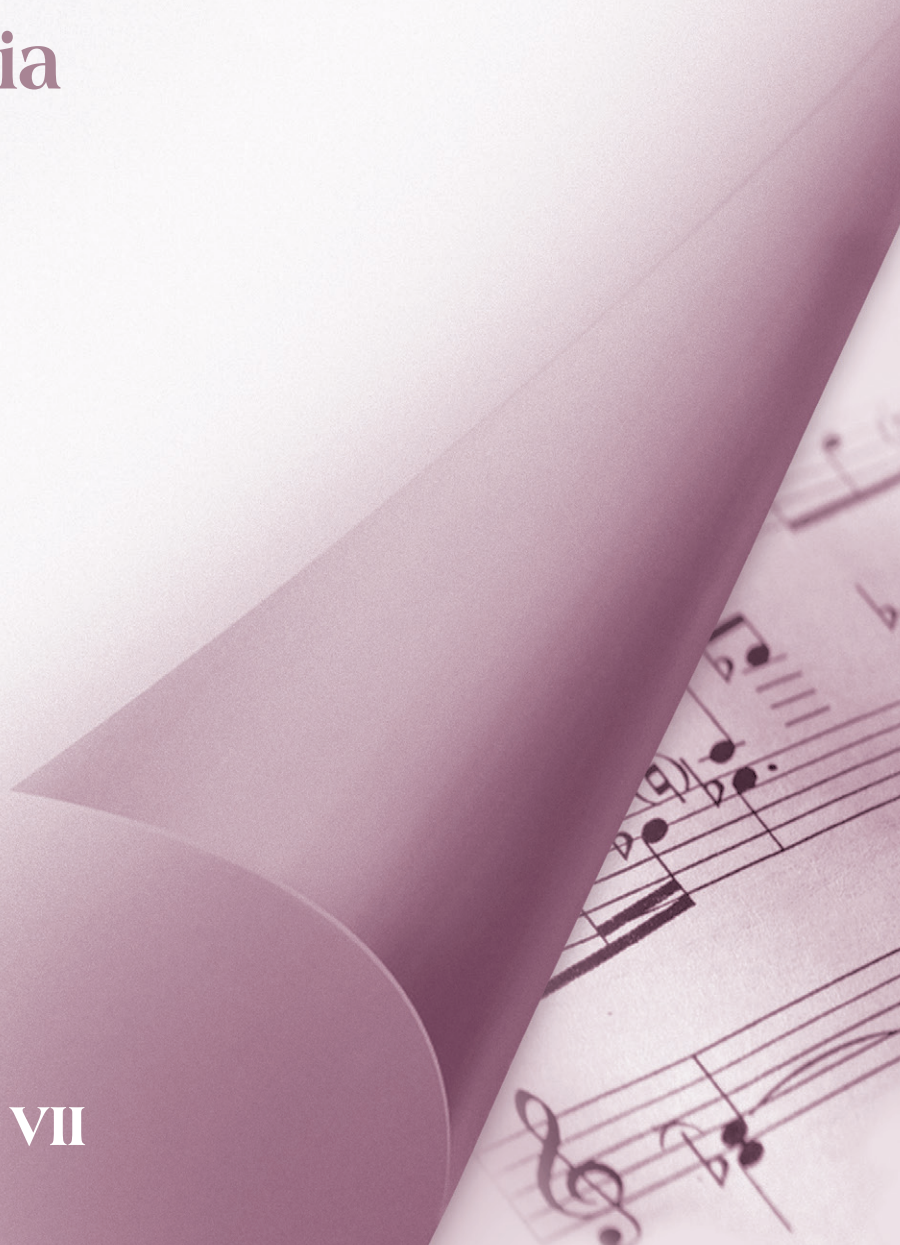
Musical Analysis

Historia

Theoria

Praxis

Volume VII



Musical Analysis

Historia – Theoria – Praxis

The Karol Lipiński Academy of Music in Wrocław
The Chair of Music Theory and History of Silesian Music Culture



Musical Analysis

**Historia
Theoria
Praxis**

Volume VII

Edited by
Anna Granat-Janki et al.

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Introduction

It is with pleasure that we offer readers the seventh volume of the collective monograph devoted to music-analytical studies. The aim of the publication is to present musical analysis from historical, theoretical, and practical perspectives, and to outline diverse methods of undertaking discourse on music. The range of issues addressed is broad, as the authors represent different research approaches, including semiotic, hermeneutic, axiological, and intertextual ones, and use different concepts and methods of analysing and interpreting a musical work in the search for sense and meaning in music. What draws attention is the wide application of analysis, including in the study of the relationship between music and the word, in the exploration of issues of genre, style, and compositional technique, as well as those of expression and narrative in music. The questions of performance and reception of music are also raised.

The publication comprises 23 studies by musicologists, music theorists, and composers from various academic centres in Poland and abroad (Austria, France, Germany, Lithuania, Serbia, Spain, and United Kingdom), which have been placed in eight thematic sections.

The first section, *Musical Narratology and Performer's Analysis*, includes articles by two prominent scholars: **Márta Grabócz** ('Musical Narratology: Theory, Analysis, Performance') and **Joan Grimalt** ('*Rubato* as a Sign of Subjectivity. Franz Schubert's *Impromptu No. 1 in C Minor*, Op. 90: A Performer's Analysis'), who present original models of discourse on music. The second, *Hermeneutics, Semiotics*, consists of texts by authors such as **Nicholas McKay** ('Igor Stravinsky's *Espressivo* Enigma'), **Jean-Marie Jacono** ('When a Formal Analysis Is No Longer Possible: *Pictures at an Exhibition* by Modest Petrovich Mussorgsky and Its Political Contexts'), **Małgorzata Grajter** ('João Domingos Bomtempo's *Grande Fantasia in C Minor*, Op. 14: Form and Expression'), and **Carlos Villar-Taboada** ('In the Maze of the Night: Rodolfo Halffter's Dialogues with History in Piano Works around 1970').

Genology, Intertextuality is the title of the third section, in which the reader will find texts by **Grażina Daunoravičienė** ('Music Genotype in Contemporaneity: Hypothesis of Evolution'), **Violetta Przech** ('Bettina Skrzypczak's *String Quartet No. 3* in the Context of the Tradition of the Genre'), and **Aleksandra Ferenc** ('Rafał Augustyn's String Quartets: A Reinterpretation of the Genre').

The next section, *Word–Music Relations, Rhetoric*, comprises articles by **Marek Nahajowski** (‘Andrzej Koszewski’s *La Espero*: A Famous but Unknown Masterpiece?’) and **Aleksandra Pijarowska** (‘Music in Dialogue with the Word. Katarzyna Dziewiątkowska’s Vocal-and-Instrumental Lyric Works’).

The fifth section, entitled *Axiology of Music*, contains texts by **Anna Nowak** (‘Music Infused with Values. On the Works of Hanna Kulenty’) and **Anna Granat-Janki** (‘Spirituality in Music as an Object of Analysis: Based on the Oeuvre of Marcin Bortnowski’), while the sixth one, entitled *Musical Meaning and Significance*, offers discussions by **Ivana Petković Lozo** (‘Interference between Berislav Popović’s Compositional and Music-Theoretical *Écriture*: *String Quartet* (1962) and *Music Form or Meaning in Music* (1998)’), **Ewa Schreiber** (‘Music and the Child’s Discovery. *Ein Kinderspiel* by Helmut Lachenmann’), **Joanna Schiller-Rydzewska** (‘Listening to Gdańsk: An Audiospheric Reminder of the City by Elżbieta Sikora’), and **Katarzyna Bartos** (‘Madness and Clarity of Thought in the “Tarantella” from John Corigliano’s *Symphony No. 1*’).

In the section that follows, *Conceptions and Methods of Music Analysis*, there are three texts by: **Katarzyna Szymańska-Stulka** (‘Musical Mindfulness in the Reception of a Musical Work: The Case of *Anitya* by Ignacy Zalewski’), **Gesine Schröder** (‘Poetic Counterpoint Practice and the Leipzig Counterpoint Theory of the 19th Century’), and **Tomasz Kienik** (‘On the Instructive Usefulness of Twentieth-Century Analytical Methods and Tools: A Comparative Study of Four Works for Solo Flute by Sofia Gubaidulina, Jeff Manookian, Werner de Blesser, and Frederic Rzewski’). The last part of the monograph contains articles whose authors undertake reconnaissance of selected composer’s works. These include texts by **Miłosz Kula** (‘Not only on *Bajka* [Fairy tale]. Stanisław Moniuszko’s Symphonic Output According to the Newest Research’), **Katarzyna Dziewiątkowska** (‘Ennio Morricone’s Soundscape in the Film *Lolita* (1997) by Adriane Lyne’), and **Martyna Krymska-Renk** (‘Pieces for Solo Instruments and Piano by Leszek Wiślocki in the Context of His Compositional Output: A Reconnaissance and Reflection’).

We hope that the diverse discourses on music and different perspectives on musical analysis presented in this volume of *Musical Analysis. Historia – Theoria – Praxis* will prove insightful and interesting to readers.

Anna Granat-Janki

Musical Narratology and Performer's Analysis

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University of Strasbourg

Musical Narratology: Theory, Analysis, Performance

Introduction

In 2021, a major international anthology was published in France on music and narrative: *Narratologie musicale. Topiques, théories et stratégies analytiques* [Grabócz (ed.) 2021]. In November 2021, I gave a brief presentation of some aspects of this book in Bydgoszcz (during a conference entitled ‘Transgresja w muzyce’ [Transgression in music] organised by Professor Anna Nowak at the Feliks Nowowiejski Academy of Music). In this article, I will introduce some theoretical convergences between narrative and music, and I will show two narratological analyses of Fryderyk Chopin’s works given in the quoted volume by two authors. To present the book, here is a short overview of the contents according to the two large sections:¹

1. Topic theory, narrative theories
 - a) topic theory, musical signification (Kofi Agawu, Nicholas McKay, Vladimir Karbusicky);
 - b) different disciplinary frames for treating musical narratology (Raymond Monelle, Danièle Pistone, Baron Almén, Fred Maus, Werner Wolf, Robert Hatten, Xavier Hascher, Lawrence Kramer);
 - c) performance studies (John Rink, László Stachó).
2. Analytical strategies – narrative strategies
 - a) intonation theory and Mozart (József Ujfalussy);
 - b) existential semiotics and Mozart (Eero Tarasti);
 - c) Chopin analyses (Douglass Seaton, Michael Klein, and Luis Ángel de Benito);
 - d) elements of Greimassian methods applied to different musical corpuses, from Schubert to contemporary music (Angela Carone, Xavier Hascher, Ivanka Stoianova, Philippe Lalitte);

¹ | See the table of contents in the appendix to this article (pp. 22–24).

- e) musical *ekphrasis* and Elliot Carter (Siglind Bruhn);
- f) music and novel, music and drama (Hermann Danuser).

I would like to outline here the new methods provided by the narratological approach and by the new analytical strategies. They furnish an expressive competency (see e.g. topic theory or intonation theory) to analyse and understand exceptional or new forms in late Classical and in Romantic musical works on the one hand, and they make use of the following convergences between music and narrative on the other:

1. the model of drama and plot, the narrative programme;
2. other notable similarities between narrative and music: actions, events, energies; the ternary (or quinary) scheme of narratives; transformation;
3. the role of temporality in music and in narrative (process having a sense, a teleology);
4. the narrative voice, the voice of a persona, narrative agency;

These convergences will be discussed in more detail in the following section of the article.

Theory: convergences between narrative and music

1. The dramatic model: the narrativisation of music, the plot archetype, the narrative programme

By applying the narrative framework of the prototypical approach, Werner Wolf proposes to attribute to music a 'quasi-narrativity' that can

best be likened not to novels but to drama, and forms what Berlioz termed [...] 'drame instrumental'. [...] It is in fact the dramatic model that must be used in arguments about musical narrativity, since music shares with drama a performative quality and like drama, may be said to *enact* narratives rather than to transmit them through some narratorial agency [Wolf 2018: 488].

We find this idea of the *dramatic model* in the complex and expressive musical analyses of such authors as Maus and Rink, and partly Ujfalussy, de Benito, Hatten, Almén, Seaton, Klein, and Danuser.

The *plot archetype* is often employed with reference to music,² as in the work of Klein who chose to listen to Chopin's *Ballade No. 4* as a narrative:

In hearing the *Fourth Ballade* as a narrative, I have brought to it some conventions of storytelling/reading, of which the most important involves narrative unity, a desire to bring together the actions, descriptions, and characters into a temporal whole called plot [Klein 2004: 51].

² Drawing on articles penned by Anthony Newcomb in the 1980s that referred to sources including Vladimir Propp.

Regarding musical narrativity in Chopin's *Ballades*, Klein explains that

The impulse to narrativize music is a motivation to find the expressive logic within both the individual composition and the repertoire that supports it. [...] Instead of mapping a particular story of actors and actions onto the music, I shall describe expressive states evoked by this music and the ways that their unfolding implies a narrative [Klein 2004: 25–26].

Douglass Seaton [2021b: 408–409] considers the sonata form as a *plot* and argues that the themes of a sonata (with their different characters) create a pattern of tension and conflict, taking the form of a dramatic action.

John Rink has argued that musical structure has *an immanent narrativity*.³ Discussing performers and their relationships to a supposed (and necessary) *narrative programme* during the act of performance, Rink recalls Murray Perahia's idea of a kind of metaphorical 'drama of the tones':

These comments reveal one aspect of what I am referring to as the performer's 'narrative program' – a 'drama of the tones,' which might be consciously played out in the performer's mind to the point that it 'becomes' the music and possibly even subsumes the identity of the performer [Rink 2018: 98].

John Rink proposes a new definition of *musical narrativity* that accounts for the performer's role – his physical and intellectual action – in the act of performance, which is both an act of creation and one of re-creation [Rink 2021: 247].⁴ In other words, it is through the performer that the narrative properties of music can be actualised.

2. Actions, events, energies; meaningful finality;
the ternary structure of narratives; transformation

Beyond the aforementioned dramatic model, many authors agree that a musical form may unfold through *actions and events* similar to those found in dramas or narratives. Carone, Hatten, Klein, Monelle, Pistone, Rink, Stoianova, Tarasti, Wolf, and others have evoked sequences or events following a particular causality, expectations, motivations, the curve of psychological states, and finality.

Hatten describes 18th- and 19th-century instrumental music

as music that forces us to imagine a theater where events are being enacted, yet when we look at an orchestra playing a symphony, we realize that there is already something once-removed from that imagined kind of enactment, however immediate it might seem [Hatten 2007: 10].

3] 'Moreover, any claims about a musical structure's ostensibly immanent narrativity must account for the fact that works signify in unique ways on each performance occasion, and furthermore that "musical structure" is a fundamentally synchronic notion valorised by analysis but at odds with the diachronic process of music-in-sound' [Rink 2018: 93].

4] As Rink explains in the English version of his article on musical narrative: 'This paper will explore these and associated issues in an attempt to understand the notion of narrative in terms of music's most fundamental re-creative act' [Rink 2005: 1].

According to Maus,

The related notions of action, behaviour, intention, agent, and so on, figure in a scheme of explanation or interpretation that applies to human beings. [...] The scheme works by identifying certain *events* as *actions* and offering a distinctive kind of *explanation* for those events [Maus 1988: 66].

Monelle brings us an overarching view:

Many of the features that constitute storytelling are present also in music. Both are directed towards a conclusion, which, while it cannot be predicted, is afterwards seen to be significant. [Music and narrative] *both contain energies and motivations that can lead to triumph or failure* [emphasis added; Monelle 2009: 7; in French: Monelle 2021: 150].

By connecting musical events with the action of a fictional character (or agent or actor), many authors in the book in question mention Tzvetan Todorov's *ternary pattern of the ideal narrative*⁵ as a possible model for the unfolding of musical sequences. An initial balance is disrupted by a force which creates an imbalance; an opposite force re-establishes the balance, but the second state of stability will never be identical to the first.⁶ This pattern entails a *transformation*, a change of state that mirrors the development of a narrative, and often, even, of the sonata form.⁷

3. The temporality in narrative and in music

Monelle, Pistone, Rink, Stachó, Wolf, and others have emphasised *the parameter of temporality*, which also connects music and narrative. Wolf underlines the function of narrativity as representation of the experience of time:

As for narrative, its main functions consist in answering fundamental human needs: the need to integrate the multiplicity of personal and collective experiences in, and of time [...] into some meaningful whole that allows us to consider them coherent, remember them and communicate them [Wolf 2018: 484].

Tarasti discusses narrativity in similar terms, as a

general category of the human mind, a competency that involves *putting temporal events into a certain order*, [i.e.] *a syntagmatic continuum with beginning, development, and end* whose logic reflects a given tension manifested in an 'arch progression' [emphasis added; Tarasti 1994: 24; quoted in Rink 2018: 94].

5| Authors such as Algirdas Greimas, Paul Ricœur, Louis Digue, and Anne Hénault also drew on this concept, as well as on the quaternary or quinary narrative forms.

6| Cf. Maus [1988: 71–72] and Wolf [2018: 486].

7| This reference to Todorov is present in contributions by de Benito, Maus, Monelle, and Wolf. Transformation is the key concept in those by Almén, Carone, de Benito, Danuser, Klein, Lalitte, Stoianova.

Pistone's essay also includes an extensive discussion on time and temporality, with conclusions that bear a kinship to those formulated by Monelle:

The art of sound is an art of time. It draws, through both *recurrences and anticipations, on past, present, and future*; it offers materials that create meaning to our sensibilities and minds. Its directionality is consubstantial to the human being: it goes from question to answer and from introduction to conclusion. [...] Narrativity does exist in music, but it is never universal, never frontal, it never hits you over the head – it whispers laterally in each of us [emphasis added; Pistone 2021: 155].

4. The narrative voice, the voice of a persona, narrative agency

Many contributors to the book in question, mainly the English-language scholars, use the terms 'narrative voice', 'persona', or 'narrative agent'. The term 'composer's voice' was penned by Edward T. Cone [1974] in the 1970s to refer to a musical persona, a narrating agent acting as a presence mediating the musical action before us.

In Cone's conception, music may be peopled by expressive states of multiple characters [...]. Implicit in such music, as in a novel written in the third person, is that *a single consciousness narrates the expressive states of these various musical characters* [emphasis added; Klein 2004: 26].

In his narrative analysis of Chopin's *Ballade No. 4*, Klein posits a *musical persona* acting as the narrative's supposed narrator, but he also shows that Chopin makes the presence of a 'surviving narrator' even more explicit [Klein 2004: 26].

Tarasti uses the concept of *Ich-Ton* (the 'I-voice') in his analysis of Mozart's *Fantasia in D-Minor* K. 397. He starts from an inquiry into the concept of genius: How did the composer, as a creator, manage to balance societal obligations and his absolute freedom and personal touch? Tarasti drew on the three types of narratological analysis⁸ to isolate the essence of Mozart's *Ich-Ton*.

Hatten introduced the idea of *narrative agency* in music, suggesting that at the second and third degrees of narrativity, the narrative agency is 'only potentially referable to the composer in the guise of her persona' [Hatten 2007: 7]; it need not be.

Hatten argues that

it is wise not to insist on interpreting the composer's 'will' as disrupting the discourse, since he may simply be staging another role in a drama of agencies, and we cannot always know with which agencies the composer most closely identifies [Hatten 2007: 7].

While Rink also draws on the idea of a *narrative voice*, he does so as part of an analysis of the performer's role:

If a 'hidden narrating voice' is to be found in music (as some [...] insisted), it surely belongs in large part to the performer, who, as 'story-teller,' determines the music's essential 'narrative'

8| Conventional narrativity, organic narrativity, existential narrativity.

content by following indications in the score as to ‘plot’ and [...] by shaping the unfolding tale on the spur of the moment [Rink 2018: 95].

Analytical strategies

1. Analysis of the first movement of Chopin’s *Sonata No. 3 in B Minor*, Op. 58 (1844) by Douglass Seaton

For Douglass Seaton [2021a, 2021b, 2025], the first movement of Chopin’s *Sonata in B Minor* ‘problematizes the standard dramatic framework of sonata form. It thus presents a hermeneutic challenge, but at the same time it also offers a methodological model’ [Seaton 2021a: 1].

One interpretation construes this *Allegro maestoso* movement as *a dramatic action, a plot*:

The Classic sonata, as codified in the first part of the nineteenth century, employed its harmonic plan to create a stable point of departure, a move to a heightened level of tension, a period of conflict and rising stress, a moment of climax leading to resolution, and an extended dénouement. [...] The first movement of Chopin’s op. 58 Sonata enacts an interesting twist of the standard plot [Seaton 2021a: 4].

The movement deviates considerably from the quadripartite schema of the sonata plot:

The movement follows a story line in which the first character is transported to an unstable environment, subjected to dis-integrating forces, and then abandoned. In summary [...] we can only say that in this movement the dramatic plan seems to have some self-evident plot flaws [Seaton 2021a: 5].

In short, Chopin’s movement reflects a feminist rewriting of sonata form, offering an alternative plot to the masculine-hegemonic model of struggle and victory [Seaton 2021a: 6].

To feminist critics, the normative sonata plot is inherently grounded in masculine assumptions and it is a symbol of the hegemonic domination of the male over the female in 19th-century European culture [cf. Seaton 2021a: 5].

But, as we have clearly seen, the plot of the B-minor Sonata does not operate according to the standard model; rather, it undercuts the model. The masculine character, determined to fulfill the plan of violent adventure for which its nature predestines it, succumbs to these very stresses. The feminine character, on the other hand, maintains a non-combative nature, avoids the self-destructive tensions of development, and emerges in control of the tonal center, still in possession of its stable character, at the resolution. This, of course, is the evil, old sonata form reconceived. It comprehends the nature of the conventional plot structure, but it tells a different story: masculine character and strategy fail, and the feminine succeeds [Seaton 2021a: 6].

A second interpretation looks at this sonata form as *narrative*. In a Romantic narrative, the action forms the plot and the narrator forms the subjectivity, the persona

behind the story. ‘This movement’s persona is, of course, in Wayne Booth’s classification, a “dramatized narrator”’ [Seaton 2021a: 9].

Here, the secondary theme (*Sostenuto*, in D major), the female figure, assumes the functions of both the protagonist and the narrative persona: she comments on the plot and draws attention to the moral of the action.

‘The narrative persona – and it is a Chopin persona – rejects the dramatic drive of sonata form in favor of a story that resolves in favor of a feminine moral’ [Seaton 2021a: 11]. The telling of this story, thus, leads to a critique of the dominant discursive model, that of the sonata form.⁹

Tables 1 and 2 show the analysis of the movement given by Seaton (modified slightly by Márta Grabócz, for better understanding of the terms and for better visibility of the sections).

Table 1. F. Chopin: *Sonata in B Minor* – analysis of the first movement – exposition. Based on: Seaton [2021b: 411] (modified by Grabócz, with detailed description of terms)

Part I (Exposition) – Section 1						Part I – Section 2				
Thematic material	Principal theme <i>Allegro maestoso</i>	Extension	Introd. 1 to transition	Introd. 2 to transition	Transition	Second theme phrase 1 <i>Sostenuto</i>	Second theme phrase 2	Second theme phrase 3	Conclusion 1 <i>Dolce, leggiero</i>	Conclusion 2
Tonality or harmony	B minor E minor	sequence	B-flat major G minor	E-flat major	to D major	D major	F-sharp minor D major	D major	→	→
Bars	1	8	17	23	31	41	56	66	76	84

Table 2. F. Chopin: *Sonata in B Minor* – analysis of the first movement – development and recapitulation. Based on: Seaton [2021b: 411] (modified by Grabócz, with detailed description of terms)

Part II – Section 3 (Development)						Part II – Section 4 (Recapitulation)					
Thematic material	C + P (conclusion + principal theme)	Principal theme <i>Allegro maestoso</i>	Second theme (2)	Transition 1	Retransition	Second theme (1) <i>Sostenuto</i>	Second theme (2)	Second theme (3)	Conclusion 1 <i>Leggiero, dolce</i>	Conclusion 2	Coda
Tonality or harmony	(B minor)	(C minor)	D-flat major E-flat major	G-sharp minor	to B major	B major	D-sharp minor B major	B major	→	→	→
Bars	92	110	119	137	142	151	166	176	186	194	198

9| For the whole explanation, see Seaton [2021b: 406–412].

2. Analysis of Chopin's *Ballade No. 4 in F minor*, Op. 52 (1842) by Michael Klein

In his narrative analysis of Chopin's *Ballade No. 4* for piano, Michael Klein assumes the existence of a musical persona, an implicit (supposed) narrator of the story. But in his view, Chopin makes the presence of a 'surviving narrator' and a past tense even more explicit (despite the denial of these narrative instances expressed by some musicologists, such as Carolyn Abbate, in reference to music [Klein 2004: 25–26]):

My analysis [...] assumes the existence of a musical persona who is the implicit narrator of a tale, and demonstrates that Chopin makes more explicit this surviving narrator with an evocation of the past. [...] the type of narrative explored in this analysis is an expressive one. Instead of mapping a particular story of actors and actions onto the music, I shall describe expressive states evoked by this music and the ways that their unfolding implies a narrative [Klein 2004: 26–27].

The narrative genre studied here is the expressive genre (a notion borrowed from Hatten [2004: 67–82], corresponding to changes in emotional states in music). Instead of projecting a specific story of actors and actions onto the music, the aim is to describe the expressive states evoked by the music, and to find the logic of their sequence, the reason for the triumph or tragic ending in the works. 'Music may have a limited capacity to signify the story [...], but it is adept at signifying expressive states whose arrangement follows a narrative logic' [Klein 2004: 25]. Klein argues that Chopin's *Ballade No. 4* can be understood through an intertextual connection with *Ballade No. 1* [Klein 2004: 48], showing that these two ballades correspond to similar expressive genres.

In *Ballade No. 1* as in *Ballade No. 4*, the desired apotheosis concerns the second theme (pastoral or lyrical), but despite expectations, the end, the expressive coda of these two ballades, is tragic: according to Klein's reading, the final state of the two ballades presents the passage from failed triumph to tragedy [cf. Klein 2004: 30]. Narrative analysis – like harmonic and thematic analysis – seeks to uncover the logic of the expressive states that lead to this failure. Finally, Klein suggests that the 'affective trajectory' of *Ballade No. 4* reflects certain elements of the literary pastoral narratives: 'Et in Arcadia ego' [Klein 2004: 27].¹⁰ His analysis of the ballade is presented in Table 3 (p. 21).

Conclusion

I would like to underline that the new topical approach and the expressive narrative models help us to examine musical forms as ongoing interactions of expressive forces. The composers construct the beginning, the conflict (the plot), and the outcome (the

¹⁰ 'Finally, I take up pastoral as a literary genre and suggest ways in which the affective trajectory of the Fourth Ballade mirrors conventions of pastoral literary-narratives' [Klein 2004: 27].

conclusion or teleology) of the actions. By analysing musical works in this way, we can discover the reasons for formal deviations from traditional structures in late Classical and in Romantic music.

Table 3. F. Chopin, *Ballade No. 4* – Michael Klein’s analysis. Based on Klein [2004: 31] (completed with colours by Grabócz)

	Exposition?					Development?				Recap. ?			
Bars 1–7	8–22	23–37	38–57	58–71	71–80	80–99	100– 112	112– 128	129– 134	135– 151	152– 168	169– 210	211– 239
Intro. Motto	Theme 1	Var. 1 (Th. 1)	Inter- rup- tion	Var. 2 (Th. 1)	<i>Gang</i>	Theme 2	<i>Gang</i>	Theme 3	Intro. Motto	Var. 3 (Th. 1)	Var. 4 (Th. 1)	Theme 2	Coda
C	f	–	G-flat– b– D-flat	f	→	B-flat	g →	A-flat	A	d → V/f	f	D-flat → V/f	f
Lyric	Lyric	Lyric	Lyric	Lyric to Nar- rative	Nar- rative	Lyric	Nar- rative	Lyric to Nar- rative	Lyric	Lyric	Lyric to Nar- rative	Nar- rative	Nar- rative
–	Waltz	–	Sub- lime	Waltz	–	Pastor- ale	–	Virtu- oso 'Public' Waltz	–	Canon Lerned Style	Waltz to Apo- theosis?	Apo- theosis	Tragic

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Translated by Jean-Yves Bart

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Musical Narratology: Theory, Analysis, Performance**Summary**

Based on an international anthology on music and narrative published in French in 2021 (*Narratologie musicale. Topiques, théories, stratégies analytiques*, Paris: Hermann, 550 pages), the author outlines the contributions, the new methods provided by the narratological approach, and the new analytical strategies. They furnish an 'expressive competency' (see e.g. the topic theory) to analyse and understand the new forms in late Classical and in Romantic musical works on the one hand, and on the other – they make use of the following convergences between music and narrative:

- a) the model of drama and plot – the narrative programme;
- b) other notable similarities between narrative and music: actions, events, energies; the ternary (or quinary) scheme of narratives, the transformation;
- c) the role of temporality in music and in narrative (process having a sense, a teleology);
- d) the narrative voice, the voice of a persona, narrative agency.

After a theoretical introduction, the author gives examples of narrative analyses of works which can explain the exceptional, deviant, or new forms in 19th- and 20th-century music.

As these approaches are rooted in the style analysis (that of the form and of the expressive contents in each historical epoch), they enable one to compare instrumental interpretations of a piece. In this way, the narrative and topical methods offer an ideal foundation even for performance analysis.

Márta Grabócz

Professor Emeritus at the University of Strasbourg (France) since September 2022; honorary member of the French Academic Institute (Institut Universitaire de France – IUF), external member of Hungarian Academy of Sciences (HAS). Between 1977 and 1990, she was scientific researcher at the Institute for Musicology of the Hungarian Academy of Sciences, where she organised the first Hungarian Computer Music Studio for research, creation, and education. From 1991: assistant professor, from 1995: professor of musicology at Strasbourg University. Between 1997 and 2010, she was responsible for the research group on arts (Approches contemporaines de la création et de la réflexion artistiques – ACCRA) at Strasbourg University. Since 1986 until this day, she has been a member of

the international research group on musical signification (International Congress on Musical Signification – ICMS).

Her main publications concern musical signification and narrativity in 18th-, 19th-, and 20th-century instrumental music on the one hand, and contemporary music (mostly electroacoustic and computer) music on the other hand. Her monographs include: *Musique, narrativité, signification* (L'Harmattan, Paris, 2009); *Morphologie des œuvres pour piano de F. Liszt* (2nd ed., Kimé, Paris 1996); *Entre naturalisme sonore et synthèse en temps réel. Images et formes expressives dans la musique contemporaine* (EAC, Paris 2013). She edited (or co-edited) 12 books, among them: *Sens et signification en musique* (Editions Hermann, Paris 2007); *Les opéras de Peter Eötvös entre Orient et Occident* (EAC, Paris 2013); *Les grands topoï du XIXe siècle et la musique de F. Liszt* (Hermann, Paris 2018); *François-Bernard Mâche: Le compositeur et le savant face à l'univers sonore* (codirection avec G. Mathon, Hermann, Paris 2018); *Modèles naturels et scénarios imaginaires dans les œuvres de Peter Eötvös, F.-B. Mâche et J.-C. Risset* (Hermann, Paris 2020); *Narratologie musicale: Topiques, théories et stratégies analytiques* (Hermann, Paris 2021). She also edited six books containing the writings of contemporary composers (François-Bernard Mâche, Jean-Claude Risset, etc.)

Joan Grimalt

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Rubato as a Sign of Subjectivity. **Franz Schubert's *Impromptu No. 1 in C Minor*, Op. 90: A Performer's Analysis**

To Márta Grabócz, in gratitude

Introduction

The problem of *rubato* often seems too personal a question to be theorised. Is there a way to use *rubato* with some criterion? Or does it have to stay a matter of taste and intuition, even if that boils down to replicating what others do? For a performer, young or old, having a theoretical foundation affords a principle for their decisions and a critical awareness regarding other options. This article presents a theory of *rubato* based on two theoretical stances:

1. The historical process of growing **subjectification** can be observed in Western culture across the centuries. Building analogies with the other arts and with philosophy helps to locate the place of this virtual subject in music history. *Rubato* can be conceived in a direct proportion to the degree of subjectification with which musical references are represented.
2. A theory of musical representation and dramaturgy allows one to perform and to listen to instrumental music with an awareness regarding what might be represented in a piece like Schubert's *Impromptu*. Who is issuing the musical discourse? What is represented?

First, let me share an analysis of this intriguing piece that has been a presence in my life since I was a young boy.

1. Analysis

Franz Schubert's *Impromptu No. 1 in C Minor*, Op. 90 could be termed a synthetic piece, full of oppositions and ambiguities. The first one comes down to the question:

How can a music that is conceived for new amateurs (*Liebhaber*) who could afford having a piano at home have such tremendous aesthetic ambitions?¹ Until the turn of the 20th century, the greatest composers' chamber music was arguably addressed to the unprofessional musician. Did Schubert foresee that this music and the world of sensibility it summons would end up finding a place amongst the universally classical?

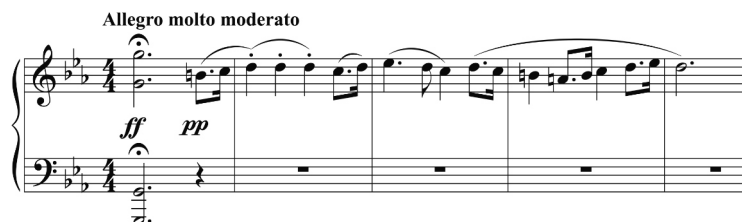
Professional pianists of our time often tend to adapt the works devised for an average technical standard to their mechanically prodigious dexterity. This manifests in too fast tempi, as if to match the professional pianist's abilities, that keep no proportion to those of 18th- or 19th-century ordinary skills. In fact, the great technical challenge today, rather than speed, might be to translate to our pianos the lightness of early 19th-century fortepianos. This difficulty becomes especially acute in the baritone register, where so many accompaniments take place, and where current instruments will easily overfill the texture with harmonics. Moreover, articulation plays a fundamental role in these repertoires, of which not even all historical piano players are always aware. Those melodies were designed on rhetorical premises. They are usually based on metrical feet patterns, and when one comes to play such prosodic rhythms, there is a great deal to discover in the extraordinarily rich array of attacks and ways to articulate two or more notes, such as *legato*, *portato*, *non-legato*, *staccato*, *tenuto* accent, *martellato*, *sforzato*, or *fortepiano*, as well as the articulatory variations on one and the same motif, which often do not follow logical rules but rather the whims of contrast. This richness can be interpreted as an effort on the part of the composer to render the infinite nuances of the singing, declaiming voice onto the keyboard – vowels and consonants, murmurs and outcries, a firm or a staggering discourse, and so on.²

Let us briefly review some of the other ambiguities and dichotomies that the piece presents to the analyst-performer.

One of Schubert's stylistic emblems, the ambiguity between major and minor modes, starts with the initial topical reference, a 'dysphoric march'³ (see Example 1, p. 29). And it ends in the piece's epilogue, where the music seems to be still undecided as to how to close (see Example 2, p. 29). The major mode does not at any point sound as a solution to the conflicts being raised; at most, as a resigned, yielding gesture.

Once the 'dysphoric march' is exposed, it will be nuanced in nine successive variants or points of view, rotating between an intimate, lyrical tone and, on the other hand, theatrical, public manifestations. The tension between a collective and a private world is one of the signs of early Romanticism, not only in music but also in poetry and in

-
- 1| This ironic incongruence between low expectations and high results will be exploited consciously by Fryderyk Chopin only a few years later [see Leikin 2015].
 - 2| More about rhetorical performance in Beghin, Goldberg [2007]. About a 'rhetorical' vs 'organ-icist' performance, see Grimalt [2023]. About teaching historical praxis, see Rosenblum [1988].
 - 3| To distinguish a genre or a musical gesture (a waltz) from its reference in a new context (a 'waltz' as a topical appearance), we are using simple inverted commas. For clarity, in this article, double inverted commas are used for other purposes, such as quotation, direct speech, and non-standard word meaning. More about 'dysphoric marches' in Grimalt [2020: 188f.]



Example 1. F. Schubert, *Impromptu No. 1*, Op. 90 – the beginning. Based on: Schubert [1888: 2 (28)]



Example 2. F. Schubert, *Impromptu No. 1*, Op. 90 – final bars. Based on: Schubert [1888: 7 (33)]

the visual arts. From the first presentation of the theme on, this tension manifests in responsorial form: the theme's antecedent is delivered by a soloist, devoid of any accompaniment (see Example 1); the consequent – by a quintet, possibly a brass quintet, as if embodying a collective response (see Example 3).



Example 3. F. Schubert, *Impromptu No. 1*, Op. 90, bars 6–9. Based on: Schubert [1888: 2 (28)]

Among the short piano pieces, the formal structure of the piece in question is of rare interest. To the inherent contradiction between composition and improvisation, already patent in the term *impromptu*, quite an ambitious fusion is added, between sonata form (with no development) and the variations genre (see Diagrams 1 (p. 30) and 2 (p. 31) for more detail). The theme and the first variation correspond to the main subject of the sonata's exposition (**A**). The sonata's secondary theme (**B**) takes the form of variations 2 and 3, whereas the cadence that closes the exposition is crafted as variation 4. Similarly, the sonata recapitulation continues with variations 5, 6, and 7; variation 8 corresponds to the cadence that finishes the recapitulation, and a coda forms the last, ninth variation.

If the sonata form without a development is typical of Italian theatrical and operatic overtures, variations were a favourite fixture of public, extempore performance,

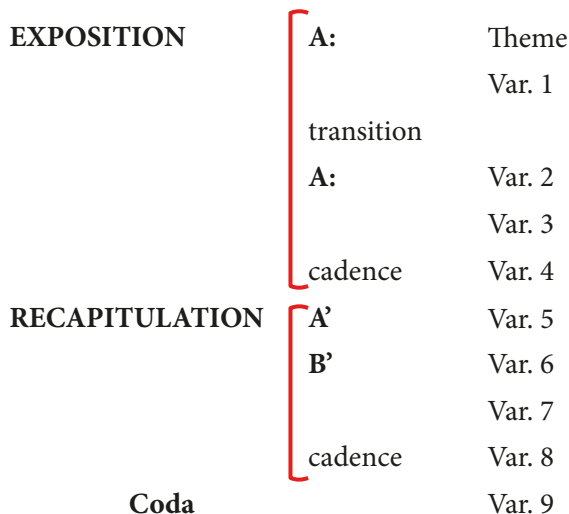


Diagram 1. F. Schubert, *Impromptu No. 1* – combination of variations and sonata form. Author's elaboration

current until well into the 19th century.⁴ There is a certain parallel here with the 'Wanderer' Fantasy, D 760, which combines sonata form, variations in the second movement, and an improvisatory flow connecting all four movements of a sonata cycle, culminating in a fugato.

A further dichotomy is the metre, oscillating between quadruple metre ($\frac{4}{4}$) and *alla breve*. The music marches in minims, but the metrical indication prescribes crotchets, *Allegro molto moderato*. For a performer, it is quite possible to find a golden mean – a middle path, where both indications do not contradict but complement each other. This ambiguity between *alla breve* and $\frac{4}{4}$ is typical of a great deal of Mozart's music, despite his otherwise precise notation.⁵

From a dramaturgic point of view, there is a general tendency towards *crescendo*, from *pianissimo* to *fortissimo*, starting with both main sections A (see Diagram 2, p. 31). At the end, the piece goes back to the initial *pianissimo*, reinforced to *pianississimo*. There is also a rhythmical *crescendo*, typical in Classical variations, from crotchets to semiquavers, all the way through quavers and triplets, first in a 'plucked-string' accompaniment, then *agitato*. This rhythmical *crescendo* is held until the epilogue.

4| Hepokoski and Darcy [2006: 345ff.] call this kind of sonata form without a development 'Type 1 Sonata'.

5| Among many examples, the following come to mind: Leporello's presentation aria, *Notte e giorno*; the G-Major Quartet, K. 387/I; piano Sonatas: in A Minor, K. 310/I, in B-flat Major, K. 333, in C Minor, K. 457/I, in D Major, K. 284/I and K. 311/I; in C Major, K. 309/I and K. 545/I; or the 'Jupiter' Symphony, K. 551/I.

Bars	Sections		Harmony	References
1		Introduction	C major	‘Hunting Call’ <i>tutti</i>
2–9	A1:	Period 1		‘Dysphoric March’, Solo + Response, <i>pp</i> < <i>ff</i> , firm
10–17	Theme	Period 2		
18–25	Var. 1	Period 1 var.		
26–33		Period 2 var.		
34–41	Transition 1			
41–46	B1: Var. 2	b1	A-flat M	‘Vision’ (flats), ‘plucked strings’ Soprano
47–51		b2	A-flat M > C-flat M!	Pathetic
52–55		b3		‘Plea’
56–60		b4		‘Comment’
61–65	B2:	b’1		Tenor
66–70	Var. 3	b’2		
71–74		b’3		‘Duet’
74–78	Var. 4:	k1		Triplets <i>agitato</i> , ‘bowed strings’, ‘Love Duet’
78–82	Cadence (1)	k2		
82–87	Retransition		A-flat M > C m	
88–91	Cadence (2)	k3		
92–95		k4		
96–103	A2:	Period 1		Reprise <i>agitato</i>
104–111	Var. 5	Period 2		<i>pp</i> < <i>ff</i> , firm
111–115		k5		Spontaneous, <i>exclamationes</i>
116–119		k6		
119–124	Transition 2		C m > G m	
125–129	B3:	b5	G m	<i>Agitato</i> , semiquavers, bass in syn- copation pizz., <i>pianti</i> , Soprano
130–134	Var. 6	b6	G m > B-flat M	
135–138		b7	B-flat M > G m	‘Plea’
139–143	B4:	b’5	G m	Tenor
144–148	Var. 7	b’6	G m > B-flat M	
149–151		b’7	B-flat M > G m	‘Plea’
152–156	Var. 8:	k7	G major!	
157–160	Cadence (3)	k8		‘Love Duet’, <i>sempre agitato</i>
161–164	Cadence (4)	k9	C minor	
165–168		k10	> C major!	
169–176	Coda:	Period 3		Subjective culmination, synthesis of periods, still <i>agitato</i>
177–184	Var. 9	Period 4		
185–193		k11		
194–204	Epilogue		C minor > major	Disruptive echo of the initial ‘Call’, <i>ppp</i>

Diagram 2. F. Schubert, *Impromptu No. 1*, Op. 90 – sections, harmony, references. Author's elaboration

It invites a dramaturgical interpretation, as if the musical persona were growing increasingly restless. But above all, the presence of an enacted **subjectivity** seems to experience a progressive growth, manifested in the representation of 'spontaneous' gestures such as exclamations, irregularities, and fragmentations of the discourse. The represented increasing stress under which the 'subject' appears to be manifests in an accumulation of rhetorically marked gestures. As an index of this dysphoric dramaturgical trajectory, it is worth noting the transformation of the initial 'call', *fortissimo tutti*. The 'call', which started as a collective announcement in a represented 'theatrical' setting, ends up as a rhetorical gesture in the epilogue: as an intimate, *pianissimo*, disruptive syncopation on the second beat (see Examples 1 and 2, p. 29).

Taking musical subjectivity as a dramaturgical axis leads to a further observation: the main sections of the piece (**A**) are firm, or *tight-knit*, in Arnold Schönberg's terminology.⁶ They are set in regular bar-groupings or even in periods (antecedent + consequent). The secondary sections instead (**B**) are *loose-knit*, fragmented, irregular. They carry the mark of subjectivity that has been finding a presence in growing proportions both in art and philosophy of the time. In the end, it is the represented subject who ends up suffusing the whole musical material. Moreover, it becomes a dual subject: the 'love duet' *topos* presents itself hesitantly in the **B** sections, but plays out dominating the whole discourse.

One more observation on metrical ambiguity should be made: the non-thematic sections are surprisingly firm. Most transitions or cadences with a strongly rhetorical, spontaneous character present the structure of 4+4. This evokes the idea of a living beast, locked up in a square cage. The image could be applied to the performer who intuitively tends to try and keep a firm pulse despite the general, growingly subjective tone. The 'cage' image also fits the individual living in the time of monarchic Restoration in Europe, submitted to the fierce political repression of the first decades of the 19th century, especially in Metternich's Vienna. The opposition between some represented institutional forces and a suffering subject might be the dramaturgical archetype of a great deal of Schubert's instrumental music, including his dances.

In any case, the topic of a modern subject being represented musically is possibly the fundamental one in our analysis, especially since for the performer, it can become an excellent key to Schubert's music, and particularly to his many pieces based on a 'martial' pulse. As it happens with the first movement of the *Trio*, Op. 99, some pianists play the *Impromptu in C Minor* with a hyper-subjective *rubato* that distorts the prevailing tension between a relatively 'objective' representation of its topical references and the 'subject' reacting to them. The intense expressiveness of this music arises from this tension, i.e. from the restraint on the part of the represented musical subject, caught in an ambivalent circle of desire and self-control. Typically, in Schubert's musical topography the musical persona suffers under 'martial' references. Even in a stylised way, here the 'military' world

⁶ Schönberg's terms are *fest* and *locker*, literally 'firm' and 'loose'. See Ratz [1973: 21f.], Webern [2002: 157–166]. For an Anglo-American adaptation of Schönberg's form theory, specifically on this point, see Caplin [1988: 255].

keeps representing an abstract authority, with all its implicit violence towards the individual. In Schubert's own historical context, this opposition points to the apparent welfare and gentleness of post-revolutionary Biedermeier, whereas in fact these were years of unprecedented political control through the state police.⁷

As for what some distinguished current performers do with the piece, András Schiff picks decidedly the *minim* as a unit. The domestic genre shines a bit like virtuoso music in his hands. Maria-João Pires seems to orient herself towards the performing style of later, historical generations (Brahms, Scriabin, Albéniz, or Mahler), where external references are only represented through the subject's 'inner voices'. In his particular aloofness, Radu Lupu finds a restraint that convinces and moves the listener precisely for what he does not do. Self-inhibition on the part of the performer regarding dynamics and the use of the right pedal, but above all the pulse, can be an effective, expressive way to do justice to the tension between a constricting social structure and an individual freedom that beats alive underneath this music.

Next, the theory behind the analysis just presented is made explicit, in three consecutive steps. First, a theory of *rubato* is presented. Second, *rubato* is set in relationship to the traditional Western dichotomy between objectivity and subjectivity. Third, subjectification is analysed as a historical process that can be observed in many artistic and philosophical manifestations. Finally, a theory of musical representation, implying a theory of agency, is proposed.

1. A theory of *rubato*

The Grove's dictionary defines *rubato* in these illustrative terms:

The expressive alteration of rhythm or tempo. In an earlier type, the melody is altered while the accompaniment maintains strict time. A later type involves rhythmic flexibility of the entire musical substance. Both originated as a part of unnotated performing practice but were later sometimes indicated in scores. Some modern writers refer to the earlier and later types as melodic and structural, borrowed and stolen, contrametric and agogic, or bound and free [Hudson 2001].

The distinction between an "earlier" and a "later type" is described in detail in the rest of the article, where a temporal boundary between both styles is also set: the mid-19th century. The distinction between both ways to use *rubato* – with a relatively firm bass or with the bass participating in the "expressive alteration of rhythm or tempo" – is founded in numerous historical treatises.

The present article offers a hermeneutic foundation of the same distinction within the same temporal frame. It involves a theory of musical representation, which will be made explicit at the end of the text. In short, *rubato* depends on the degree of directness

7| A helpful summary about *Music and the Age of Metternich*, including Biedermeier culture, is to be found as chapter 3 of Frisch [2013].

with which a musical representation is conveyed. The more indirect the reference, i.e. the more filtered through the subject's point of view, the more *rubato* would be appropriate. Taken from the opposite side: the more *rubato* a performer uses, the more subjective their musical representation becomes.

In other words: the second half of the 19th century brings a shift in the way musical references are imagined. From around 1850 on, following the model of lyrical poetry, what instrumental music represents is the 'inner voice' of a musical persona. This indirect representation of topical references is accompanied logically by a *rubato* that also involves the accompaniment.

Looking for an aesthetic fundament to this theory, I had this idea: how interesting it would be to take a step back and think of subjectification as a diachronic process, emblematic of Western culture, and to go briefly through its stages, in arts and philosophy. But how can musical subjectivity be defined, or at least illustrated?

2. Musical subjectivity

Oftentimes, music is denied the ability to represent reality. Visual arts, some would say, can imitate it iconically; narrative can describe it, music cannot. But composers, whether intentionally or by instinct, have taken advantage of the temporal aspect when it comes to representing the way the world moves, and particularly to representing a dynamic human experience of the world and the manifestations of our reaction to it. Thus, listening or performing music calls up a discourse and a process, where there tends to be a contrast between a starting point and an arrival or closure.⁸

Including a temporal dimension is a decisive improvement in a performative usage of topic theory. In Joseph Haydn's London symphonies (1791–1795), for instance, one could think of a minimal dramaturgical unit, a *dramateme*, very frequent in the Viennese Classics. Especially in lyrical movements, first the theme is presented by string instruments, then by woodwinds. Since the string section can be credited with representing the collective, and since the woodwinds are soloists, this rhetorical reduplication can be interpreted as a process from the social to the individual.⁹ In other words, as a process of **subjectification**.

It is also the woodwinds that typically comment on preceding statements by the strings in a subjective tone. For instance, in the *Adagio* of the *Symphony No. 99* (1793), the flute seems to answer in complicity – or incredulity – to an odd closing of the phrase by the strings (see Example 4, p. 35).

8| More about this represented 'transformation' in Byron Almén's theory of musical narrative [Almén 2008], based on literary models.

9| In rhetoric, reduplication usually involves some kind of emphasis. In linguistics, it tends to involve the interface between phonology and morphology, which can be seen as a closeness to music and music theory.

Example 4. J. Haydn, *Symphony No. 99*, 2nd movt, bars 10–14. Based on: Haydn [n.d. (1855): 19–20]

In a similar way, 'martial' references turn, within one and the same movement, to 'contredanses'; 'minuets' turn to 'waltzes'; and other references to the Ancien Régime transform themselves to sound like correlates to the contemporary world. Rather than a *dramateme*, however, this represented transformation that brings about the world that Enlightened people like Haydn imagined as a desirable future seems to amount to a dramaturgical archetype, comparable to the restitution of justice in cowboy movies, or to the shift from tragic to triumphant, in so much music of the 19th century.¹⁰

In October 2023, as an opening of a symposium at the Academy of Cultural Heritage in Syros, Greece, the *Romance No. 2 in F Major*, Op. 78 by Jean Sibelius was performed.¹¹ Just as it happens with Fryderyk Chopin's *Ballade No. 2*, also in F major / A minor, the tonic alternates here with the third degree. A pseudo-popular theme is presented at the start and is commented upon in a subjective gist (see Example 5, p. 36). The theme has a periodic regularity that hints to an *objet trouvé*, a predetermined material. The comments are oddly adversative, or even dysphoric, and tend towards G minor.¹² The end, as suitable to salon music, brings a reconciliation. Sibelius takes on the task in humbleness, without any aesthetic pretensions to transcend the genre.¹³ But rather than this self-content circularity from F to F, one of the most relevant dramaturgical features of Op. 78 No. 2 might be the same **progressive manifestation of a virtual subject** that we observed in Schubert's *Impromptu*. In this case, the musical persona seems to comment on the folksy material in a melancholic tone, as one would speak about something from the past, unreachable from here and now.

10| This process of substitution of references to the Ancien Régime with those to modernity has been described under the name of 'Changeover', to underline the Enlightened and revolutionary character of this recurrent substitution: see Grimalt [2022: 161–176; 2020: 297].

11| I am grateful to Prof. Eero Tarasti for bringing me in contact with this piece.

12| The theory of musical signification has taken over the dichotomy **euphoric/dysphoric** from psychology, albeit without its original pathological sense. See Grimalt [2020: 7f.].

13| In *Glosse über Sibelius* (1938), Adorno [1970: 88–92] judges him harshly. This condemnation has weighted a lot on Germanic musicology of the 20th century, up to this day.



Example 5. J. Sibelius, *Romance No. 2* for violin and piano, Op. 78, bars 1–6: beginning. Based on: Sibelius [1922: 6]

This way to juxtapose ‘predetermined’ material with its subjective commentary is arguably also one of the rhetorical emblems of 18th-century instrumental music. The same has been demonstrated in Haydn’s symphony (see Example 4, p. 35), but Romantic music makes this device its favourite dramaturgical archetype. Of course, instead of ‘dramaturgical’, one could say here ‘rhetorical’, from a discursive point of view.

Another variant of this archetype is the one alternating two equally incompatible musical *topoi*: on the one hand, a ‘popular’ material, say a folk or comedy song, and on the other hand, the brilliant style of virtuosity.¹⁴

3. Subjectification as a historical process

An interesting challenge would be to think of subjectification as a diachronic process in Western culture and to go briefly through its stages, in arts and philosophy. The idea is not to establish equivalences but simply to build analogies and highlight any interesting parallels and differences, especially when it comes to trying to find a theoretical fundament for a sensible use of *rubato*. The hypothesis would be, as stated before: *rubato* stands in a direct relationship to the amount of subjectivity that is projected onto what is being represented musically.

3.0. Level zero: objectivity

In music, it is utterly difficult to imagine a zero degree of subjectivity. Even in a functional setting, where music is used for dancing or to accompany some theatrical action, one could presuppose some subjective agency, albeit not necessarily to be perceived by all listeners. But a functional use is probably the closest one gets to a musical objectivity or making an object out of music – for instance, in Gregorian chant.

¹⁴ Jim Samson [1992: 16] marks precisely this antinomy in Chopin’s *Ballade No. 2*.

It seems equally utopian to imagine, from the perspective of our time, an absence of a subject in any other artistic expression. There is, surely, Homer's model of epic narration. It is formally sophisticated, but from the point of view of representation, things are described *the way they are*.¹⁵

A visual correlate to objectivity, whether real or imagined, could be photography, but our modern cameras are inevitably associated with the subjective look of the photographer. Painting has also a strong symbolic tradition, arguably since the Stone Age, but the anonymous pre-modern craftsman who sculpted all these intensely suggestive capitals in Romanesque cloisters, just as the monk who invented liturgical melodies in the Middle Ages, might have come the closest to an art without a subject-author.

Philosophically, although the object/subject dichotomy is a much more recent construct, maybe Aristotle's efforts to describe the world as it is, in the 4th century BC – whether it is economics, politics, or plants and minerals, language and arts – might be a suitable correlate to Homer and to Gregorian chant.¹⁶

3.1. Level one: representation

The Merriam-Webster dictionary defines the verb 'subjectify' thus: "to identify with a subject or interpret in terms of subjective experience" [*Subjectify* 2025]. As the first level of subjectivity, I would like to suggest *representation*, still within pre-modern times. Whenever a dance is represented, with regular bar groups, as in an instrumental suite of the 17th century, there is no clear subjective inference, and nobody is dancing anymore, but the sheer act of distancing implied in this abstract, non-functional representation entails the first degree of subjectivity. Similarly, in Baroque opera, human passions are depicted in an 'objective' way, even if for us passions seem such a subjective issue. Music in Baroque opera tends to follow some pre-established patterns, described in theoretical treatises: aria *di vendetta*, pathetic style, cemetery scene (*ombra*), love duet, triumph march.¹⁷ As long as the Ancien Régime keeps the semblance of a hierarchic, pyramid-shaped world, meant to last forever, the modern subject does not interfere.

In narrative, maybe Gustave Flaubert's work (1821–1880) is an apt correlate to such a conscious representation, in the author's will not to interfere personally. In his search for an 'impersonal style', Flaubert sees himself as a demiurge re-creating the world: omnipresent but invisible.¹⁸

Visually, French neoclassical art, between the 18th and the 19th centuries, might correspond to this first level of representation. Despite the awareness of representing

15| In his *Mimesis* (1946), Erich Auerbach distinguishes between two modes of representation: in Homer and in the Bible, so different from each other, and explains how both have shaped the way to represent the world in Western culture [Auerbach 2013].

16| I am indebted to Dr Antoni Bosch-Veciana for this reference.

17| About topical references in opera *seria*, see chapter 8.2. in Grimalt [2020].

18| I would like to thank Dr Raül Garrigasait for bringing my attention to this parallel.

something, and thus of mediating between the object and its perception, neoclassical painting or sculpture appears to be basically free of the subject's gaze. At the same time, the whole production of Jacques-Louis David, Dominique Ingres, etc. is completely tied to pre-modern sponsorship, as if the 1789 Revolution had not taken place yet.

In philosophy, this striving for objectivity matches empiricism and its intention to leave behind preconceived ideas, and especially to relinquish the ancient Greek metaphysical tradition. For Francis Bacon, Thomas Hobbes, or David Hume, in the British Isles of the 17th and 18th centuries, both objectivity and subjectivity are metaphysical abstractions that do not help at all to come to terms with reality empirically.

3.2. Level two: presence of a subject

In his *Discours de la méthode* of 1637, René Descartes states the presence of a subject in the famous sentence “Je pense, donc je suis”, usually quoted in Latin, “Cogito, ergo sum”, that could be paraphrased as “If I think, then I am”, where the connection between both verbs would not be causal but purely intuitive. Rather than on both verbs, the emphasis might be on the first-person pronoun, in some versions explicit, in others implicit: as an index of a modern, subjective consciousness, that will not leave our Western culture, to this day.¹⁹

This also holds for most of the music of the 18th century. Rhetorical interjections and interruptions, so frequent in Haydn's symphonies, unavoidably break metrical continuity. Thus, the ‘subject’ makes itself present in a drastic way. In orchestral as well as in solo piano music, I would argue that dance references, usually presented with regular bar groups, should be performed basically *a tempo*, precisely to give sense to the subjective irruptions that are emblematic of Carl Philipp Emanuel Bach's and of Haydn's style. In a light-hearted reference to Matthew's Gospel (6,3), Mozart explains in a famous letter that the left hand of the *Clavier*, the one holding pulse, should not know what the right hand (the one imitating the singers' irregularities) is doing [Mozart 1777].

The famous *Las meninas* by Diego Velázquez (see Illustration 1, p. 39), painted some years after Descartes' publication, in 1656, seems to anticipate the look of the bourgeois self, amid neo-feudal social structures. The artist represents himself, watching and painting. He is watching us, but above all the royal couple, who are located out of scene, where we stand. Their presence is but a blurred reflection in the picture's background. Despite this enigmatic presence, the painter depends completely on Philip IV and his system. In that world, Velázquez is considered a craftsman, rather than an artist in our current sense.

Knowing this should prevent us from interpreting all too eagerly the mirror-play in a modern sense. In other words, from assimilating it to Francisco de Goya's daring representation of the royal family, 150 years later (1800–1801). Goya seems to reply to

19| Thanks to Dr Ignasi Boada for an enriching conversation about Descartes and his *Discourse on the Method*.

Las meninas in a post-revolutionary context, as if the successive European Restorations had taken place already. In his work, realism often includes an ironic, subjective look, and at the same time the keeping of appearances. To be sure, for the royal family, not much had changed since the mid-17th century. But for Goya and for us, the 19th century is quite another (represented) world. One needs only to look at the somehow aghast face of Charles IV's sister, María Josefa, the fourth face from the left. In the dim background, the artist portrays himself, in an Enlightened pose, staring at the spectator (see Illustration 2, p. 40).



Illustration 1. D. Velázquez, *Las meninas* (1656). Reproduced from: Velázquez [1656]



Illustration 2. F. Goya, *La familia de Carlos IV* (1800–1801). Reproduced from: Goya [1800–1801]

In literature, this critical distance is manifest in the so-called ‘romantic irony’. Ludwig Tieck, for instance, in his *Puss in Boots* (1797), makes his characters step out of their roles to comment on the action, and makes the audience another one of his parts.

The same ambivalence, halfway between adulation and sarcasm, is to be found in Haydn’s, Mozart’s, and Beethoven’s game with their sponsors. The coincidences between Beethoven and Goya go far beyond their chronology and their hearing issues, but in 1800–1801, just as Goya is working on *The Family of Charles IV*, Beethoven and Salvatore Viganò present their ballet *The Creatures of Prometheus*, Op. 43.²⁰

3.3. Level three: moderate subjectivism

Along the 19th century, Enlightened ambiguities waste slowly away, and the modern subject conquers artistic representation for good. Until mid-century, the listener is still offered the theme on which the musical persona issues its commentaries.

²⁰ For an attempt to study the analogy between Goya and Beethoven, see Grimalt [2018]. For a recent analysis of Beethoven’s Op. 43, see Grimalt [2024].

When Beethoven wants to represent the next step, i.e. the inner representation of topical references, he marks this with extraordinary signs. I am thinking of the 'Moonlight' Sonata, Op. 27 No. 2 (1801), which prescribes holding the right pedal throughout and is written in a twice altered key – C-sharp minor enharmonic of D-flat minor, in its turn an alteration of D minor, in its turn a 'darkened' D major. D major would represent here *per absentia* the hypothetical key of an intimate 'singing' of which only a dysphoric memory remains, some lonely 'calls', and the accompaniment of 'plucked strings'.²¹

However, in such early Romantic repertoire, including Schubert's and Mendelssohn's music, references both to movement and to vocal genres should keep a verisimilar relationship to their models. An excessive *rubato* would imply a degree of subjectivity that is arguably not suitable to this historical moment, whether in music or in other artistic disciplines.

In Honoré de Balzac's (1799–1850) novels, midway between psychological realism and the author's (and the characters') subjective bias, the individual approach is represented in the narration itself. This could be a fitting correlate to Schubert's or Chopin's musical discourse.

Philosophically, Immanuel Kant deepens into the modern subject introduced by Descartes. In Kant's *Groundwork of the Metaphysics of Morals* (1785), the subject is set in freedom, as if it depended only on the law it gives to itself, collectively as well as individually. However, it is worth noting that when Kant says 'subject' he does not mean a particular individual but a transcendental one, belonging to the fundamental structures of the human mind, which determine *a priori* our perception.²²

3.4. Level four: high subjectivism

This level corresponds to instrumental music of the second half of the 19th century, where topical references (to opera, to the military, to the religious) are represented preferably within the musical persona, who expresses itself in real time, 'spontaneously'. Now, already 'within the subject', the stylisation of topical references during late Romanticism remains to be described. It seems equally obvious that a *rubato* showing a represented 'spontaneous discourse' fits a late-Romantic performance style. That is, somebody is being represented in a 'live' expression, with no script, order, or explicit title to their musical 'speech'.

A tendency toward stylisation is part of the definition of a musical *topos*. By their very nature, *topoi* progressively lose their direct relationship with their functional origin, to concentrate on a few distinctive features. They also tend to blur semantically, as if to focus on their expressive signification. For instance, *tempesta* and *stile concitato* – they lose, over time, their original connection with the violence of a storm or

21 | For a more detailed analysis of Op. 27 No. 2, see Grimalt [2020: 235].

22 | I am indebted to Dr Xavier Escribano for this remark on Kant's 'subject'.

battle. On the other semantic edge, the 'love duet' *topos* ends up, for example in Brahms's lyrical piano pieces, in an emblematic reference for this composer. By this time at the turn of the 20th century, it does not represent a tenor and a soprano any more but just the utopian, remembered 'harmony' that goes with that reference.

But the internalisation of references is also a rhetorical *reduplication*. If in a Mozart opera the 'dance' was already an indirect reference, now this operation is reduplicated to transfer the musical reference into the inner world of the represented subject. In 19th-century music, the favourite representation is the inner world of the musical persona. Here, music is following the model of Romantic lyric poetry that specialises in the poetic persona's discourse. In Friedrich Schiller's words (*Über Matthissons Gedichte*), drawing a parallel between music and poetry:

If only the composer and the landscape painter will penetrate into the secret of every rule which governs the inner movement of the human heart, and if he studies the analogy which exists between these movements of the spirit and certain external phenomena, he will arise from a depicter of common nature to a true painter of souls. From the realm of the arbitrary he enters into the realm of the necessary, and can appear if not on the side of the plastic arts which depict the external man, then on the side of the poet who takes the inner man as his object [quoted after Bodley 2023: 180].

To represent musically what goes on inside the Romantic subject, the same references as in the 18th century are used, only one further step away from immediacy. These indirect references originate mostly from the theatre: 'love duets', more or less metaphorical 'tempests', gloomy scenes at the graveyard, para-military triumphs or defeats.²³

Once the solo piano piece specialises in the representation of an inner monologue, the process of stylisation of topical references explains the difference between those by Brahms in the late 19th century and those by Schubert, at its first decades. This diachronic process where references grow more and more indirect can be accompanied by an increasing *rubato*. *Rubato* and its absence become, thus, indexes of the refraction with which our psyche permeates memories or dreams. It could be equalled to a sign of unreality, as when in a television show the colours turn matte, to imply it was recorded fifty years earlier.

Representing an inner discourse could find a literary correlate in the omniscient narrator. When authors use the technique of free indirect speech, the characters' voice and thought are integrated into narration. The first examples of that are found as early as in Johann Wolfgang von Goethe and Jane Austen, but it belongs to the emblematic arsenal of Marcel Proust, Virginia Woolf, or Franz Kafka. However, in Proust's *In Search of Lost Time* (1913–1927), as well as in *To the Lighthouse* by Woolf (1927), there can still be found some degree of mediation, as the narrator reports the characters' words in the third person.

23| For a study on theatrical-operatic references in instrumental music, see chapter 8 in Grimalt [2020].

As for the visual arts, to continue the analogies with Velázquez and Goya, the case of Paul Cézanne (1839–1906) could be argued. His paintings seem to present the colours as the painter sees them, rather than as they were in the afternoon when he recorded them. In Cézanne's paintings, the subject is represented interfering in his themes' presentation, in chromatic terms, but also regarding perspective. The latter opens the gates to the multiplicity of perspectives cubism will offer, in the early 20th century.

Philosophically, maybe Georg Wilhelm Friedrich Hegel's idealism would be a good correlate to Schumann, Tchaikovsky, and Brahms. Although his chronology matches the transition from Enlightenment to Romanticism, Hegel's insistence on the autonomy of the human spirit and on metaphysical reality had a great influence on Romantic artists, who were increasingly seeking an escape from political struggle and frustration, after successive monarchic Restorations. Hegel devoted great effort to suggesting political reforms that were partly effective after his death. At the same time, the idealist attitude of standing above history with logical instruments and reasoning systems developing Kant's philosophy, as well as Hegel's defence of artistic autonomy manifest in a certain abstract aestheticism. This attitude will find a favourable field in the recent discovery of an instrumental music that is perceived as free from classical imitation and from any functional tie [Schnädelbach 2010: 69–94; Chua 1999].

3.5. Level five: absolute subjectivism

At the turn of the 20th century, narrative goes one step beyond free indirect speech and introduces the so-called *stream of consciousness*, which attempts to follow as immediately as possible the association of ideas of somebody thinking in real time, as if the character does not know their discourse is being recorded as a text. The best-known example of this technique is James Joyce's *Ulysses* (1918–1922), but again Virginia Woolf, for instance in *Mrs Dalloway* (1925), uses the same device knowledgeably, and in a less hermetic manner.

A represented inner monologue is what resembles most the rhetorical style of instrumental music by Gustav Mahler, Alexander Scriabin, or Arnold Schönberg. The latter as painter practises the same expressionist style that characterises his music. In his self-portraits, Schönberg leaves realism behind, in favour of a representation of what the subject feels, looking in the mirror (see Illustration 3). Expressionism can be understood as a last intensification of the modern subject. As if culminating the historical process of

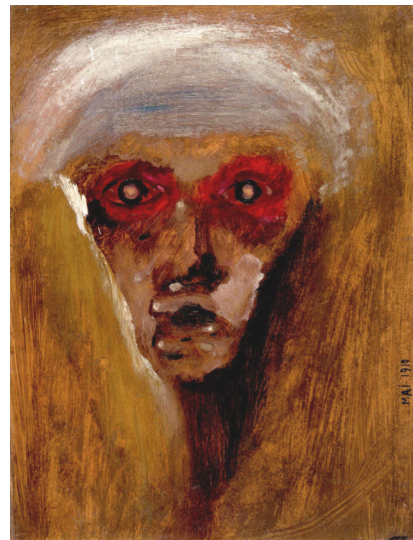


Illustration 3. A. Schönberg, self-portrait (1910). Reproduced from: Schönberg [1910]

subjectification we have been following, here the musical discourse turns on the camera of ‘representation’ when the persona is so far and so high that the listeners have to reconstruct from which crook of its soul the subject is improvising its inner monologue.

Cinematographically, the best analogy to this self-absorbed subject and its gaze might be the steadicam, the camera that is harnessed to the body, and shakes and shudders as our bodies do. The device was used with great effect in films like *Rocky* (1976). It has been neurologically proved that images recorded on steadicam affect the viewer in a far more direct way than those using the conventional system [Gallese, Guerra 2019].

Philosophically, Friedrich Nietzsche’s critique of modernism partly anticipates post-modern disenchantment. Putting into question all institutions of his time, especially the academic world, religion, the democratic state, or economic liberalism, Nietzsche radicalises the modern longing for a freer, more vigorous individual. At the same time, his disappointment with the achievements rooted in Enlightenment, overburdened by institutionalisation, turns him to a reference for post-modern thinking. For Nietzsche [1989], all that remains of the modern subject is will, and especially the will for power. Bewitched by Judeo-Christian rhetoric, as he would put it, the modern individual would lose contact with reality, above all through the notion of a “bad consciousness”. Nietzsche sees here the origin of all moral. His critical insistence has crystallised in one of the most persistent tropes of our times.

3.6. Level six: abstraction

In our brief history of subjectification, oddly enough, the last step takes us to the abstraction of the musical avant-gardes in the 1950s. The serialism of Pierre Boulez, for example, refuses a communicative way and isolates itself in its own constructive effort. In an unprecedented general crisis after two world wars, it is not only the subject that seems to have been left behind. Any reference to making sense is relinquished for good, and with it, language and singing, movement and dance, as well as harmony and everything else that has constituted the Western musical tradition so far. José Ortega y Gasset called this *The Dehumanization of Art* (1925).

Many current music lovers, and many musicians, call this experimental music, centred in constructive aspects, unbound to any communicative issues, “contemporary music”: no key, no melody, no perceptible pulse.²⁴ The best examples of that might be Boulez and Iannis Xenakis. In music theory, the taste for abstraction, disillusioned about expression, has given rise to an organicist formalism that even today is still hegemonic in most conservatoires. Formalism denies the possibility of including signification in a musical

24| In *Escoltant el segle XX* (2015), I tried to explain that contrarily to the 1950s avant-gardes, actual contemporary music, i.e., that of our time, has been – already from the 1980s on – mostly recovering *logos* and communication [Grimalt 2021].

analysis, because “it cannot be done with guarantees” – or because it “does not exist”, in the most reluctant cases, and the more we go back to the 1950s.²⁵

In philosophy, this theoretical attitude can be related to the analytical schools so characteristic of the 20th century, especially in the anglosphere. As if continuing the drive of 17th-century empiricists, the Vienna circle philosophers, who wanted to turn philosophy into science through logic, dismiss the notion of a subject because, just as so many other metaphysical concepts, “it does not have sense” [Neurath, Carnap, Hahn 1973]. These thinkers will exert a considerable influence on English-speaking thought, until today. In a parallel to 20th-century absolutist, organicist tendencies of musicology and music theory, analytical philosophy insists a lot on *unitarism* – at the cost of diversity, of course. It also tends to look for abstract truths, outside of history, but logically verifiable. It could be considered one more symptom of the modern subject's dissolution.

In literature, a comparable historical break takes place in the surrealist movement. The subject's dissolution, here, comes about by yielding the voice to the unconscious that is always unexpected, since it does not follow any rational logic and does not leave any individual, personal trace. The surrealist discourse of André Breton does not seek any communication with the reader either.

In painting, Piet Mondrian's or Jackson Pollock's abstract works come to mind. Most of these pictures do not have any title, as if to untie them from *logos*, or have a title that does not carry any information (see Illustration 4).

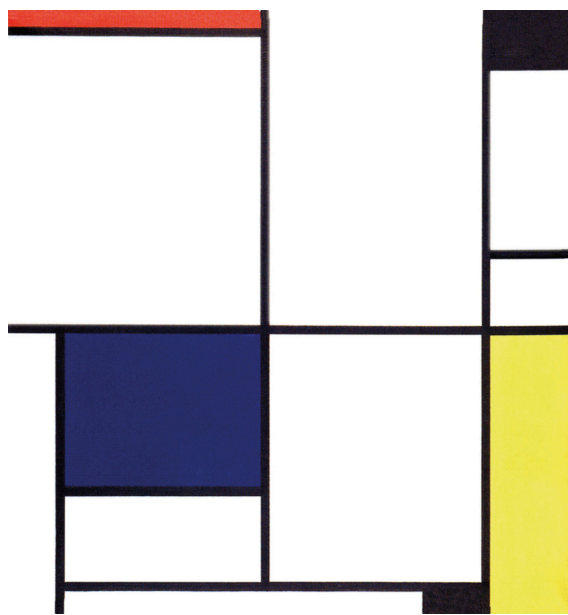


Illustration 4. P. Mondrian, *Tableau I* (1921). Reproduced from: Mondrian [1921]

²⁵ | On organicism, formalism, and unitarism related to performance, see Grimalt [2023]. For a more critical standpoint, see Kramer [1995, 2002].

The analogies that have been proposed are presented in a simplified manner in Diagram 3. As with any analogy, reading these as equivalences would mean reducing the figure to absurd.

Subjectivity	Music	Literature	Visual arts	Philosophy
0. Objectivity	Functional music	Homer	Anonymous craftsman	Aristotle
1. Representation	Baroque opera	Flaubert	French neoclassicism	Empiricism
2. Subject presence	C.Ph.E. Bach, Haydn	Tieck	Velázquez	Descartes
3. Moderate subjectivism	Schubert, Chopin	Balzac	Goya	Kant
4. High subjectivism	Schumann, Brahms	Proust	Cézanne	Hegel
5. Absolute subjectivism	Scriabin, Schönberg	Joyce	Expressionism	Nietzsche
6. Abstraction	1950s avant-garde	Surrealism	Kandinsky	Logical positivism

Diagram 3. Overview of the analogies proposed. Author's elaboration

Conclusions

Throughout the article, two theoretical threads have been implicitly used. Now is the time to make them explicit. First, relating *rubato* to a growing historical process of subjectification implies using it according to this criterion: the more references are represented indirectly, as part of an 'inner voice', the more *rubato* is appropriate. This means that when movement references are still meant as relatively direct, as in Beethoven's, Schubert's, Mendelssohn's, or Chopin's music, it would be more convenient to prioritise those references and their markers than the subjective bias with which the musical persona is referring to them. There are several documentary, historical confirmations of this. Karol Mikuli, who was a Chopin student and teaching assistant, wrote in the foreword to the 1879 German edition (Kistner) of his teacher's works:

In keeping tempo Chopin was inflexible, and it will surprise many to learn that the metronome never left his piano. Even in his much-slandered *rubato*, one hand, the accompanying hand, always played in strict tempo, while the other – singing, either indecisively hesitating or entering ahead of the beat and moving more quickly with a certain impatient vehemence, as in passionate speech – freed the truth of the musical expression from all rhythmic bonds [Mikuli 1879].

Second, our analysis implies a theory of musical representation and dramaturgy, hence of narrative and agency. What is being represented? Who is singing, dancing, and telling about it? Since it is arguably very difficult to establish a genuinely *narrative* act in instrumental music, and since it is generally acknowledged that 18th-century music derives topically from theatre, rather than narrative, I am using the term musical **dramaturgy**, to designate phenomena derived from a sequential point of view.

The theory of musical dramaturgy proposed here arises from musical hermeneutics. It responds to a way of listening and performing, rather than of thinking in an abstract way. Such a theory can be expected to be useful to performers. In the model I am suggesting for Classical and Romantic repertoire, musical agency can be imagined as a set of matryoshka dolls. I propose a performative theoretical model in four steps, where each is contained by the former:²⁶

1. On the surface, we can first hear a performer delivering a musical '**discourse**'. This message can be divided into two different styles: one is exposed as 'pre-established', the other one comments upon it 'spontaneously'. The listener can feel a 'spontaneous' tone in its rhetorical tone: the flow stops suddenly, maybe letting some new idea irrupt; or, maybe, it reaches new musical gestures through a transition where the musical persona seems to be considering how to put it, where to go. The message, thus, represents a discourse being improvised. We have many historical sources that document how close improvisation and composition were in 18th-century praxis.²⁷
2. A musical improvised discourse can, thus, be established as the first generic frame. Rather than interlocutors, however, listeners appear to be spectators of a virtual re-presentation. Now, what is being represented within this spontaneous musical discourse? In the case of our composed *Impromptu*, that would be the second generic frame: an '**edited improvisation**'. Up until the world wars in the 20th century, an average musician was usually a performer, improviser, and composer, all in one person [Leikin 2011, 2015]. Thanks to the opportunity to revise their ideas, these three personas are found linked together in composition.
3. Third, the edited improvisation represents the theatrical world through the prism of a subject who is improvising their 'discourse'. The sequence of often incompatible theatrical events invites a **dramaturgical** listening, where meanings emerge on a temporal line, typically as processes of transformation from an initial

26| In a performative utterance, the intention is not to state truth or falsehood but rather to have something performed. Here, the theory aims to encourage a performance of music from the 18th and 19th centuries in a more rhetorical, articulated spirit. See Michael Klein [2015: 126] quoting Foucault, Lévi-Strauss, and Lacan.

27| See Barth [1992], or e.g. this passage by C.P.E. Bach: 'As we stated earlier, a keyboardist (*Clavieriste*) is especially able to practice the declamatory style (*das Sprechende*), that astonishingly swift flight from one affect to another, especially through Fantasies (*Fantasien*, i.e. improvisations) that do not consist in passages learnt by heart, or in stolen passages, but such that come from a good musical soul.' Chapter 3 §15 of C.P.E. Bach's *Versuch* [Bach 1753: 123f.].

to a final state. Thus, the musical discourse incorporates from the theatre not only 'situations' and 'characters' but also a 'dramaturgy': a certain narrative, sequential sense.

4. Finally, these theatrical elements are channelled through **topical references**. To be sure, all these references ask for a symbolic interpretation, not a literal or iconic one. In Beethoven's 'Farewell' Sonata, Op. 81a, for example, the reference to 'horn motion' and the deceptive cadence can be linked to 'absence' and 'memory' [Rosen 1995: 117, Tarasti 2012: 103], whereas by galloping through Brahms's 'woods' (as in his *Quintet in F Minor* or his *Trio in E-flat Major*), the 'horns' seem to have been transformed into icons of modernity, in a dysphoric pursuit of unknown Romantic phantoms.

Graphically, the four agency matryoshkas could be represented thus (see Diagram 4). Classical and early Romantic chamber music discourse *represents the improvisation of a dramaturgy of topical references*.

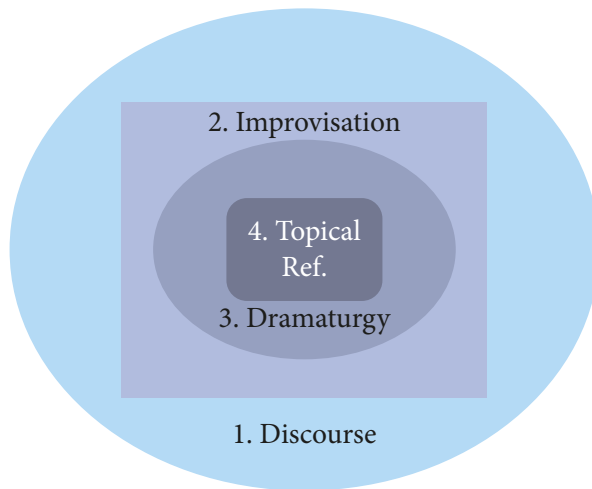


Diagram 4. Represented agencies in a Classical or early Romantic musical work. Author's elaboration

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Rubato as a Sign of Subjectivity. Franz Schubert's Impromptu No. 1 in C Minor, Op. 90: A Performer's Analysis

Summary

Franz Schubert's piano music is still a great challenge for the modern pianist. The *Impromptu in C Minor*, D. 899 (1827) is analysed with a particular attention focused on performance issues. The structural complexities of the piece seem to be an index of its numerous ambiguities. It is at the same time salon music for young ladies and a terrible, tragic story told in the most aesthetically ambitious tone. The music, as it is emblematic of Schubert's style, seems to doubt between the major and the minor mode, between *alla breve* and 4/4 metres, between firmly and loosely knit phrasing, between the martial and the lyrical semantic field, but also between the public, theatrical world and that of the chamber where intimate, murmuring messages are issued.

For contemporary pianists to take their performance decisions, they need to be aware of what is being represented here. In other words, this music demands some reflection on the modern subject and its musical manifestation in the early 19th century. *Rubato*, or the lack of it, is taken as the starting point for this reflection.

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Hermeneutics, Semiotics

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Igor Stravinsky's *Espressivo* Enigma

The anti-expressive aesthetic firewall Igor Stravinsky constructed around his music has long served to ward off all but the bravest performers and musicologists from interpreting his scores. His early-career autobiography set the tone. 'Music is, by its very nature, essentially powerless to express anything at all [...]. Expression has never been an inherent property of music' [Stravinsky 1990: 56–57]. Going further, he attempted 'to prevent the distortion' of his 'compositions by future interpreters' by 'imposing some restriction on the notorious liberty, especially widespread today, which prevents the public from obtaining a correct idea of the author's intentions' [Stravinsky 1990: 101].

These, now familiar, pronouncements built an aura of *objective formalism* about Stravinsky's music. Unchallenged, it would deter semiotic-hermeneutic attempts to read expressive gestures (topics, tropes, intertexts, etc.) in the scores and realise them in nuanced performance. The aesthetic thereby privileged 'introversive' structural analysis over more 'extroversive' semiosis [Jakobson 1971: 125]. It marginalised efforts to seek out expressive references, meanings in the music, and the mechanisms by which they might be communicated, while a complementary performance practice privileged mechanical execution over expressive, human interpretation [Taruskin 1993]. Stravinsky even attempted to further engineer his ideal of 'conductor-proof music' [Dahl 2022: 178] through his own performer-conductor efforts to make definitive recordings that might serve as more accurate records of performance instructions and authorial intent than the written scores.

The aesthetic motivations for this holding of expression in check owed much to his reaction against the 19th-century ideals of German romanticism [Taruskin 1996: 1449–1456]. In their place, Stravinsky forged a more Apollonian neoclassical restraint and ordered detachment [Andriessen, Schönberger 1989; Taruskin 1993]; one that would give preference to the more clinically clipped, precision sounds of wind and percussion instruments instead of large bodies of vibrato- and rubato-inducing symphonic strings. Stravinsky [1994: 30–32] argued that his music should sound through

metronomically strict, 'ontological time'. Expressive, 'psychological time' was a Wagnerian relic; as was the quest to seek out hidden meanings and expression beyond the sonic properties of the sound. The principle extended even more forcefully into works that might more naturally invite expression and interpretation: anecdotic works with narratives and texts. Commenting on one such work, his *Symphony of Psalms*, Stravinsky chided those who 'insist upon looking in music for something that is not there' [Stravinsky 1990: 162]:

Apparently people have lost all capacity to treat the Holy Scriptures otherwise than from the point of view of ethnography, history, or picturesqueness. That anyone should take his inspiration from The Psalms without giving a thought to these side issues appears to be incredible to them, and so they demand explanations. All these misunderstandings arise from the fact that people will always insist upon looking in music for something that is not there. The main thing for them is to know what the piece expresses, and what the author had in mind when he composed it [Stravinsky 1990: 162].

Against this aesthetic backdrop, it is difficult not to share Leonard Bernstein's [1976: 390] wry sense of perplexed frustration on finding Stravinsky's instructions of *dolce*, *tranquillo*, *espressivo* 'right in the middle of a severe Bach-like fugue' in the second movement of the *Symphony of Psalms*. Towards the end of a lengthy exegesis of Stravinsky's anti-expressive *poetics* on objectivity and performance execution – given at the same Charles Eliot Norton Harvard Lectures at which Stravinsky [1994] had preached them many years earlier – Bernstein threw his hands in the air, claiming it was 'enough to make you give up aesthetics for good – at least Stravinsky's aesthetics' [Bernstein 1976: 390].

Stravinsky's *espressivo* enigma, thus, presents a multifaceted challenge. The principal problem is that the composer fails to practise what he preaches. This is evident on three principal levels:

1. His own performances frequently display expressive interpretation (primarily through flexibility and variance in tempo and dynamics) over the strict execution of the score.
2. Contrary to the aesthetic rhetoric, his musical scores routinely encode multiple expressive gestures. These can take the form of topical intertexts, allusions/quotations, and other musical references [McKay 2001, 2012, 2014] or, as Bernstein found – and Per Dahl [2022] has catalogued – often contradictory performance notation indications in the score (such as *dolce*, *tranquillo*, *espressivo*, etc.).
3. Notoriously contradictory aesthetic statements or memory lapses on the part of the composer bring into question the extent and consistency of any genuinely anti-expressive aesthetic. Nowhere is this more evident than in Stravinsky's aesthetic reinvention of *The Rite of Spring* [Taruskin 1995]. Originally, it was conceived as an *anecdotic*, ethnic, theatrical ballet built from traditional folk materials; Stravinsky even claimed to have shaman-like channelled its creation from a Dionysian vision of a sacrificial dance. He later rebranded *The Rite* an

architectonic symphonic orchestra work of concert hall music, emblematic of the 'beginnings' of a new rhythmic and harmonic musical language [Toorn 1975]; recalling its more Apollonian origins to be a chordal pitch construct.

Musicological literature on Stravinsky has for the most part tended to follow this Apollonian path, highlighting the radical inventions of Stravinsky's syntax in precision-engineered discontinuity and dissonance of structure [Cone 1968, Kramer 1988, Kielian-Gilbert 1991], rhythm [Bernstein 1976, Toorn 1988, Boulez 1991], and pitch [Forte 1978, Toorn 1986, Straus 1990]. With few notable exceptions, these approaches, tacitly endorsed by the composer's aesthetics, have neglected any enquiry into the music's expressive gestures.

One exception, Joseph Straus's [2001: 186–187] chapter on 'Expression and Meaning', attempted to construct an inventory of topics for Stravinsky's music. This is a far more limited concept of expressive topics than that found in the music semiotics topic theory [McKay 2007a, Mirka (ed.) 2014] work of Leonard Ratner [1980, 1991], Kofi Agawu [1991, 2009], Robert Hatten [1994, 2004, 2014], or Raymond Monelle [2000, 2006]. In place of the intertextual commonalities of style – the hallmark of musical *topoi* – Straus constructs ten private language idiolects common to Stravinsky's late, serial works but with prototypes in the earlier Russian or neoclassical works. Three of these so-called topics are in fact pitch-centric features with associations by repetition: E to D (grief), A (garden of delight), and F (death, funeral, mourning). Two are structural constructs: silence (pausing before the abyss) and coda (ecstatic transcendence). Only five could lay claim to being genuine, expressive topics: bells (solemn, ritualistic, ecstatic), chorale (sacred, devotional), canon (learned style), diatonic versus chromatic (human vs fantastic) – one that Richard Taruskin [1986: 33–34, 1996: 274–275] had earlier identified as a principle dating back to Mikhail Glinka's *Ruslan and Lyudmila*, rife in Stravinsky's Russian works (*The Firebird* and *Petrushka* in particular) and heavily indebted to his tutor, Nikolai Rimsky-Korsakov – and stutter (sombre muteness in the face of death).

Of these, Straus identifies the second movement fugue of the *Symphony of Psalms* (see Example 8, p. 66) as the prototype for his canon topic. Just as Susan McClary [2001: 326] reminds us in her review of Raymond Monelle [2000] that the importance of topic theory analysis lies not in the mere identification of *topoi* in scores but in the manner in which they have been deployed (alluding to Picasso's *Guernica*, noting that meaning resides not in the identification of a horse (topic) in the painting but in the interpretation of the anguished look on its face), so Straus, too, proffers two possible expressive associations of his Stravinsky canon topic: 'the learned style, either as satire of academic pedantry or ritualistic evocation of Renaissance or Baroque masters' [Straus 2001: 186–187]. It is clearly in the latter manner that Stravinsky deploys this expressive topic here, both for its sacred, ascetic, ritualistic evocation and for its nostalgic neoclassical pull towards earlier historical sounds and times.

Another, more recent, notable exception is Per Dahl's [2022] exploration into the modes of communication in Stravinsky's works. In contrast to the hermeneutic

approaches of topic theory readings, Dahl's data-driven approach draws on quantitative analysis of the 'notated signs' on four dimensions in the published scores: articulation, dynamics, tempo, and literary expressions (such as *dolce*, *tranquillo*, *espressivo*). These ADTL metrics are set against the anticipated conflicting contexts of Stravinsky's anti-expressive aesthetics as presented in his many utterances (primarily recorded in books and interviews) and his varying definitive performances in the composer's own recordings and those he supervised with Robert Craft or otherwise endorsed. 'To mediate this tension, Dahl constructs a multi-layered, expanded, and "tilted version" of the linguistic model of "the semantic triangle"' [McKay 2024: 134] identified with Charles Kay Ogden's concept [Ogden et al. 1923]; itself not unrelated to Peirce's [1958] more familiar semiotic tripartite division of signs into signifier, signified, and interpretant. Notable in Dahl's approach is his reliance on data graphs – relatively uncommon in discussions of musical expression – to present his four dimensions of notated signs across various groupings: primarily Stravinsky's three main stylistic periods (Russian, neoclassical, and serial) and nine main genres (which Dahl categorises as chamber, chamber solo, orchestra, piano solo, piano transcription, stage, voice *a cappella*, voice ensemble, and voice and piano).

Despite its data-rich underpinnings, Dahl's expression counting and cataloguing yields relatively limited and unsurprising results [2022: 140–155]. Larger-scale genres (orchestra, stage, and voice ensemble works) have more ADTL markers than the smaller, more intimate chamber works. ADTL expressive markers are relatively common and consistent between Russian and neoclassical periods but used far less frequently in the more formalist abstraction of the serial works. The variety of literary expressions is widest in the neoclassical works, notwithstanding their objective aesthetics (summarised in Stravinsky's [1924] *Octet*-inspired manifesto on neoclassicism written just one year after Ogden's published theories). This is perhaps unsurprising given that the majority of these expressions are the *cantabile*, *dolce*, *grazioso* markers of 18th-century sensibility; the antecedent classicism with which neoclassicism plays.

Beyond the data-driven observations, Dahl does attempt more nuanced hermeneutic readings of musical-rhetorical figures. Three in particular in the *Symphony of Psalms* [Dahl 2022: 183–185] attempt to trace the expressive nuances encoded both in the score and in Stravinsky's contrasting first and last recordings of the work: respectively 1931 with the Walther Straram Concert Orchestra and Alexis Vlassov Choir in the Théâtre des Champs-Élysées and 1963 with the Canadian Broadcasting Corporation Symphony Orchestra and Festival Singers of Toronto.

His first example, 'repetition of certain words for emphasis', evidences Stravinsky exploiting repetition and dynamics to express the meaning in the text: the *forte* statement of the 'Ne sileas' ('be not silent', Fig. 9–10; see Example 1, p. 59), repeated *fortissimo* at the 'Remitte mihi' ('O forgive me', Fig. 12–13; see Example 2, p. 59–60). Evoking Edward Cone's [1974] notions of the 'composer's voice' and 'musical persona', along with his own discussion of Stravinsky's relationship with religion, Dahl [2022: 50–54] interprets the latter as 'rather personal, as though Stravinsky identifies with this

text [...], a way of capturing a moment of hesitation in the repetition of the plea, as though the persona remembers not to make demands of God' [Dahl 2022: 183]. The linkage to the performance recordings flounders however. The 1931 recording makes far less of the dynamic contrast and ignores the accents on every syllable of the 'Remitte mihi'. As Dahl acknowledges, however, this may be as much the result of limited early recording technology.

I

Tempo M.M. ♩ = 92

9 *f*

S. *f* Ne si - le - as,

T. *f* Ne si - le - as, ne si - le - as

Fl. & P.f. *marcato*

Arpa & P.f. *mf*

V.C. C.B.

Example 1. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 49–52. Based on: Stravinsky [1948: 4–5]

12 Tempo M.M. ♩ = 92

ff

S. *ff* me - i. Re - mit - te - mi - hi,

A. *ff* me - i. Re - mit - te - mi - hi,

T. *ff* me - i. Re - mit - te - mi - hi,

B. *ff* me - i. Re - mit - te - mi - hi,

12 *ff* Tutti *marcatissimo*

Example 2. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 65–70. Based on: Stravinsky [1948: 7–8]

Dahl's second example draws on textural contrasts. Noting that the first movement is by default homophonic (see the opening choral entry in Example 4, p. 61), with the exception of the 'Ne sileas' unison outburst (see Example 1, p. 59), he reads the polyphonic setting at the 'Quoniam advena ego sum apud te et peregrinus, sicut omnes patres' ('For I am a stranger with thee, and a sojourner as all my fathers were') at Figures 10–12 (see Example 3, p. 61) as again expressing Stravinsky's identification with the text by giving each person an individual voice in the musical texture.

The 'Quoniam' section also features in Dahl's third example of expressive musical rhetorical figures, melodic patterns. The large-interval-leaping melodic line of Figure 10 (see Example 3, p. 61) is read in stark contrast to the 'oscillating semitone' of the opening 'Exaudi orationem meam, Domine' ('Hear my prayer, O Lord') at Figure 4 (see Example 4, p. 61). Dahl reads this as emphasising 'the expressed alienation in the persona affiliated with the practice of music pathetica' [Dahl 2022: 184]. The technique is underscored further by marked orchestration [Hatten 1994]: a form of 'heterophonic doubling' that Dahl observes in only six of Stravinsky's other compositions. The double-reed arpeggiated chords accompanying the choir's opening prayer are phrased 'simultaneously in staccato and legato in unison by pairs of instruments'; the former associated with the individual voice, the latter with the corporate *tutti* voice [Dahl 2022: 184] (see Example 4, p. 61, phrasing articulations visible in the full score).

Dahl's interpretation of expressive gestures in repetition, texture, and melodic contour through the notion of individual/personal and choral/corporate personae offers

Tempo M.M. ♩ = 92

10

S. *ben cant.*
e - - go

A. *ben cant.*
Quo - ni - am ad - ve - na e - - go

B. *ben cant.*
Quo - ni - am ad - ve - na e - - go

Tr-ne

Fag. & C.I.
mf stacc

Tr-ni

staccatissimo

Example 3. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 53–56. Based on: Stravinsky [1948: 5]

Tempo M.M. ♩ = 92

4

A. *mf CANT.*
E - xau - di o - ra - ti -

Ob.

Ob. & C.I.

Fag. *mf legato*

A.
o - nem me - am, Do - mi - - ne,

Example 4. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 26–32. Based on: Stravinsky [1948: 2]

potential insights. Many of the observations, however, are conservatively based on word painting and *musica pathetica*; built upon what Kofi Agawu [1991: 23] terms ‘pure signs’ (signalled through syntax and structure). Relatively fragmented observations, they lack a hermeneutic reading underpinned by more ‘referential’ semiotic gestures (semantic-emitting musical *topoi*). He overlooks more conventional topical signifiers (such as the *pianto* weeping topic of the ‘Exaudi’ plainchant entry). Building on earlier work on the concept of ‘hermeneutic voicing’ in Stravinsky’s *Les Noces* [McKay 2007b], Mikhail Bakhtin’s [1973, 1981] theories of double voicing, and readings of Stravinsky’s music [McKay 2013] through Cone’s [1974, 1977] theories of musical persona, I propose instead an alternative reading of the *Symphony of Psalms*; one constructed upon double-voiced genre, personae, and language styles.

From the outset, the work is double-voiced: ‘bifurcated’, ‘vari-directional’, ‘pulling in opposing directions’ [Korsyn 1999: 62] at the level of genre. An orchestral symphonic instrumental persona dialogues in stark contrast with a vocal persona: a choral setting of the psalms; a supplicating chorus exploring their prayer to be heard. The orchestral persona opens the work (see Example 5) but is itself double-voiced: there is neither the symphonic language of that persona, nor the penitential language of the vocal persona one might expect of a setting of these psalms. Rather, we hear the language style of flamboyant instrumental etude virtuosity: the orchestra assumes the voice of the extrovert concert pianist in percussive chords and elaborate displays of quickfire fingerwork, voiced not by the pianos, to whom the language style is endemic, but in *tutti* orchestral chords and rapid passagework arpeggiations in the winds (one should not forget that this is no prototypical orchestra but one of Stravinsky’s neoclassical ensembles of winds, percussion, and only bass strings; the expressive upper strings of the 19th-century orchestra removed). The anticipated vocal penitence and religiosity of the supplicating psalm remains firmly an ‘absent signifier’, conspicuous by its absence.

Tempo M.M. ♩ = 92

The musical score is presented in two systems. The top system is labeled 'Tutti' and 'Ob.' with a forte (mf) dynamic and a 'non arpeg.' marking. The bottom system is also labeled 'Tutti' and 'Ob.' with a piano (p) dynamic. The score includes parts for Oboe (Ob.) and Bassoon (Fag.).

Example 5. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 1–10. Based on: Stravinsky [1948: 1]

This reading draws on the familiar Stravinsky 'trope' [Hatten 1994] of the extravagant impresario entertainer versus the withdrawn shaman; a dual personae, the prototypes of which Jonathan Harvey identifies respectively in Stravinsky's totemic neoclassical (*The Rake's Progress*) and Russian (*The Rite of Spring*) theatre works.

The Rite of Spring [...] has connotations of shamanism, of Dionysian ecstasy. The artist is, as it were, in a trance, *possessed* by a voice not his own; he's not his normal self. [...] The self-effacement of *The Rake's Progress*, however, is a different sort of authorial absence. Here, it seems, Stravinsky is also saying 'this is not me'; but he is implying something else as well, along the lines of 'See my wit, I'm a good entertainer; my singers can perform and show off. This is a stratagem to delight; it will be fresh after the shabby emotions with which you were overladen before.'

The tone of voice has changed. Whereas in the *Rite* we hear a shaman speaking, in the *Rake* we encounter an impresario. The one is unconscious, the other amusing [Harvey 1999: 18–19].

What Harvey identifies as two different forms of authorial absence (not the composer's own, core 'voice') built on opposing language styles acting as governing metaphors at the macro level of two particular works, Stravinsky instead juggles between and superimposes at the micro level within the *Symphony of Psalms*. In this regard, Stravinsky treats these juxtaposing language styles (and forms of authorial absence) in much the same way Leonard Ratner [1991: 616] argues for musical topics, noting, for example, that topics such as the minuet and musette exist both as discrete genres (formal and stylistic moulds within which an entire work may be consistently set; just as Harvey argues they do for *The Rake* and *The Rite*) and as musical *topoi* (language styles) that can be rapidly juggled, or even superimposed, on the surface level fabric of a 'classical' Mozart or Haydn sonata. Such use of topical discourse invites hermeneutic interpretation through concepts such as Agawu's [1991] notion of narrative 'plot' – for example a dialogue between the minuet's signifieds (associations of the middle class, indoor, dance, etc.) and the musette's references (peasant, pastoral, outdoors, etc.) – and Hatten's [1994: 224] 'tropological mediation of topics' – forging fused meanings from concepts such as the domestic-pastoral, for example.

Figure 2 (see Example 6, p. 64) sees the pianos reappropriate 'their' passagework persona as the more endemic orchestration returns the figurative arpeggiation from the winds to the piano over a sustained bass pedal. Four bars later, the anticipated vocal persona of the evocative *pianto* plainchant emerges, not at first in the choir, but previewed in the horns and high-register cello. This moment throws into stark, superimposed relief the piano-impresario-passagework-etude language style of the orchestral persona with the choral-shaman-*pianto*-plainchant language style of the vocal persona. Each inhabits its distinct temporality. The former unfolds through 'progressive narrative time', the latter through 'evocative lyrical time'; temporalities that Monelle [2000: 104–114] identifies, building upon Adolf Bernhard Marx's [1841] respective sonata form concepts of *gang* and *satz*.

Tempo M.M. ♩ = 92

cant. espressivo
V-C solo

P.f.
Cor. *mf*
P.f.
V-C.
C-B. *8^{va}*

[2]

[3]

Example 6. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 15–25. Based on: Stravinsky [1948: 1–2]

Of course, the irony of Stravinsky's orchestral (piano-etude-inspired) passagework use of progressive narrative time around the more religious evocative lyrical time of the vocal persona is that it is synthetic rather than organic. As with much neoclassicism, the musical texture merely apes the mannerisms without the underpinning organic (harmonic-structural) rationale. In this case, rather than generating genuine harmonic drive and transition between two points of *satz* (the very purpose of *gang*), the music is trapped in its own ostinato-induced evocative stasis, despite the busyness of its bustling semiquaver surface. As Stephen Walsh [1993: 124] observes of Stravinsky's so-called 'Bachian' neoclassical counterpoint in *Sonata* and *Octet*, he merely 'apes the grammar of tonality':

We accept this as good counterpoint, whereas it is really no more than the translation into a different convention of an ostinato technique harking back to the Russian ballets [Walsh 1993: 126].

[...] in essence the effect is governed by a succession of vertical combinations – the very opposite of Bach, whose chords are the result of the integration of nominally free lines which obey laws designed to keep the harmony coherent. The impression of Bach made by the *Sonata* is due to texture and rhythm rather than organic counterpoint [Walsh 1993: 131].

Jonathan Cross [1998: 11, 86, 175] terms this technique, rife throughout Stravinsky's music, 'hypostasis.' Umberto Eco [2000: 353–356] describes precisely the semiotic phenomena at play as a 'surrogate stimulus.' Signifiers (passagework contrapuntal

texture) behave on the perceptual level 'as if they were' (aping the mannerisms of) particular signifieds (the progressive, narrative time of *gang*) when, in fact, on the cognitive level, they are categorically not. Eco [2000: 224–229] contends that we read such signifiers with 'encyclopaedic' (perceptual, stylistic, referential) knowledge, rather than 'dictionary' (categorical, syntactic, pure) knowledge; noting that in semiotic interpretation, as in the everyday, perception counts for a great deal.

Returning to the score: Figure 4 (see Example 4, p. 61) sees the altos (and human-sounding oboes) confirm the vocal persona of penitence, reappropriating their material just as the pianos had done earlier. Again though, the music is immediately double-voiced with a gratingly dissonant mechanical instrumental persona wind ostinato accompaniment. Bernstein dubbed this 'steel and chromium' while hypothesising how a Romantic composer might more prototypically have set this prayer of penitence:

Humble, supplicatory, introspective. Hushed, awestruck. Well-matched components. But not Stravinsky. He attacks: a brusque, startling pistol-shot of a chord, followed by some kind of Bachian finger exercise. It's the very antithesis of the Schubert-Wagner approach. It's loud, extrovert, commanding. And that's incongruous ['double-voiced'], a sublime dramatic joke. It's a prayer with teeth in it, a prayer made of steel; it violates our expectation, shatters us with its irony. And that's precisely why we're so moved by it. [...] Yes, there [Figure 4] is that imploring Phrygian incantation in the vocal part [vocal persona]; but underneath the orchestral accompaniment [instrumental persona] is steel and chromium. It's a trick, a black joke [Bernstein 1976: 387–389].

The remaining movement unfolds along similar 'incongruous,' 'double-voiced' lines. Compound utterances of style appear in self-contradictory opposition with one another: medieval plainchant penitence (human) versus 18th-/19th-century piano etude virtuosity (mechanical); or appear to be written in a musical persona ('steel and chromium') deliberately set *against* the absent signifiers of what the music *ought* to sound like (humble, supplicatory, introspective). These compound utterances, expressed through referential *extroversive semiosis* ('expressive signs') are vital to hermeneutic reading/'interpreting' of the music, regardless of Stravinsky's enigmatic *espressivo* aesthetics. They call out for tropological mediation (Hatten's 'troping of topics'): penitent plainchant versus petulant, platitudinous passagework. Less 'awe,' more mechanical 'frustration' and 'fragility' (*gang*) in the face of lyrical, evocative, transcendent religion (*sat*z).

The 'steel and chromium' grating ostinato accompaniment to the lyrical *pianto* plainchant at Figure 4 (see Example 4, p. 61), B–D–A-sharp–C-sharp – stated more emphatically at Figure 7 (see Example 7, p. 66) as an octave bass pedal F–A-flat–E–G – is later transformed into the opening subject of the second movement fugue (see Example 8, p. 66). Its ungrammaticality is preserved in the fugal subject – the ultimate icon of the learned style topic – through angular octave displacement, counterintuitive slurs and awkward breathing, exposed syncopated accents and constant *mezzo-forte* dynamic marking. This serves to de-lyricise the melodic contour from anything resembling the aria style it would otherwise evoke if rendered without the contrapuntal displacement.

Tempo M.M. ♩ = 92

7 *mf* CANT.

A. Au - ri - bus per - ci - pe lac -

Ob. *8va*

espressivo

Ob. C.I.

Fag.

V.C.

C.B.

sempre stacc. e leggero

Example 7. I. Stravinsky, *Symphony of Psalms*, 1st movt, bars 41–44. Based on: Stravinsky [1948: 3]

II

Tempo ♩ = 60

Ob. *mf*

1 *8va*

Fl.1 *etc legato*

2 *8va*

Fl.2

Example 8. I. Stravinsky, *Symphony of Psalms*, 2nd movt, bars 1–13. Based on: Stravinsky [1948: 10]

In contrast to this mechanical *intratextual* source of the second movement's fugal subject, Dahl [2022] traces a humanising *intertextual* one in the similarity the melodic contour of the subject shares with the first violin's *sur la touche* theme (bars 13–14, 17–19, 52 and 54–55) of the second piece of Stravinsky's *Three Pieces for String Quartet*.

As I have previously observed [McKay 2003], this moment – emblematic of the personal persona of Little Tich, the English Clown whose otherwise eccentric performance gestures the music portrays [Taruskin 1996: 1467–1468] – is dramatically marked as a lyrical, *legato* ('human') gesture amidst otherwise juxtaposed percussive ('mechanical') gestures that transform the prototypical organic Viennese classicism of the quartet into what Taruskin [1996: 954–957, 1449–1456, 1501–1502] terms an anti-Germanic, 'Turanian', paratactic assault of *drobnost'* (splinteredness; the quality of being formally disunified, a sum-of-parts), *nepodvizhnost'* (immobility, stasis; as applied to form), and *uproshcheniye* (positively nuanced simplification); 'qualities inimical to the linear, harmony-driven temporality of Western classical music' [Taruskin 1996: 1502] (*kultura*).

The second movement of the *Symphony of Psalms* can, thus, be read as a Bakhtinian dialogised heteroglossia ('other voiced dialogue') between the opposing language styles (intertextual expressive gestures equivalent to musical *topoi*) of mechanical *drobnost'* and human *kultura*. The former is signified by: 1) the ostinato-like, algorithmic, additive permutations of the fugue 'subject' permuting the C–E-flat–B–D fragment borrowed from the first movement; 2) the octave displacement obscuring the more organic semitone-related pair of minor thirds used in voice-leading; 3) as with the first movement's piano passagework persona, again a sense of pedagogic exercise – this time a warm-up for wind players practising diaphragm control and sound centring; 4) the use of the fugue genre and learned style *topoi* as emblematic of the ultimate contrapuntal 'rule-bound' form; 5) anti-expressive articulation and dynamic markings, the artificially awkward, exposed syncopated accents, the contradictory *tenuto* and breath markings, and the constant (neutral) *mezzo-forte* dynamic.

Signifiers of the *kultura* language style by contrast include: 1) the more human oboe and flute quasi-vocal-sounding orchestration; 2) the upper register evoking celestial space (the octavely displaced exposed notes angularly rising above the stave analogous to the way the high, vaulted ceilings and towers of a cathedral reach for the heavens); 3) the stepwise aria style of the pairs of minor thirds B–C–D–E-flat in the fugue subject (once the obscuring octave-displacement angular distortion is hermeneutically removed); 4) the strong intertext to Little Tich's weeping gesture from the second piece of the *Three Pieces for String Quartet*.

These examples from the *Symphony of Psalms* highlight the ways in which it is possible to read expression in Stravinsky's music, notwithstanding the enigma of the composer's surrounding aesthetics. They can be summarised and contextualised on a linguistic-semiotic-hermeneutic model built around three levels of double voicing (Bakhtin) in Stravinsky's discourse (see Table 1, p. 68). The model is broadly constructed around Eleanor Rosch's prototypicality theory [Rosch, Simpson, Miller 1976], as developed by George Lakoff [1990: 40–47]. Rosch identifies prototypicality effects operating across three perceptual levels of language: superordinate (e.g. high level, general categories such as furniture/animal), basic (e.g. middle level, practical perceptual categories such as chair/dog), and subordinate (e.g. lower level, more specialist categories

such as armchair/labrador). These broadly equate to three levels of musical discourse I respectively label as matrix, model, and minutia. In turn, these can be identified on music semiotic levels with metaphors resulting from interpretation of language styles or extroversive ‘referential signs’ and linguistic syntax, found in the introversive semi-osis of ‘pure signs’.

Table 1. Summary of linguistic-semiotic-hermeneutic model for reading expression in Stravinsky’s music. Author’s elaboration

Rosch’s Linguistic Perceptual Level ‘Prototype Theory’	Musical Cognitive Level	Musical Semiotic Level	Semiotic Signs in Stravinsky’s Musical Discourse
Superordinate (furniture/animal)	Matrix	Metaphors Interpretation	Mediating Tropes ‘Expression’
Basic (chair/dog)	Model	Language Style ‘referential signs’	Incongruous Irony
Subordinate (armchair/labrador)	Minutia	Linguistic Syntax ‘pure signs’	Ungrammaticality

As the examples from the *Symphony of Psalms* highlight, Stravinsky’s music tends to dialogise (in the Bakhtinian sense of superimposing ‘voices’) syntax, styles, and metaphors that pull in opposite and contradictory directions. The aforementioned examples exhibit 1) dialogised linguistic syntax on the subordinate-minutia level in forms of ‘ungrammaticality’ (‘wrong’ (neoclassical) notes/harmonies, orchestration, contrapuntal displacement, etc.); 2) dialogised language styles on the basic-model level in the form of ‘incongruity and irony’ [Bernstein 1976: 368] between superimposed topical references, with an absent signifier: a missing anticipated/appropriate language style, within ostensibly a single topic of learned style / fugue via intertextuality; and 3) dialogised metaphors on the superordinate-matrix level where interpretation can take place through tropological mediation [Hatten 1994], unlocking the hermeneutic door to expression in Stravinsky’s music through a series of dialogised tropes: human versus mechanical; supplication/prayer versus virtuosic display; the shaman (*The Rite*) versus the impresario (*The Rake*), etc. It is the task of semiotic analysis to uncover the double voicing. It is the task of hermeneutics to interpret/trope the resulting meaning, thereby, not so much solving, as proffering possible solutions to Stravinsky’s *espressivo* enigma.

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Igor Stravinsky's *Espressivo* Enigma

Summary

The question of whether or how to analyse expressive gestures in Stravinsky's music has been a well-documented problem. The composer's provocative assertion that music was 'essentially powerless to express anything at all' [Stravinsky 1990] fuelled a neoclassical ideology that has both repelled and marginalised such approaches. Inconsistencies and contradictions in Stravinsky's own performance interpretation, verbal pronouncements, and notation practice *of*, *on* and *in* his music, along with musicology's drift from formalist analysis to contextual interpretation, however, have exposed the ideological flaws and turned the tide. Taruskin [1993, 1995] undermined the objectivity pretence of neoclassicism. CHARM Sonic Visualiser-inspired analyses of Stravinsky's recordings dismissed the conceit of expressionless performance by mechanical execution [Cook 2003]. Straus [2001] sketched the beginnings of a universe of topical gestures for Stravinsky. More recently, Dahl [2022] unpicked the modes of communication at work in the music through data-driven observations on performance, notated expression signs, and ideological practices. Long before the tide turned, speaking in 1973, barely two years after the composer's death, Bernstein [1976] captured the enigmatic paradox when he found the *Symphony of Psalms* instructions, *dolce*, *tranquillo*, *espressivo*, 'right in the middle of a severe Bach-like fugue', 'enough to make you give up aesthetics for good – at least Stravinsky's aesthetics'.

Parallel to these developments, topic theory approaches to music analysis, interpretation, and meaning evolved considerably as a means of decoding musical signs of expression. The earlier championing of Ratner [1980], Allanbrook [1983], and Agawu [1991, 2009] provided the intertextual analytical foundations on which Hatten [1994, 2004] and Monelle [1992, 2000, 2006] could build more hermeneutic approaches. Recent authors [Mirka (ed.) 2014] have sought more detailed historicist scrutiny of the contemporaneous recognition of topics in dialogues between iconic pictorialism and indexical genre/style conventions. Hatten's [2014] call for 'a higher degree of interpretive abduction through tropological mediation' to analyse the migration, troping, and juxtaposition of topics continues to highlight the dialogical and dialogised [Bakhtin 1981] nature of these musical signs of expression.

It is at this intersection of dialogised topical references; genre conventions; ideology, performance and notation practice where an analytical understanding of Stravinsky's *espressivo* can be mediated from the inherent, multi-layered contradictions – paradoxes even – upon which it is built. Here, linguistic expressive indications in the scores are not just signs of expression confronting ideologies of aesthetic objectivity or performance execution, but signposts of topical intertexts (along with metre, rhythm, harmony, texture, and other musical parameters) on which analytical approaches can be built and hermeneutic readings made. The article evidences this through analyses and interpretations of the encoded expression in Stravinsky's music. Reappraising what detailed scrutiny of Stravinsky's expressive signs can yield as a form of music analysis, it calls upon musicology to tropologically mediate, rather than 'give up', Stravinsky's aesthetics for good.

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When a Formal Analysis Is No Longer Possible: *Pictures at an Exhibition* by Modest Petrovich Mussorgsky and Its Political Contexts

Pictures at an Exhibition is a famous work for piano by Modest P. Mussorgsky, composed in June 1874. As commonly known, it is a tribute to Mussorgsky's close friend, the architect Viktor Hartmann (1834–1873), created after an exhibition of his drawings and paintings in Saint Petersburg in February 1874. Numerous musical studies have already commented on this outstanding work and its original structure. Thanks to the exhibition, the meaning seems clear: the work appears to express the reactions of a visitor (Mussorgsky himself) faced with ten pictures by Hartmann; it refers to the composer's tour of the exhibition.

However, the cultural, social, and political contexts of the composition and of its performances have been kept in the background. They have not been taken into account in the interpretation of the meaning of the work, which is only linked to the so-called visit of the exhibition, to the relationships between the pictures by Hartmann and the individual musical pieces (*ekphrasis*), to the analyses of the composition's structure, and to the description of its musical language. The formal analyses predominate. Text and context are separated. A semiotic analysis [Tarasti 1996] highlights other aspects of the work but stays far from the sociological dimensions. It is every structural dimension of a musical work and every one of its producers (composers, performers, and users) that a sociological approach is concerned with. According to the semiotician Raymond Monelle [2000: 152, 155], the musical text leads to its contexts which may even be considered as texts. In a sociological perspective, it is impossible to closely separate them: 'there is no talk possibilities about music that does not imbricate at a very fundamental level some or other aspect of social relations or institutions' [Klumpenhauer 1998: 295].

In this perspective, one has to reconsider the meanings usually attributed to *Pictures at an Exhibition*. Taking the sociological contexts into consideration enables us

to reveal the political dimension of this work, which is shaped by the structure and the musical language. *Pictures at an Exhibition* is not a simple description of an exhibition. It is a political work which involves the glorification of traditional Russia beyond the evocation of Hartmann's paintings. It is also the expression of Russian nationalism.

The last piece of the work is titled 'Bogatyrskiâ vorota v stol'nom gorode vo Kieve' ('The Bogatyr Gate in the Capital City in Kiev') [Flamm 2020: XV]; it is often referred to as 'The Knight's Gate', 'The Great Gate of Kiev' or 'The Bogatyr Gate in the Ancient Capital, Kiev'. As this city was the capital of Rus', a peculiar Slavic state in the Middle Ages, the Russian power currently tries to prove that Kiev was already Russian at that time. Mussorgsky seems to pave the way for this desire to deny the existence of the Ukrainian nation. However, this meaning is superficial, and the aforementioned statements concerning the sociological dimensions necessitate a move away from the current time of war and from the problem of Russian aggression against Ukraine. Linking *Pictures at an Exhibition* to Russian nationalism needs analysis, even if we have already uncovered the hidden political message within the work. The starting point for this analysis is the question: Are the ten pieces truly reflections of Hartmann's paintings? Let us examine the work.

Ceci n'est pas une exposition

In February 1874, the memorial exhibition was the occasion to gather 400 different paintings and drawings made in some countries Hartmann visited from 1864 to 1868 and in Russia until his death five years later. An anonymous catalogue of these works was edited [Viktor Aleksandrovič... 1874]. Ten paintings are represented by the pieces in *Pictures at an Exhibition*; their titles come from different languages (Latin, Italian, French, Polish, Yiddish, and Russian) and seem to evoke some drawings and paintings made by Hartmann in different countries (France, Italy, Poland, and Russia). The pieces are sometimes separated by 'Promenade', which shows the composer's reactions to the exhibition, according to a letter sent by Mussorgsky to his friend Vladimir Stasov on 12 or 19 June 1874 [Moussorgski 2001: 330]. Table 1 (p. 75) shows the structure of the work based on the facsimile of the manuscript, where the second part of 'Catacombae' – 'Con mortuis in lingua mortua' – is not mentioned [Musorgskij 1982].

According to Michael Russ, 'the structure of *Pictures* is rather like the structure of an art exhibition. [...] Indeed, just as an exhibition is held together by the style of the artist who is being exhibited, so this work is held together by the style of its composer' [1992: 32]. On the one hand, it is true that the work refers to real pictures: six of them have survived. They enable us to establish a link to five musical pieces: 'Balet nevylyupivših sâ ptencov' ('Ballet of the Unhatched Chicks', no. 5), '"Samuel" Goldenberg und "Schmuyle"' (two portraits of Jews, no. 6), 'Catacombae' (no. 8), 'Izbuška na kur'ih nožkah' ('The Hut on Hen's Legs', no. 9), and 'Bogatyrskiyâ vorota' ('The Bogatyr Gate', no. 10). On the other hand, there is no precise relationship between the rest of the

Table 1. The structure of *Pictures at an Exhibition*. Based on: Musorgskij [1982]

Promenade
1. Gnomus / Gnome
Promenade
2. Il vecchio castello / The Old Castle
Promenade
3. Tuileries (dispute d'enfants après jeux) / Tuileries (Dispute between Children at Play)
4. Bydło / Cattle
Promenade
5. Balet nevylupivšihsâ ptencov / Ballet of the Unhatched Chicks
6. 'Samuel' Goldenberg und 'Schmuyle' / 'Samuel' Goldenberg and 'Schmuyle'
Promenade
7. Limoges, le marché (La grande nouvelle) / Limoges, the Market (The Big News)
8. Catacombae (Sepulcrum romanum) / Catacombs (Roman Tomb)
9. Izbuška na kur'ih nožkah (Baba-Âga) / The Hut on Hen's Legs (Baba-Yaga)
10. Bogatyrskiâ vorota (v stol'nom gorode vo Kieve) / The Bogatyr Gate (in the Capital in Kiev)

pieces and some pictures about which we only know from tales or comments that describe them (in Russian and in French, for instance, in the first score published by Bessel Publishers House in 1886). Some pictures were mentioned in the catalogue of Hartmann's exhibition and later disappeared: *Gnomus* listed as no. 239 [Viktor Aleksandrovich... 1874: 19] and *Jardin des Tuileries* [Tuileries Garden] as no. 33 [Viktor Aleksandrovich... 1874: 3]. Nevertheless, three of Mussorgsky's pieces do not have their picture counterparts listed in the catalogue: 'Il Vecchio Castello' ('The Old Castle', no. 2), 'Bydło' ('Cattle', no. 4) and 'Limoges' (no. 7). In an extensive study, Alfred Frankenstein [1939: 282, 286] has tried to link some of them to other pictures by Hartmann, but his arguments are not convincing. It, thus, becomes obvious they were invented by Mussorgsky himself. Furthermore, the composer refers to a probable detail within the third piece, while no. 33 of the catalogue only mentions *Jardin des Tuileries* in Paris. Finally, in "'Samuel' Goldenberg und 'Schmuyle'" (no. 6), Mussorgsky gathers two separate portraits of Polish Jews from Sandomir in a unique piece that has an anti-Semitic signification [Taruskin 2009: 198, 199]. In short, many of those musical pieces link to the composer and no longer to his friend.

Certainly, the work is a tribute to Hartmann. Its subtitle, *Vospominanie o Viktor Gartman* [A remembrance of Victor Hartmann] is clearly connected to him. But let us examine the real title. *Pictures at an Exhibition* is in fact *Pictures from an Exhibition*, according to the Russian original title, *Kartinki s vystavki*. What is this exhibition? Was it the real one? It can be argued that Mussorgsky creates another exhibition tour from the evocation of Hartmann's paintings. There is something hidden behind the obvious meaning. We can refer to René Magritte's famous picture here, *La Trahison des images* (*The Treachery of Images*), which shows a pipe: under the painting, Magritte writes in

French ‘Ceci n’est pas une pipe’ [It is not a pipe]. It is only a picture. We can say the same about *Pictures at an Exhibition*: ‘Ceci n’est pas une exposition’ [It is not an exhibition]. What is it, then? Do musical analyses shed any light on the true meaning of the work?

Formal answers

In 1967, the Russian musicologist Victor Bobrovsky published an important article in which he explained the coherence of Mussorgsky’s work. He starts by elucidating the structure [Bobrovskij 1967: 148, 154]. According to him, *Pictures at an Exhibition* is a suite of pieces organised in two groups: first the ‘scherzos’ (no. 1, 3, 5, 7, 9), then the lyrical pieces (no. 2, 4, 6, 8). He also provides a key to understanding the work thanks to the links between the pieces. Bobrovsky uses different topics to gather them: the fairy tales (‘Gnomus’ and ‘Baba Yaga’), the historic past (‘Il Vecchio Castello’ and ‘Catacombæ’), the French life (‘Tuileries’ and ‘Limoges’), and the Polish life (‘Bydło’ and “‘Samuel” Goldenberg und “Schmuyle””, which he calls ‘Dva evreja’ [Two Jews], as Russian musicologists do, to hide the anti-Semitic connotation of the original title). The fifth piece, ‘Ballet of the Unhatched Chicks’, is located at the centre. However, two pieces stay apart: ‘Promenade’ and ‘The Bogatyr Gate’, which is considered as the finale of the suite [Bobrovskij 1967: 148]. The structure is determined by the alternation of fast pieces (no. 1, 3, 5, 7, 9) and slow pieces (no. 2, 4, 6, 8) (see Table 2).

Table 2. A formal structure of *Pictures at an Exhibition*. Based on: Bobrovskij [1967: 150]

no. 1	no. 2	no. 3	no. 4	no. 5	no. 6	no. 7	no. 8	no. 8a	no. 9
Gnome	Il Vecchio Castello	Tuileries	Cattle	The Chicks	‘Samuel’ Goldenberg	Limoges	Catacombæ	Con mortuis	Baba-Yaga
fast	slow	fast	slow	fast	slow	fast	slow	slow	fast
a	b	a1	b1	a2	b2	a3	b3	b4	a4

Bobrovsky also points to an alternation between the pieces with double contrasts (no. 1, 5, 6, 9) and without contrasts (no. 2, 3, 4, 7, 8). Then, he studies the keys. According to him, there is a strong tonal plan within the cycle from the first piece, ‘Gnomus’, (E-flat minor) to the last one, ‘The Bogatyr Gate’ (E-flat major), with a tonal break between ‘Bydło’ (G-sharp minor) and ‘Ballet of the Unhatched Chicks’ (F major) [Bobrovskij 1967: 155]. Finally, he deals with the intonations of each piece, based on the theories by Boris Asafiev, and discusses the role of ‘Promenade’ and the last piece. In short, *Pictures at an Exhibition* is a peculiar suite with elements of cyclic unity [Bobrovskij 1967: 173].

This long analysis of the formal unity is far from the study of the relationships between the musical pieces and the pictures. Nevertheless, Bobrovsky does not establish

the tonal link between the first 'Promenade' (B-flat major, dominant) and 'The Bogatyr Gate' (E-flat major, tonic): the final piece is clearly the outcome of a tour through the so-called exhibition. Furthermore, like in 'Con mortuis', the theme of 'Promenade' is included in this last piece. Such integration has to be explained.

There are also other analyses of this outstanding work. Emilia Fried [1982: 2], for instance, describes the different versions of 'Promenade' in terms of a combination of a rondo and variation form. The musical language has also been analysed by Schenkerian methods. According to Derrick Puffett and his graphic analysis of 'Catacombae', 'they show exactly in what ways Mussorgsky's music is strange [...]' [Puffett 1990: 73]. However, in his study of harmony, scales, and the tonality of the work, Russ shows how carrying out Schenkerian analyses is difficult. He only sets up an analytical sketch of the last five pictures [Russ 1992: 63, 70].

These musical analyses underline the formal dimensions of the work. They do not enable us to link the music to the crisis Mussorgsky experienced in 1874, which explains the political meaning of *Pictures at an Exhibition*.

The narrative course

As Mussorgsky's work is very well-structured, explaining its meaning requires going beyond the usual analyses and descriptions of the composition as a musical suite. *Pictures at an Exhibition* is structured by a narrative course from 'Promenade' to 'The Bogatyr Gate'. From a common but necessary analysis of the score, semiotics paves the way to a new meaning. In this perspective, the personal situation of the composer, who went through an existential crisis in 1874, must be taken into account. Since the 1860s, Mussorgsky had been a member of a group of composers called The Mighty Handful or The Five. However, their shared ideals gradually ceased to be relevant within the changing society at the beginning of the 1870s. Each member found his own path: Nicolai Rimsky-Korsakov, for instance, became a professor at Saint Petersburg Conservatory and adopted Western musical techniques as a professional composer. Despite the success of his opera *Boris Godunov* at the Mariinsky Theatre in February 1874, the dissolution of The Mighty Handful led Mussorgsky to depression. Thanks to an aristocratic friend, the poet Arseny Golenishchev-Kutuzov, however, he found support and some new prospects to pursue in composition. He stopped drinking. Golenishchev-Kutuzov provided the verses for the ballad inspired by a painting by Vasily Vereshchagin, *Zabytyj* (*The Forgotten*, 1874), and for two song cycles, *Bez solnca* (*Sunless*, 1874) and *Pesni i plâski smerti* (*Songs and Dances of Death*, 1875–1877). These titles are very significant. They are closely related to Mussorgsky's crisis, even if their meaning is more complex. There are even intertextual relationships between *Pictures at an Exhibition* and these works. Beyond remembrance and the tribute to Hartmann, *Pictures...* was an attempt by Mussorgsky to resolve his crisis.

'Promenade' is a melody in a Russian folk style, despite the presence of the pentatonic scale at the beginning. It is a portrait of Mussorgsky as a Russian man who

comments on and reacts to the pictures by Hartmann. This is essential because of the succession of two groups of pieces in *Pictures at an Exhibition*: the Western or non-Russian ones (no. 1 to 8) and the Russian ones (the last two). One may object that 'Ballet of the Unhatched Chicks' is not located abroad because of its Russian title: in reality, however, the drawing it represents – the sketches of costumes for the ballet *Trilby* by Julius Gerber – is set in Switzerland. Similarly, the first piece, 'Gnomus', does not belong to Russian culture and has to be linked to the Western side.

Now, it is clear that *Pictures at an Exhibition* expresses Mussorgsky's personal viewing of the exhibition above all: first, on the Western side, until the integration of 'Promenade' in 'Con mortuis'; then, to the Russian side until the apotheosis of 'The Bogatyr Gate', which also contains 'Promenade'. The basic model of existential semiotics by Eero Tarasti [2012: 73] is very useful in explaining this course between two poles of the *Dasein*: negation and affirmation (see Figure 1).

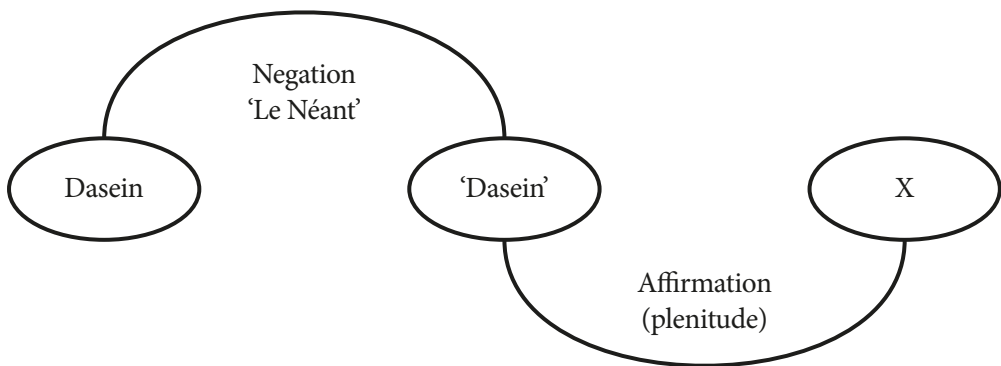


Figure 1. Existential semiotic model of *Dasein* and two transcendental acts: negation and affirmation. Based on: Tarasti [2012: 73]

Nowadays, existential semiotics is more complex thanks to the Zemic model and Tarasti's distinctions between *Moi* and *Soi* in the expression of transcendence. Nevertheless, this basic model is linked with the Death evoked in 'Catacombae: Con mortuis', in Paris. The West leads to Death! Then, on the Russian side, there is a renewal. The Russian 'Promenade' is 'alive' when it appears in 'The Bogatyr Gate', in the Russian semiosphere Mussorgsky was longing for. But what is this Russia? Is it the progressive Russia of the intelligentsia? Is it the populist Russia, where students go to the countryside to educate the peasants and persuade them to fight the tsar at the same time?

The political contexts

First, there is a real sociological issue – a fact that is hardly mentioned in the studies of *Pictures*: the absence of publication. Mussorgsky composed this work quickly. On

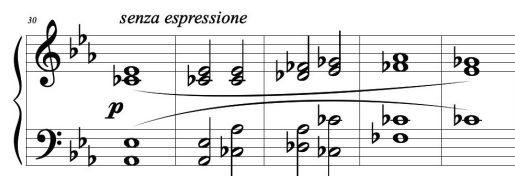
26 July 1874, he wrote in Russian on the cover of the autograph score: 'K petčati' [To be printed]. However, this manuscript was never edited by the Bessel Publishers house. It was not due to a lack of care. Mussorgsky accepted the publication of *Sunless* at the end of 1874 but put *Pictures* aside. Furthermore, he never performed it during his lifetime, neither at a musical gathering in Saint Petersburg for his friends, nor during the concert tour organised in association with the soprano Daria Leonova in Ukraine, in 1879. Mussorgsky clearly refused the presence of an audience. *Pictures at an Exhibition* was only published in 1886, after his death. Why did Mussorgsky put this amazing work aside? How do you explain the refusal of a reception by an audience? It is not a minor detail. It is a sociological issue. Was the musical language of *Pictures* too modern? *Sunless* is more audacious and was published.

The social, cultural, and political contexts of Russian society not only explain Mussorgsky's refusal but also shed light on the meaning of the work beyond that of evoking Hartmann's exhibition and the composer's view of it. The relationship between *Pictures at an Exhibition* and the Russian society provides an essential key to analysing the work; it is also a key to performing it in a better way. We can see it in 'The Bogatyr Gate'. Hartmann's work was made in 1869 to be entered into a competition for a design of a monumental entrance to the city of Kiev. This project was very political. The competition was meant to commemorate Tsar Alexander II's escape from assassination by a nihilist student in 1866. The project was not carried out, but Hartmann's monument expresses Russian style, according to the description of no. 265 in the catalogue of his works [*Viktor Aleksandrovič*... 1874: 17]. The building includes elements associated with tsarist power, Orthodox religion, and national culture. The columns of a monumental arch carry an archway in the form of a *kokoshnik*, a Russian lace cap. The figure of St Michael is painted above the arch. At its peak, the Russian imperial eagle dominates. An inscription in Old Slavonic is placed around the archway: 'Blessed is he that comes in the name of the Lord'. On the right, the bell tower has the shape of a Slavonic warrior's helmet (the catalogue indicates that it is Slavonic and not Russian). The picture is clearly a celebration of the tsar and of medieval Russia, located 'v stol'nom gorode', in the so-called ancient capital of the Middle Ages and in the city that is considered the birthplace of Christianity in the Slavonic world, Kiev.

Mussorgsky's music expresses exactly the different components of this conservative Russia. 'The Bogatyr Gate' has a broad rondo form, in two parts. Its themes are particularly relevant. First, the piece starts with a heroic theme. This solemn hymn is the perfect way to evoke the aristocracy and the tsar, not just the greatness of Russia (see Example 1, p. 80). Some bars later, an Orthodox hymn, 'As You Are Baptised in Christ', is quoted *senza espressione* to denote the religious dimension (see Example 2, p. 80). At last, among the sounds of bells that remind us of the coronation of the tsar in *Boris Godunov* [Russ 1992: 49], the theme of 'Promenade' appears in bars 97–102 (see Example 3a and 3b, p. 80). What does it mean? According to Russ, it is linked to Mussorgsky: 'Thus the "Promenade" theme, which represents Mussorgsky himself, shows by the end he has been drawn into the pictures and is no longer viewing them from outside' [Russ 1992: 34].



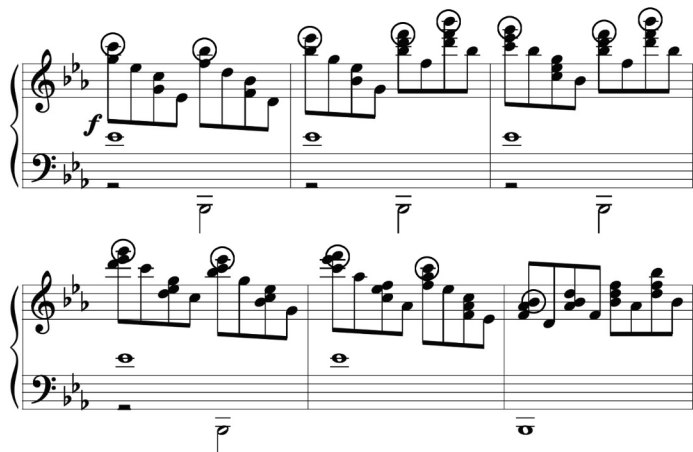
Example 1. M. Mussorgsky, 'The Bogatyr Gate', bars 1–8 – the heroic theme. Based on: Mussorgski [2020: 36]



Example 2. M. Mussorgsky, 'The Bogatyr Gate', bars 30–34 – the Orthodox theme. Based on: Mussorgski [2020: 36]



Example 3a. M. Mussorgsky, 'Promenade', bars 1–2 – the folk theme. Based on: Mussorgski [2020: 2]



Example 3b. M. Mussorgsky, 'The Bogatyr Gate', bars 97–102 – the folk theme. Based on: Mussorgski [2020: 39]

In fact, this theme is a representation of both Mussorgsky and the Russian people, thanks to its melodic features in a folk style. This is how the people find their place beside the tsar and the Orthodox religion in the last piece in a nationalist vision of Russia. This music is a perfect expression of the ideological triad preconised in an *oukaz* of Count Sergey Uvarov, Minister of Education, in 1833: the training programmes have to promote respect for the tsar, for Orthodoxy, and for national traditions, according to the formula 'Orthodoxy, autocracy, and nationality'. 'The Bogatyr Gate' celebrates this triad: the traditional forces (tsar, Orthodox church, and even Russian people within the theme of 'Promenade') are not in conflict. They are in harmony and constitute an ideal nation. This is what *Pictures at an Exhibition* presents after an evocation of non-Russian scenes. Christoph Flamm is right to affirm: 'To refer to Mussorgsky as a social revolutionary and progressive democrat, as Soviet musicology tended to do earlier, is no longer possible under the drone of this vision of a triumphal Russia' [Flamm 2020: XVI].

Six months before the completion of the score, Mussorgsky emphasised the role of the Russian people in the last scene of *Boris Godunov* under the influence of the populist historian Mykola Ivanovych Kostomarov [Taruskin 1993: 271]. This revolution scene got an enthusiastic reaction from young students at the premiere of the opera on 8 February 1874. Mussorgsky was, thus, regarded as a progressive composer linked to the preoccupations of the intelligentsia and even to the struggles of populist revolutionaries.

Mussorgsky's personal crisis may explain the radical change. *Pictures* were both an original production and a way to resolve his existential crisis, as expressed in the works he composed at the same time. It was a kind of protest against the disappearance of The Mighty Handful and the loss of their ideals. After 'Catacombæ', the work involves Mussorgsky's longing to be reborn and to reach a new community within music. The best solution for him was to assert a community bigger than The Five at the end of *Pictures at an Exhibition* – the Russian nation. This mythical Russia is a 'picture' which has to be linked to the works in which the composer deals with solitude (*Sunless*, for instance). In short, *Pictures at an Exhibition* could also be a musical provocation against Mussorgsky's previous friends.

However, the publication of the work as well as its performances would have immediately been seen as politically loaded, even by the implied members of The Mighty Handful. The celebration of traditional Russia at the end of *Pictures* could only be interpreted as a celebration of the tsar by whatever audience. It would have destroyed Mussorgsky's reputation. The withdrawal of the work was probably a source of regret for Mussorgsky: *Pictures at an Exhibition* was – and still is – his only substantial instrumental composition beside the orchestral tone poem *St John's Night on the Bare Mountain*. It gave him the occasion to create an original and coherent work from short musical pieces [Jacono 2018: 132]. Nevertheless, in the context of Russian society, the rejection of performers and listeners was the only possibility to avoid hostile reactions and controversies about his so-called betrayal of progressive intelligentsia's hopes.

Other contexts, other perspectives

The political meaning also concerns the reception of the work and its orchestrations. It took a long time for *Pictures at an Exhibition* to reach an audience. It was performed for the first time in 1891 in an orchestral version by a student of Rimsky-Korsakov, Mikhail Tushmalov [Russ 1992: 76]. The work became famous thanks to the orchestrations by Maurice Ravel in Paris and Leo Funtek in Helsinki in the same year, 1922. Why was that so? How to explain the fact that *Pictures at an Exhibition* were only appreciated almost fifty years after their completion? There are musical and artistic reasons, of course. However, it is still also a sociological and political issue that is in need of more extensive studies. Other orchestrations and other performances would have to be examined from the same perspective. Making an orchestral version is not just technical work. It is conceived for new audiences, in given circumstances. The performances are also entangled in the political context: Is it possible to perform 'The Bogatyr Gate' as a heroic piece nowadays? Is it not becoming a challenge for the pianists? How can they avoid presenting the work as the expression of triumphal Russia?

In short, formal analysis reveals many features and may explain a musical work in part. Nevertheless, it is impossible to derive a real meaning from the structure or the musical language. We have to take into account the different contexts in which the music is caught up. The link to society reveals the political signification of *Pictures at an Exhibition*. Monelle explains that music is located at the centre of a network of texts. The musical text is the meeting point of all significations, and the discourse about music is infinite [Monelle 2000: 154, 155]. We may agree with him, but we also have to affirm that a musical work cannot avoid social and political meanings that originate from the composer as a subject, from the circumstances of creation, from performance and reception, and from the role of mediators and institutions. Semiotics is helpful, but it is the sociological point of view that gives the key to the meaning of music.

February 2024, 150 years after the opening of the Hartmann exhibition

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When a Formal Analysis Is No Longer Possible: *Pictures at an Exhibition* by Modest Petrovich Mussorgsky and Its Political Contexts

Summary

In 1874, Mussorgsky composed his famous work for piano, *Pictures at an Exhibition*. As commonly known, it is a tribute to a friend, the architect Victor Hartmann (1834–1873), created after an exhibition of his works in Saint Petersburg, in February 1874. The meaning seems clear: the composition appears to express the reactions of a visitor (Mussorgsky himself) experienced in front of 10 pictures. *Pictures at an Exhibition* is structured by a narrative course from the beginning, 'Promenade', to the last piece, 'The Bogatyr Gate'. The music is linked to different atmospheres in various countries and uses many original features (harmony, themes, rhythms, keys). However, even if it was composed to resolve Mussorgsky's depression, this work cannot be separated from its sociological, cultural, and political contexts, and it is in these contexts that it is discussed in the article. Beyond the links between music and paintings, the relationship to Russian society provides the essential key to the analysis of the work, after musical and semiotic analyses, of course. In fact, *Pictures at an Exhibition* is a political work. It is a glorification of Russian nationalism.

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João Domingos Bomtempo's *Grand Fantasia in C Minor*, Op. 14: Form and Expression

Introduction

Two words might come to mind when one is listening to João Domingos Bomtempo's *Grand Fantasia in C Minor*, Op. 14 for the first time; namely: 'shock' and 'masterpiece'. 'Shock' – because the work, just as its composer himself, is virtually unknown in the Eastern part of Europe. 'Masterpiece' – because the quality of it can be estimated as equal to that of the best compositions of its time; it is a piece that even late Ludwig van Beethoven, or Franz Schubert, would not have been ashamed of. João Domingos Bomtempo (1775–1842) was a Portuguese composer, who is often portrayed in his native country as the 'Portuguese Beethoven'. He developed his musical skills in his family environment (his Italian-born father was a court oboist), then as a member of the Santa Cecilia choir and, subsequently, the court orchestra in Lisbon. In 1801, due to the political turmoil in Portugal, Bomtempo left for Paris, where he remained until 1810, mainly pursuing his career as a piano virtuoso and a composer of works for piano. In 1810, again due to the political situation in France, he moved to London and lived there until his permanent return to Lisbon was finally made possible. After settling in his hometown, Bomtempo devoted himself to organising musical life in Portugal: he founded the local Sociedade Filarmónica (1822), modelled on the London Philharmonic Society, and later became a director of the Lisbon Conservatory (1835). He died in the morning of 18 August 1842, at the age of 66 [Alvarenga (ed.) 1993, cf. Scherpereel 1993].

During his lifetime, Bomtempo published a total of 23 works with opus numbers, which include, in large majority, music for piano and other instruments, among them the *Grand Fantasia*, Op. 14. Little is known about the context of the creation of the work, except for the fact that Bomtempo wrote his *Grand Fantasia* while in London, in 1812. The work was published with the Clementi Publishing House and dedicated to the composer's friend, Ferreira Pinto. The obscurity of the work and the circumstances of its creation somehow impose a prevalence of a phenomenological approach

over semiotic approach in my musical analysis.¹ Yet, the knowledge of the European musical culture to which it belongs with all certainty does not allow an interpretation of it in complete isolation. I propose a view of Bomtempo's *Grand Fantasia* in two main perspectives: 1) that of genre, form, and technique, and 2) that of musical rhetoric and expression.

Genre, form, and technique

As the title suggests, the work belongs to the fantasy genre. In the late 18th century, the term *Phantasie*, or *phantasieren*, signified the art of keyboard improvisation in general. Joseph Haydn wrote of improvising (*phantasieren*) as the first stage of composing before jotting down (*componiren*) and writing a full score (*setzen*) [Lockwood 2003: 283, Schafer 1987; see also Grajter 2015].

Unlike other genres, then, the fantasy does not follow any particular formal design but results from the player's invention and real-time spontaneous improvisation. However, some recommendations on the art of improvisation which are found in the late 18th-century theoretical writings might also refer to a fantasy in a written form, for example those given in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* [General theory of the fine arts]:

Fantasising requires great skill in composition, especially if you fantasise in multiple voices on an organ, piano, or harp. The pieces played in this way are called fantasies, whatever their character. **Sometimes one fantasises without a melody, just for the sake of harmony and modulation** [emphasis added]; but sometimes one fantasises [in such a way] that the piece has the character of an aria, or a duet, or another singing piece, with an accompanying bass. Some fantasies wander from one genre to another, sometimes with regular rhythm, sometimes without rhythm, etc.

The fantasies of great masters, especially those which are played out of a certain exuberance of feeling and in the fire of enthusiasm, are often, like the first drafts of the draftsmen, works of exceptional power and beauty, which could not be produced in an easygoing state of mind [Sulzer (ed.) 1771: 368].²

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- 1| 'Phenomenologically-oriented analysis [...] treats a piece of music as a principally artistic phenomenon and attempts to find its singularity as a work of art. Conversely, semiotically-oriented analysis is unfeasible without indirect and pre-existing knowledge of the period's codes and lexicons, i.e., of manifold stylistic conventions and rhetorical systems' [Tomaszewski 2022: 46].
 - 2| Original German text: 'Wenn ein Tonkünstler ein Stük, so wie er es allmählig in Gedanken setzt, sofort auf einem Instrumente spielt; oder wenn er nicht ein schon vorhandenes Stük spielt, sondern eines, das er währendem Spielen erfindet, so sagt man, er fantasire. Also gehört zum Fantasiren eine große Fertigkeit im Satz, besonders, wenn man auf Orgeln, Clavieren oder Harffen vielstimmig fantasirt. Die auf diese Weise gespielten Stüke werden *Fantasien* genennt, was für einen Charakter sie sonst an sich haben. Ofte fantasirt man ohne Melodie blos der Harmonie und Modulation halber; oft aber fantasirt man so, daß das Stük den Charakter einer Arie,

Therefore, one can think of the fantasy as a performance written down as accurately as possible and expect from it an amalgam of different genres and techniques, including typically instrumental figuration patterns, passages in singing style and polyphonic texture. Additionally, Carl Philipp Emanuel Bach emphasised tonal freedom and the absence of barlines as the main features of his masterful *Freie Fantasien* [Bach 1753: 325]. And although the principal idea of the fantasy is to create music under no formal constraints, some distinctive elements and techniques of it can be distinguished:

- figuration passages,
- multi-sectionality,
- frequent changes of tempo and metre,
- tonal freedom,
- variation technique,
- polyphony and counterpoint.

From the formal point of view, Bomtempo's *Grand Fantasia* consists of eight main subsections. Most of them are linked by an imperfect cadence, signifying openness or suspension. Only the variations and the final *Presto* end in a perfect cadence (a harmonic 'full stop'). The subsections are as follows:

1. *Introduzione. Largo assai*, unstable tonality of C minor (imperfect cadence) – without melody;
2. *Larghetto sostenuto, con molto espressione*, C minor → D-flat major (imperfect cadence);
3. *Allegro assai*, D-flat major → (E-flat major) → C major (imperfect cadence);
4. *Thema con Variazioni. Larghetto sostenuto con molto espressione*, C major (perfect cadence):
 - Variation I. *Allegro moderato* (perfect cadence),
 - Variation II. *Maestoso* (perfect cadence),
 - Variation III. *Andante sostenuto* (perfect cadence);
5. *Larghetto* (shortened and modified recapitulation of *Larghetto sostenuto*), C minor (imperfect cadence, immediately leading to the *Fugato*);
6. *Fugato. Allegro moderato*, C major, with an exposition of the subject in all four voices (C major – G major – C major – G major), then going progressively down the circle of fifths until it returns to C minor and major (imperfect cadence);
7. *Grazioso. Allegro brillante*, C major – F major – C major (imperfect cadence);
8. *Presto assai*, C major (perfect cadence).

oder eines Duets, oder eines andern singenden Stücks, mit begleitendem Basse hat. Einige Fantasien schweiffen von einer Gattung in die andre aus, bald in ordentlichem Takt, bald ohne Takt u. s. f.

Die Fantasien von großen Meistern, besonders die, welche aus einer gewissen Fülle der Entfindung und in dem Feuer der Begeisterung gespielt werden, sind oft, wie die ersten Entwürfe der Zeichner, Werke von ausnehmender Kraft und Schönheit, die bey einer gelassenen Gemüthslage nicht so könnten verfertigt werden.'

Musical rhetoric and expression

It is not possible, though, to fully comprehend and appreciate the mastery of the work without looking at it from the perspective of its expressive power as a musical equivalent to a rhetorical speech. In the fourth chapter – *Vom Fantasieren über ein einzelnes Thema* [On improvising on a single theme] – of his *Systematische Anleitung zum Fantasierem* [Systematic introduction to improvisation], Carl Czerny compares improvising on a given subject to the art of rhetorical speech and the improviser – to the orator:

As soon as the player is seated to improvise in front of a large group of people, and generally in front of an audience, he can compare himself to a speaker who must develop a subject off the cuff and as clearly and exhaustively as possible [Czerny 1829: 36].³

As we look at the process of developing musical material in Bomtempo's *Grand Fantasia*, we will find that it resembles such improvisation on a subject given by the public, step by step.

Introduzione: absence

The Introduction (*Introduzione. Largo assai*, C minor) does not reveal the subject yet. It is composed of contrasting motifs involving dissonant chords and thunder-like *tremolandi*, pertaining to the musical characteristics of the *tempesta*, alternating with parallel thirds and arpeggios. At this point, no melodic line is heard, as if it were to signify an absence of somebody – which corresponds with the *ombra*.⁴ It resembles a theatrical instrumental overture before the appearance of the protagonist (see, e.g., *Fidelio*, opening of the second act). The imperfect cadence followed by a rest leads us immediately to the next section.

Larghetto sostenuto: the first introduction of the subject

Similarly to a rhetorical speech, *Grand Fantasia* revolves around a musical subject, which is first introduced at the beginning of the *Larghetto sostenuto* (C minor, $\frac{3}{4}$). Its melodic shape resembles an interrogating figure, concluding with an imperfect cadence (on the dominant G major) with a fermata and followed by a rest, expressing hesitation (a rhetorical *dubitatio*). Moreover, the tritone appearing after the descending motion of a minor chord contributes to its dysphoric character; these features belong to the 'pathetic' style. Interestingly, when presented in a major key later in the work, the melody of the subject avoids the fifth leap by moving a second up instead. From the metrical point

3| Original German text: 'Sobald der Spieler sich vor einer größeren Gesellschaft, und überhaupt vor Zuhörern zum Improvisieren hinsetzt, kann er sich mit einem Redner vergleichen, der einen Gegenstand deutlich und möglichst erschöpfend aus dem Stegreif zu entwickeln haben.'

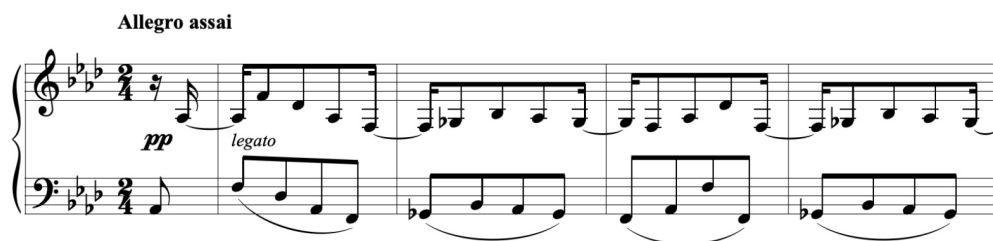
4| All terms referring to musical topics are given here after Grimalt [2020].

of view, it constitutes a 4+3 iambic verse (see Example 1). The subject's initial motif is taken over by the left hand and accompanied with martial rhythms. The fragments unrelated to the subject in this section mostly belong to the 'singing' style or 'love duet' (parallel voices singing in octaves or thirds), there are also two beautiful series of descending semitones (*pianti* or *pathopoeia*),⁵ one in the right, the other in the left hand part, that keep the musical discourse related to the 'pathetic' or rather 'sensitive' style. The section concludes with an imperfect cadence (A-flat major chord) leading to the next section (D-flat major).



Example 1. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, II: *Larghetto sostenuto*, bars 1–4.
© Marek Kunicki, Ars Musica. Based on: Bomtempo [1813: 2]

The subject is briefly reintroduced at the beginning of the next section – *Allegro assai* (D-flat major, $\frac{2}{4}$) – but in a more *Sturm und Drang* version: it is presented in an agitated, syncopated rhythm (achieved through asynchronous playing of both hands), and in circulating manner, as if it were entangled in a loop – perhaps expressing unrest (see Example 2). It is followed by rapid semiquaver scales and figurations moving from D-flat major through B-flat minor to E-flat major, which lead to a more singable episode (*Con espressione*), resembling at times an operatic aria. It then develops into a dramatic scene with exclamations, chromaticism, and conversations between the voices. The subject itself does not return in this section anymore, and it seems to be happening for a reason.



Example 2. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, III: *Allegro assai*, bars 1–4.
© Marek Kunicki, Ars Musica. Based on: Bomtempo [1813: 4]

5| *Pianto* – a madrigalism in the form of a single descending semitone. *Pathopoeia* – a fragment of a chromatic scale, often in descending motion.

Thema con Variazioni: the introduction of the theme (based on the subject)

After a rapid G^7 – G^9 passage, the new section begins, namely *Thema con Variazioni. Larghetto sostenuto con molto espressione* (C major, $\frac{2}{4}$). Here, the subject is shown again, with its usual imperfect cadence at the end, now developed fully into a theme for variations, arranged in a ternary ABA form, a major key, and a more regular verse form – a common metre alternating between iambic tetrametre and trimetre (see Example 3).

THEMA CON VARIAZIONI
Larghetto sostenuto con molto espressione

Example 3. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, III: *Thema con Variazioni. Larghetto sostenuto con molto espressione*, bars 1–4. © Marek Kunicki, Ars Musica. Based on: Bomtempo [1813: 8]

Unlike the rather spontaneous tone of the preceding sections, creating an illusion of a real-time improvisation, here the predefined structure corresponds to the past tense in music [Grimalt 2018]. From the perspective of a real-time improvisation, the player seems ready to present the subject in a more elaborated form at this point. As for the musical topics, we can hear some ‘hymn’ interpolations, ‘love duet’ (sixths), and thirds (more like a pair of woodwinds, as in an open-air serenade), which all make up an idyllic image of something long lost. Unlike all previous sections, the theme ends in a perfect cadence, and so do all three subsequent variations that follow. The first variation – *Allegro moderato* – takes on the calm, hymnic atmosphere of the theme in its dense chordal figurations of the right hand, while the bass is playing the main melody. In contrast, the second variation – *Maestoso* – is filled with rapid scales similar to the rhetorical *tirata*, and perhaps evoking solemn festivity of a French overture. The third variation – *Andante sostenuto* – returns to a more peaceful character of the theme and first variation and employs a transparent two-part texture using the old polyphonic technique of 2:1 counterpoint.

Larghetto: The second introduction of the subject

What happens next could be interpreted as a traditional introduction of a variation in a minor key. However, the new *Larghetto* (C minor, $\frac{2}{4}$), which does not correspond with the formal pattern of the theme, rather seems to be a shortened and modified recapitulation of the first *Larghetto sostenuto*, making up the new beginning in the musical discourse.

After this brief reintroduction, and an imperfect cadence again, the subject is used as the material in the *Fugato* section (*Allegro moderato*, C major). Typically, the whole section belongs to the 'learned' style (see Example 4); moreover, polyphonic imitative technique was often compared to a dialogue (*Gespräch*) between the voices, in which no one plays a principal role, but everyone is equal [Mattheson 1739: 331, cf. Vogler 1811: 28].

FUGATO
Allegro moderato

Example 4. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, VI: *Fugato*. *Allegro moderato*, bars 1–17. © Marek Kunicki, Ars Musica. Based on: Bomtempo [1813: 11]

Finale

After the intense climax followed by an imperfect cadence, a new section marked as *Grazioso* (C major, $\frac{6}{8}$) begins. Here, we can recognise a 'pastoral' reference in the

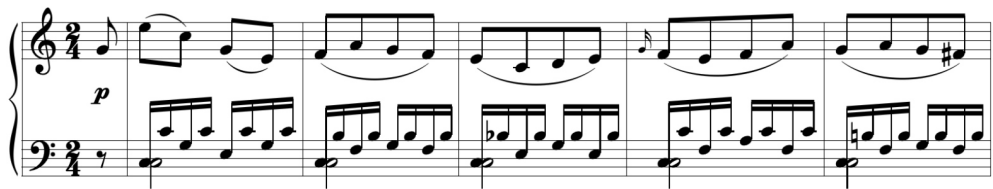
iambic pulse of the $\frac{6}{8}$ metre, blended with the chordal texture of a hymn. The musical idea seems to be quite new, yet it faithfully repeats the common metre of the subject, and the subject itself appears in bar 20 (see Example 5). It moves through the secondary dominant to a more rapid episode – *Allegro brillante* (F major, $\frac{9}{8}$) – and then the *Grazioso* returns (C major, $\frac{6}{8}$), building a ternary form of this final section. The imperfect cadence leads into the coda – *Presto assai* (C major, $\frac{2}{4}$), presenting the subject again in a dance-like fashion, now clearly evoking the rhythm of a ‘contredanse’ (see Example 6, p. 93).

As a whole, the musical discourse of *Grand Fantasia* develops into a transformative ‘tragic-to-triumphant’ or *per aspera ad astra* narrative archetype [Hatten 1991, 1994] which seems to be telling a story of a human being in its process of learning to

Grazioso

The musical score is written for piano in 6/8 time. It begins with a piano (*p*) dynamic. The first system contains two staves. The second system also has two staves, with a *cresc.* marking in the first staff and a *decresc.* marking in the second staff. The third system continues with two staves, ending with a *p* dynamic. The fourth system consists of two staves, continuing the melodic and harmonic development of the piece.

Example 5. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, VII: *Grazioso*, bars 1–27. © Marek Kunicki, Ars Musica. Based on: Bomtempo [1813: 14]



Example 6. J.D. Bomtempo, *Grand Fantasia in C Minor*, Op. 14, VIII: *Presto assai*, bars 1–5.
© Marek Kunicki, *Ars Musica*. Based on: Bomtempo [1813: 16]

overcome despair. The beginning (*Introduzione*) clearly implies an absence of a human element. Then, a ‘distressed’ musical persona, represented by the subject, enters this gloomy ambience, predominantly represented by ‘pathetic’, ‘sensitive’, and *Sturm und Drang* styles, and the dysphoric minor key. The theme for variations seemingly brings to the subject a nostalgic return to the lost idyll, portrayed by such references as ‘hymn’, ‘love duet’, or ‘pastoral’, and the euphoric major key. After this brief visit to the spiritual realm of the past, the ‘distressed’ musical persona is presented with the question ‘what next?’ (*Larghetto*), therefore, it enters a conversation (*Fugato*) with other people and takes part in a ludic gathering (*Grazioso*, ‘pastoral’ and ‘hymn’), leading to a triumphant and joyous *Finale* (‘contredanse’). Hence, the musical dramaturgy of the *Grand Fantasia* seems to represent a human path of healing and overcoming suffering through memory, spirituality, learning, conversation, being together, and having fun (see Table 1).

Table 1. Expressive trajectory in Bomtempo’s *Grand Fantasia*, Op. 14. Author’s elaboration

Section	Predominant expressive reference	Affective category (Algirdas J. Greimas) ⁶
<i>Introduzione</i>	<i>ombra, tempesta</i> , minor key	dysphoria
<i>Larghetto sostenuto</i>	‘pathetic’ style, <i>empfindsamer Stil</i> , minor key	dysphoria
<i>Allegro assai</i>	<i>Sturm und Drang</i> , major key alternating with minor key	ambivalent (euphoria/dysphoria)
<i>Thema con Variazioni</i>	‘hymn’, major key	euphoria
<i>Larghetto sostenuto</i>	‘pathetic’ style, <i>empfindsamer Stil</i> , minor key	dysphoria
<i>Fugato</i>	‘learned’ style, major key	euphoria
<i>Finale (Grazioso. Allegro brillante)</i>	‘pastoral’, ‘hymn’, major key	euphoria
<i>Coda</i>	‘contredanse’, major key	euphoria

6| The terms ‘euphoria’ and ‘dysphoria’ were first introduced by Algirdas Julien Greimas in the field of literary studies in his *Sémantique structurale. Recherche de méthode* [Greimas 1966]. They were later successfully applied to music by Eero Tarasti [1994] and Márta Grabócz [2019], among others. ‘Euphoria’ is a collective term for all the positive emotions, varying in intensity and character; ‘dysphoria’ refers, conversely, to negative emotions.

Conclusions

The implications of the analysis outlined here may be the following: firstly, it seems essential to differentiate between the subject (openness, spontaneous tone, present tense, a sense of instability) and the theme (finiteness, predefined tone, past tense, a sense of stability), as two foundations of the *Grand Fantasia*'s musical form, although both are built on the same musical material. Secondly, rhetorical provenance of the musical discourse of the work needs to be emphasised, considering its many discontinuities, the spontaneous tone of an improvisation on a given subject, as well as motivic and metrical integration of the form. Thirdly, it must be reiterated that different topical characteristics of the subject and theme, which together make up the work's dramaturgy, are arranged into a transformative, 'tragic to triumphant' narrative archetype. Finally, the uniqueness of the work is rooted in its paradoxical ability to successfully combine opposing elements: polyphony ('learned' style) versus homophony, euphoria versus dysphoria (represented by major and minor mode), instrumental versus vocal elements, spontaneous (an illusion of real-time improvisation) versus predefined musical tone (a fixed formal pattern), spirituality (represented by 'hymn') and corporeality (represented by dance references and virtuosity), and finally, multi-sectionality versus strong motivic and metrical integration. In all, Bomtempo's *Grand Fantasia* is a highly interesting and undeservedly forgotten work which clearly calls for more attention from scholars and performers, not only for purely musical reasons but first and foremost thanks to the universal humanist message it conveys.

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João Domingos Bomtempo's *Grande Fantasia in C Minor*, Op. 14: Form and Expression

Summary

João Domingos Bomtempo was a Portuguese composer, pianist, and oboist, born in 1775 in Lisbon. He lived approximately in the lifespan of Beethoven and is often portrayed as his Portuguese peer. Alongside his successful career as a piano virtuoso, which he mainly pursued in Paris and London, Bomtempo was also a composer of piano sonatas, concertos, chamber music, sacred works, as well as the first two symphonies in the history of Portuguese classical music.

Among his numerous compositions for piano, his *Grande Fantasia in C Minor*, Op. 14, written in 1812, stands out as a masterpiece which can be compared indeed to Beethoven's late piano works such as his *Diabelli-Variations* or the last piano sonatas. With an average performance lasting around 20 minutes, *Grande Fantasia* is not only an excellent example of motivic integration combined with multi-sectional form and contrapuntal writing but also a powerful work loaded with expressive meaning, or possibly even a hidden musical programme, following a 'tragic-to-triumphant' narrative archetype (according to Robert Hatten). Surprisingly, it is hardly ever performed outside the composer's native country.

In order to bring more scholarly attention to this work and to Bomtempo's music in general, the author presents a detailed analysis of the piece which takes into account the context of genre traditions, form, harmony, and compositional techniques (variation, contrapuntal writing, motivic work, etc.), as well as semiotic analysis.

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Since her master thesis about Beethoven's oratorio *Christus am Ölberge*, Grajter's research has been centered around the topic of Beethoven's vocal music. Her doctoral thesis, *Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven*, which had previously been granted a prestigious Rev. Prof. Hieronim Feicht Award in Poland, was published in the German language by Peter Lang Verlag (2019). She is also an author of articles and book chapters in Polish, English, German, and Portuguese. Beethoven aside, her main research interests include relationships between language and music, translation theory, intermedial studies, and musical signification from the Classical period to modernity.

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In the Maze of the Night: Rodolfo Halffter's Dialogues with History in Piano Works around 1970¹

1. Introduction

Rodolfo Halffter (1900–1987) was one of the most outstanding composers to emerge during the ‘Silver Age’ of the Spanish culture, in the first third of the 20th century, contemporaneous with poets such as Juan Ramón Jiménez and Federico García Lorca, painters such as Pablo Picasso, Joan Miró, and Salvador Dalí, or filmmakers such as Luis Buñuel. He was a member of The Eight, a group of composers who were born around the turn of the century, based in Madrid. Emulating the French Les Six, they were eager to introduce modernist avant-gardes to the Spanish music scene of the 1920s, commanded by Salvador Bacarisse (1898–1963), Julián Bautista (1901–1961), and Ernesto Halffter (1905–1989), Rodolfo’s brother.² Despite lacking any formal musical education, throughout his entire *œuvre* he consistently displayed a constructive, exploratory, and self-taught attitude, resulting in a concise yet intricately detailed catalogue, characterised by the absence of technical or aesthetic prejudices. This enabled him to reconcile the creative principles of Claude Debussy, Manuel de Falla, and Arnold Schönberg, with the latter being the primary inspiration for the most significant part of his compositional output [Casares 2000: 183–184].

Rodolfo Halffter began his career in the twenties, imitating the Spanish-coloured impressionist and neoclassicist modernism. The critic Adolfo Salazar (1890–1958) introduced him to Manuel de Falla, whose neoclassicism – rooted in both Andalusian folkloric elements as well as in the 18th-century masters Domenico Scarlatti and Antonio Soler – shared the same aesthetic doctrines embraced by the poets of the

1| This research has been possible thanks to the Group of Research ‘Music, Scenic Arts and Heritage (Música, Artes Escénicas y Patrimonio, MAEP), at the University of Valladolid, Spain.

2| Rodolfo and Ernesto were both uncles of Cristóbal Halffter (1930–2021), the leader of the so-called Generation of ’51, in addition to Luis de Pablo (also 1930–2021).

Generation of '27 (García Lorca, Rafael Alberti, and the 1977 Nobel Prize winner Vicente Aleixandre, among others), wherein the relevance of the historical past and the appreciation of popular essence were integrated [Palacios 2008].

Nonetheless, ideologically committed to the Second Spanish Republic, Halffter was forced into exile due to the Spanish Civil War (1936–1939). In this sense, he faced the painful experience of being an expatriate along with other members of his generational cohort. However, while other colleagues sought refuge in France (Bacarisse), Argentina (Bautista), or Mexico (Gustavo Pittaluga, Adolfo Salazar, Jesús Bal y Gay, and Rosa García Ascot) to perpetuate, through nostalgia, increasingly more anachronistic stylistic practices, Halffter charted his own path, never ceasing his search of new artistic frontiers. In Mexico, after a few initial years of longing, always guided by a self-critical and reflective attitude, Halffter continued to develop his artistic survey, delving deeper into the musical essence of Spanish musical nationalism, but turning then, beyond his previously prevailing tonal-based options, to a tactic barely investigated before by him, even as an autodidact: the path of twelve-tone technique.

Although his dodecaphonic beginnings were transparently influenced by references to Schönberg's works, incrementally Halffter transformed his unorthodox uses of the series into a 'metadiscursive' game hinged on the idea of a quest. As I will demonstrate, the peak of that quest is evident around 1970 in certain piano pieces marked by a transition from an extroverted, formal, and defined discourse in *Música para dos pianos* [Music for two pianos] (1965) and *Tercera sonata para piano* [Third piano sonata] (1967) towards an introspective, emancipated, and ambiguous musical language in *Laberinto* [Labyrinth] (1972) and *Nocturno* [Nocturne] (1973), pieces that describe that suggestive shift in an – analytically revealed – undercover manner.

2. Theoretical and methodological framework

Fundamentally, concerning the theoretical framework and the methodology, I have undertaken a harmonic and twelve-tone analysis, although complemented with the topic theory. The selection of these concepts and procedures is rationalised by my determination to highlight an intricately articulated atonal harmony, facilitated by serial techniques following Schönberg's models; and, with comparable coherence, a fusion of stylistic historicist features – mainly, refined as well as popular – which draws from Falla's Spanishist lens.

The harmonic structural analysis of these atonal works follows Allen Forte's [1973] standard theoretical apparatus, defined in his pitch-class set theory. Meanwhile, the semiotic evaluation is entrusted to the topic theory. In a modular global perspective, these models are integrated in what I called the 'logostructure paradigm'. I depart from Leonard Meyer's definitions of style as 'a replication of patterning [...], that results from a series of choices made within some constraints' [Meyer 1989: 3], and of compositional strategies as – ideologically slanted – 'choices made within the possibilities

established by the rules of the style' [Meyer 1989: 20]. I adapt them, linked to the understanding of analysis, as 'compositive strategies', described as the decisions by means of which a composer, following or deviating from the patterns of behaviour in a musical tendency, establishes the functions with which he organises his music.

My hypothesis is that these compositive strategies are precisely delineated, at a microstructural level, through groupings of *topoi*, which can be read or understood as ideologically biased. I ground this assertion on a taxonomy of 'the universe of topics' [Agawu 2009: 48–49] that, in my view, alludes to the notion of identity. Kofi Agawu outlines three categories of *topoi*, as they refer to: stylised 18th-century dances, ethnicities, and 'a diverse collection of styles' that can be understood as the heterogeneity of the contemporary trends in every cultural horizon [2009: 48–49]. A translation of these sorts in connection with the idea of identity would be enumerated, respectively, as their equivalents: historical past, folk traditions, and the heterogeneous complex of tendencies found in 'avant-gardism'. Given that these three are, indeed, compositive strategies, and accepting that *topoi* mark a composer's creative identity in the sense proposed by Robert Hatten [2004: 29–67], a semiotic continuum of interpretation can be traced from *topoi* to compositive strategies, and from there to the composer's artistic identity: *topoi* shape the poietic inclination adopted by composers, as well as their artistic – and ideological – stance, enabling the assessment of the significance that their musical creation exposes within its cultural context, and the implicit dialogues maintained with their models in music history.

All the aforementioned is integrated into a theoretical-analytical proposal, the logostructure paradigm, which deals with various 'intersemiotic' relationships that are understood as processes generating meanings. It seeks to integrate, within the same approach, the dual dimension of music: the depictable (objective) and the experiential (subjective). Meanwhile, various factors interact in their configuration, maintaining relations of dynamic interdependence that evolve over time. Individuals engage with music in that context, where music becomes a privileged space of mediation, owing to the heterogeneity of the agents involved: processes, systems, and institutions that produce, reproduce, and consume music [Hooper 2006: 73–84], in what could seem like a postmodern reading of Jean Molino's and Jean-Jacques Nattiez's tripartition [Nattiez 1987].

I have determined to explore three main spaces for negotiating meanings, each characterised by different kind of *traceable* dialogic relations: semiostructure, morphostructure, and logostructure. The semiostructure addresses, through the relations of music with society and culture over time: the construction of the composer's *œuvre* as *cultural figures* by historiography and critique; the reception by critics; and the creative benchmarks (aesthetic and technical), made explicit by the composer or just current in the composer's context (school, country, period), and being both extramusical (ideological) or specifically musical (genres and models of discursive articulation). The morphostructure examines the relationship of music with itself or with other 'musics'. It starts with a parametric description (pitch, duration, timbre, dynamics), to find

common traits as stylistic features, and exceptional or distinctive traits as articulating and expressive events. The identification of those elements as signs (*schemata*, topics, gestures) leads to a semiotic analysis. Finally, the logostructure, from a hermeneutic standpoint, extends further by observing the relationships between music and the individuals engaged in it, aiming to interpret why these devices serve to generate meanings. This sketch has been presented as an articulate methodological procedure, applied to analyse contemporary Spanish music [Villar-Taboada 2021].

3. Semiostructure: Rodolfo Halffter's and history

Halffter's status as an exile has likely conditioned the relatively limited number of musicological approaches to his works in recent histories of contemporary Spanish music [Marco 1989, González Lapuente (ed.) 2012]. Different authors in the historiography explain how Halffter's personal vision of the twelve-tone technique is linked to rhythms alluding to the Spanish popular music and to traditional forms (a feature considered consistently with his neoclassical basis), summarising in a coherent way nationalistic neoclassicism and dodecaphony [Ladrón 1988]. The surface of Halffter's works is traversed by rhythmic games, alternating binary and ternary accents as a reminder of popular patterns, while harmonic dissonances are emanated from the *acciacature*, rooted in 18th-century models. But the central problem around the analytical study of Halffter's music has to do with his mature work, when Falla's influence is substituted by a kind of Schönberg's trace with an outcome both tonal and atonal, classic and dodecaphonic: Halffter combines solid tonal foundations with sonorities of emancipated dissonances, whose pitches are structured by the series. This mixture explains why usually the same pitches or versions of the series frame the works at the beginning and the end, the use of pseudo-tonal triadic harmonies inside the interval succession of the series, the ornamental techniques (trills, *acciaccature*, *ostinati*, *appoggiature*), or the symmetrical repetition of phrases or even sections [Harper 1997], among other heterodox behaviours according to the Viennese twelve-tone method. The first survey on Halffter's dodecaphonic phase [Charles 2005: 118–129], despite the novelty of its approach, barely applies a systematised methodology, so does not discuss the constructive principles which articulate the chaining of the series, nor the connection between the basic design and macroformal implications. Julio Ogas [2010: 335–339] offers a further step towards a semiotic approach to Halffter's early dodecaphonic piano music, through the concept of hybridisation. More recent analyses have methodically dived into compositional technical aspects, studying specific works. The latest essays further delve into structuralist analytical approaches. Christiane Heine published two extensive formal analyses, on the three string quartets (1958, 1962, 1973) [Heine 2017] and on the orchestral *Diferencias* (1970) [Heine 2022], where she demonstrates the composer's mature expertise in resolving formal consistency from the serial design and in twelve-tone advanced techniques such as combinatoriality,

symmetry, and trichordal internal coherence. Finally, newest research, departing from a methodological integration of pitch-class set theory and topic theory, on repertoire of the fifties and sixties, studies the properties of the series employed and reveals Halffter's insistence on typical atonal sets, such as trichords 3-3 (014) and 3-4 (015), and a hexachord 6-20 (014589), in conjunction with topic formulas of the common practice; the use of invariances and the proportion derived from prime numbers in order to juxtapose sections; and an open reinterpretation of specific topics from tradition, such as caprice [Villar-Taboada 2023a, 2023b, 2025].

4. Morphostructure: some analytical remarks

The central challenge in studying Halffter's twelve-tone music is its largely underexplored technical dimension. I propose that the dodecaphonic turn that can be observed during his Mexican period (1939–1983) remains rooted in the same musical heritage that, combining past and folklore, had defined its neoclassical stage [Villar-Taboada 2023a: 480–481]. Indeed, it was his artistic response to the profound experience of a painful exile, which, as I will argue in the conclusions, enables understanding the creative journey he undertook during this phase. Specifically, the structural elements associated with the technical serial handling, which he takes from Schönberg, remain intertwined with the historical heritage and folkloric tradition of Spain, in the vein of Falla. That new Viennese model flourishes as can be seen since the pianistic *Tres hojas de álbum* [Three album pages] (1953), one of the earliest twelve-tone works by a Spanish composer and, also, the first dodecaphonic piece written in Mexico. The matrix (see Figure 1, p. 102) illustrates an invariance repeated six times, the trichord C–E–G-sharp (048), essentially an augmented triad rooted on C. Moreover, a deeper examination of the serial properties (see Figure 2, p. 102) unveils a symptomatic presence of 3-3 (014), Schönberg's favourite trichord [Boss 2014: 167], which is the only recurring pitch-class set. Additionally, another kind of harmony is worth being cited, including the interval vectors: the whole-tone trichords 3-8 (026) and the aforementioned 3-12 (048).

Despite the dodecaphonic design and the saturation of chromatic relations, the utterance of the elements also points to another 'tonal' statement: the ABA 'classical' phrase, something evident at the inception of the third movement (see Figure 3, p. 103). This phrase alternates between the original (O) and the inversions (I) versions on the pitch D (2), in the sequence $O_2-I_2-O_2$, while rhythm also switches between binary and ternary patterns, as customary in Spanish popular music.

These kinds of ambiguous qualities were typical of Halffter's early twelve-tone compositions. However, following that period dominated by chamber and soloistic works, he continued with that dualistic compositional approach. As the musician became acquainted with the resources of the new method, towards the end of the sixties and early seventies, some licenses were gradually taken. This shifting process can be steadily observed in the piano pieces of those years: *Música para dos pianos*, *Tercera sonata para*

	I ₂	I ₁₀	I ₁₁	I ₁	I ₃	I ₇	I ₈	I ₀	I ₄	I ₅	I ₉	I ₆	
P ₂	D	A#	B	C#	D#	G	<u>G#</u>	<u>C</u>	<u>E</u>	F	A	F#	R ₂
P ₆	F#	D	D#	F	G	B	<u>C</u>	<u>E</u>	<u>G#</u>	A	C#	A#	R ₆
P ₅	F	C#	D	E	F#	A#	B	D#	G	G#	C	A	R ₅
P ₃	D#	B	C	D	E	G#	A	C#	F	F#	A#	G	R ₃
P ₁	C#	A	A#	C	D	F#	G	B	D#	E	G#	F	R ₁
P ₉	A	F	F#	G#	A#	D	D#	G	B	C	E	C#	R ₉
P ₈	<u>G#</u>	<u>E</u>	F	G	A	C#	D	F#	A#	B	D#	<u>C</u>	R ₈
P ₄	<u>E</u>	<u>C</u>	C#	D#	F	A	A#	D	F#	G	B	<u>G#</u>	R ₄
P ₀	<u>C</u>	<u>G#</u>	A	B	C#	F	F#	A#	D	D#	G	<u>E</u>	R ₀
P ₁₁	B	G	G#	A#	C	E	F	A	C#	D	F#	D#	R ₁₁
P ₇	G	D#	E	F#	G#	C	C#	F	A	A#	D	B	R ₇
P ₁₀	A#	F#	G	A	B	D#	<u>E</u>	<u>G#</u>	<u>C</u>	C#	F	D	R ₁₀
	IR ₂	IR ₁₀	IR ₁₁	IR ₁	IR ₃	IR ₇	IR ₈	IR ₀	IR ₄	IR ₅	IR ₉	IR ₆	

Figure 1. Twelve-tone matrix in *Tres hojas de álbum*³

	Set	Pitch-Classes	Prime Form	Interval Vector	Forte's Name
Hexachords (Hex)	Hex1	2TE137	(012458)	[212100]	I ₃ (6-15)
	Hex2	804596			T ₄ (6-15)
Tetrachords (Tet)	Tet1	2TE1	(0134)	[011220]	T ₁₀ (4-3) = I ₂ (4-3)
	Tet2	3780	(0158)	[101220]	T ₇ (4-20) = I ₈ (4-20)
	Tet3	4596	(0125)	[211110]	T ₄ (4-4)
Trichords (Tri)	Tri1	2T	(014)	[101100]	T ₁₀ (3-3)
	Tri2	137	(026)	[010101]	T ₁ (3-8)
	Tri3	804	(048)	[000300]	T ₀ (3-12) = T ₄ (3-12) = T ₈ (3-12) = I ₀ (3-12) = I ₄ (3-12) = I ₈ (3-12)
	Tri4	596	(014)	[101100]	T ₅ (3-3)

Figure 2. Sets of the original series in *Tres hojas de álbum*

piano, *Laberinto*, and *Nocturno*. Commissioned by the National Institute of Culture and Fine Arts of Venezuela, the two movements of *Música para dos pianos* [Music for two pianos] (1965), 'Imágenes reflejadas' [Reflected images] and 'Rotaciones cíclicas' [Cyclic rotations], suggest a dawn for such an exploration, assuming as a starting point

3| All the figures are author's own elaboration.

Allegro marziale ♩ = 132

Spanish folklore:
castanets rhythm

Figure 3. R. Halffter, *Tres hojas de álbum*, 3rd movt: *Allegro marziale*, bars 1–10. Based on: Halffter [1964: 9]

structural issues taken from a visual perspective, not exempt from a kind of ludic view – as those are the mirroring ideas such as the coordination principle in the first movement or the cyclical permutations in the second. The composer acknowledged that he thought about the visual effects of a moving mirror, with which ‘the sonic images produced by one of the instruments are immediately or simultaneously mirrored by another’ [Iglesias 1992: 203]. These images encourage surpassing the frontiers of the everyday. But the opening (see Figure 4, p. 104) shows a regular 4+4 bars (twice 2+2 bars) plus *codetta* (another 2 bars) ‘classical’ phrase, even with unisons extended to four octaves in the antecedent. The conventional archetype remains compensated: rhythmically, with the insistence of castanets repetitive patterns (as mini-*ostinati*); and harmonically, with the recurring presence of trichords 3-3 and 3-4. Shortly after (see Figure 5, p. 105), it is possible to find the symmetrical application of the reflecting principle, united by means of Spanish castanets repetitive patterns, playing alternately with parallel and mirroring displays, and even distorting time signature between both pianos (one beat after the piano I), as it proceeds as a sonic projection of images, as a key to surpassing musical rules.

A new dodecaphonic composition, *Tercera sonata para piano* [Third piano sonata] (1967) is an even more ambitious work, comprising four movements, again with a ‘classic-romantic’ façade. A thorough examination of the interval succession of the prime series (in integer notation, depicted in Figure 6, p. 105) reveals that, although

Maestoso $\text{♩} = 72$

ff *p*

'castanets'

2+2 bars

4+4 bars

$T_2(3-4)$
[0, 1, 6]
 $T_0(3-5)$
[2, 6, 7]

$T_8(3-3)$
[1, 0, 9]

bars 1-4: unison (extended to 4 octaves)

2+2 bars

mf *f*

... + *codetta*

$I_1(3-3)$
[1, 0, 9]

'castanets'

$I_8(3-4)$
[8, 9, 1]

$I_{10}(3-4)$
[9, 1, 5]

$I_4(3-4)$
[3, 4, 5]

'castanets'

8va

Figure 4. R. Halffter, *Música para dos pianos*, 1st movt: 'Imágenes reflejadas', bars 1–10. Based on: Halffter [1967a: 3]

it might seem to lack symmetry, it is possible to find at least two distinct intervallic patterns, each alternating a pair of interval-classes ($/2/$, $/6/$; and $/3/$, $/4/$). Significantly, the interval vector of this set of dyads does not contain any instances of interval-classes $/1/$

The musical score is for two pianos, with a 3/4 time signature. It features complex rhythmic patterns, including 'castanets' and 'accél.' markings. The score is divided into two systems, each with a 'Parallel Display' and 'Mirroring' section. The tempo is marked 'a tempo'.

Figure 5. R. Halffter, *Música para dos pianos*, 1st movt: ‘Imágenes reflejadas’, bars 41–45. Based on: Halffter [1967a: 7]

	Set	Pitch-Classes	Prime Form	Interval Vector	Forte's Name	Commentary
Hexachords (Hex)	Hex1	T96542	(014568)	[322431]	I ₁₀ (6-16)	Inversely auto-complemented
	Hex2	78013			T ₇ (6-16)	
Tetrachords (Tet)	Tet1	2TE1	(0248)	[020301]	T ₂ (4-24)	Whole-tone harmonies High degree of symmetry
	Tet2	3780			T ₅ (4-24)	
	Tet3	4596			T ₁₁ (4-17)	
Trichords (Tri)	Tri1	24T	(026)	[010101]	T ₂ (3-8)	Whole-tone harmony Symmetry
	Tri2	569	(014)	[101100]	T ₅ (3-3)	Whole-tone harmony Symmetry
	Tri3	137	(026)	[010101]	T ₁ (3-8)	
	Tri4	0E8	(014)	[101100]	I ₀ (3-3)	

Original series: P₂ = 24t69571308e
Interval succession: <26434262343>
Mini-designs: <26 434 262 343>
Interval vector: /033302/
– avoids /1/ (semitone, ‘atonal’)
– avoids /15/ (perfect 4ths and 5ths, ‘tonal’)

Figure 6. Sets and interval content of the original series in *Tercera sonata para piano*

(semitones) and $/5/$ (perfect fourths and fifths), thereby avoiding two key interval-classes, respectively associated with both atonal and tonal harmonies. A close examination of the harmonic properties of the original series also shows the prominence of whole-tone harmony sets, highly symmetrical (and ambiguous), obviously with consequences for the dodecaphonic procedures and displayed through the entire sonata. Its movements are engaged in a tense dialogue between the adherence to classical conventions and the departure from those very idioms, embodying a genuine drive for emancipation.

Setting aside the serial matrix, the opening of the piece (see Figure 7) demonstrates, once again, a regular classical structure of eight bars, where time signature changes ($\frac{5}{8}$, $\frac{3}{8}$, $\frac{1}{8}$) are duplicated, with the pauses ending the symmetrical pair of an ascending antecedent (original series: O_2) and a descending consequent (I_{11}). The coherence of the overall outset becomes intertwined with parallel motivic designs and, again, with the presence of the Spanish castanets repetitions. After an expansion of that statement (bars 9–17), the transitional segment (bars 18–33) follows, altering the initial bars pattern, substituting the serial forms (from O and I to R and IR) and interrupting the orthodox serial succession by means of disordered hexachords, incomplete versions of the series, and continuous rests, acting as *suspiratio*, while the changing process reaches its destination (the arrival of a secondary set of contrasting material, updating the sonata constructive principles to atonal harmony).

1. Allegro ♩ = 160

8va-----

O_2

'castanets'

(8va)-----

I_{11}

'castanets'

Figure 7. R. Halffter, *Tercera sonata para piano*, 1st movt: *Allegro*, bars 1–8. Based on: Halffter [1967b: 3]

Laberinto. Cuatro intentos de acertar con la salida [Labyrinth. Four attempts to locate the exit] (1972) plays with the idea of *attempts*, in Spanish *tientos* ('searches', or 'quests'), a 16th-century contrapuntist genre for a solo instrument (preferably keyboard), like the *fantasia*, but also with the imitative behaviours of the late *fugue*. The identity bias is clear. But the composer adds a humorous touch: in Spanish, 'labyrinth' means a poetic composition written in such a way that verses can be read in different ways and orders, preserving a sense. As this could be a playful interpretation of the 'serial method', Halffter adds the subtitle: 'exit' means not only the way out, the resolution of the maze, but also 'success'. And these four attempts achieve no such success. Indeed, in that sense, this musical 'labyrinth' could invoke the 18th-century 'learned style', as opposed to the easy Galant style, and defined with '*fugato*, equal polyphony, suspensions, long note values set against rhythmically regularized accompaniment pattern' [Chapin 2014: 301]. It is a kind of strict style 'in terms of dissonance control, techniques of imitation, and a serious affective character [...]. It is the style that does not lend itself to the reigning compositional techniques of the late eighteenth century' [Chapin 2014: 304]. It is worth quoting the composer's view, as he admitted that, in *Laberinto*, 'it is easy to notice that one of the main driving forces behind my creative activity is the spirit of play. In *Laberinto*, the playful structural arrangement compels to end each of the four attempts to find the exit on the note F' [Iglesias 1992: 244].

Somehow, that failed and unsuccessful conclusive gesture plays the same articulating role as the thematic material in conventional works. Halffter makes each attempt try different solutions for the same material (see Figures 8a and 8b, pp. 107–108), changing metre, chordal texture, repetitions of notes or the internal order of pitches in each trichord (usually reversed), as if pretending to search for something. It is worth noting, once again, how two of the trichords (the pairs, in this case) are versions of 3-3 (014). And, furthermore, it is also important to remark, at the outset of the second attempt, on the left hand clear traces of historicist conventions ('castanets' topic aside): the texture of melody with accompaniment (despite the displacement of a quaver note in the right hand part), the regular rhythm (with an octave-doubled bass in the first

Figure 8a. R. Halffter, *Laberinto*, 'attempt' no. 1, bars 1–4. Based on: Halffter [1972: 3]

$\text{♩} = 120$

B Major: 1 5 3 (enhar.)

'castanets'

Figure 8b. R. Halffter, *Laberinto*, 'attempt' no. 2, bars 1–3. Based on: Halffter [1972: 5]

part of each bar), and a dual 'tonal' pattern that includes enharmonic equivalence: triadic pitches of B major in the bass line and an E-flat-major V–I sequence (D-sharp–A-flat–E-flat) in the second half of each bar.

But, ultimately, all four attempts end in a 'failure' (see Figures 9a–d, pp. 108–109), culminating in the same *marked* gesture of strange repetitions on an ethereal F in extreme registers, *piano, ma sonoro*, and suspended out of time (*lasciar vibrare a lungo*). The repetition proves the special value of that element, inviting further extramusical interpretation, as I will elaborate on later.

a) Final passage, attempt no. 1

$\text{♩} = 96$

sfz *p, ma sonoro* *lasciar vibrare a lungo*

Reo.

b) Final passage, attempt no. 2

$\text{♩} = 92$

p, ma sonoro *lasciar vibrare a lungo*

Reo.

c) Final passage, attempt no. 3

(♩ = 56)

d) Final passage, attempt no. 4

(♩ = 100)

Figures 9a–d. R. Halffter, *Laberinto* – endings of the four attempts. Based on: Halffter [1972: 4, 8, 13, 19]

No less eloquent in their eagerness to transgress the composer's own limits are perhaps other more subtle elements, yet no less symptomatic and patent in the notation. Among them, there are clusters, timed attacks (always lasting three seconds: an external fraction of time beyond the composition's inherent time), the employment of a 'zero' bar, and the coincidence of the last three bars, despite following diverse metronome markings, time signatures, dynamics, and pitches. The rhetoric of this piece portrays a deadlock.

Nocturno. Homenaje a Arturo Rubinstein [Nocturne. Homage to Artur Rubinstein] (1973) implies a step forward in Halffter's personal journey along the path of aesthetic reflection: from the confounding, cryptic, and puzzling (*Laberinto*) to the decidedly obscure and unfathomable (*Nocturno*). But it also represents an enhancement in the pursuit of a solution to his compositional challenge of reconciling new and old procedures. This time, the answer is found by means of embracing a Romantic *topos* that Joan Grimalt [2020: 145] categorises within the semantic field of 'lyricism': the expression of subjectivity. In addition to the imbrication with *bel canto* styles, Julian Horton has pointed out that, since Liszt on, 'designed to portray subjective and profound emotion [...] we can understand nocturne as a topic serving a new sensibility, which valued subjectivity, lyricism, and the aesthetics of the fragment over classical generic convention' [Horton 2014: 644]. That emphasis on the expression of subjectivity in such an

environment suggests an intimate (lyrical) confession by the composer. Besides, it is connected to the preceding puzzle of no way out through the notions of the uncanny and the enigmatic. The creative problem is resolved here not only by showing out personal concerns but also by definitively subverting norms.

In this metaphorical composition, while the technique remains dodecaphonic at a microstructural level, most of the individual elements belong to an atonal universe. Nonetheless, simultaneously, the expressive indications, the decidedly evocative atmosphere (*misterioso*, at the beginning; *con delicatezza*, b. 56; *lontano*, at the end), the intimate musicality emanating from these pages, the tempo, the dynamic range, and the free use of the pedal are informed by the concept of ‘nocturne’, a tonal archetype chosen by Halffter from the 1800s soloist literature as a tribute to Rubinstein’s mastery of the Romantic piano repertoire.

Once again, the atonal ambiance is noticed concurrently with stylistic patterns which seem to allude to the 17th and 18th centuries even by means of harmony. This can be discerned by examining the pitch succession (see Figure 10), while still conceding the predominance of atonality. In fact, due to the repetition of pitches and the

Set		Pitch-Classes	Prime Form	Interval Vector	Forté's Name	Commentary
Hexachords (Hex)	Hex1	T26951	(014589)	[303630]	T ₁ , T ₅ , T ₉ , I ₂ , I ₆ , I ₁₀ (6-20)	Maximum hexachordal symmetry
	Hex2	0437E8			T ₃ , T ₇ , T ₁₁ , I ₀ , I ₄ , I ₈ (6-20)	
Tetrachords (Tet)	Tet1	T269	(0148)	[101310]	I ₁₀ (4-19)	Symmetrical succession of tetrachords
	Tet2	5104	(0145)	[201210]	T ₀ (4-7)	
	Tet3	37E8	(0148)	[101310]	T ₇ (4-19)	
Trichords (Tri)	Tri1	T26	(048)	[000300]	T ₂ , T ₆ , T ₁₀ , I ₂ , I ₆ , I ₁₀ (3-12)	Augmented triad
	Tri2	951			T ₂ , T ₅ , T ₉ , I ₁ , I ₅ , I ₉ (3-12)	Whole-tone harmony
	Tri3	043	(014)	[101100]	I ₄ (3-3)	Maximum trichordal symmetry
	Tri4	7E8			T ₇ (3-3)	Trichordal saturation with (014)
Overlapping Trichords (OTri)	Tri12a	269	(037)	[001110]	T _x (3-11)	Major / minor triad
	Tri12b	695	(014)	[101100]	T _x (3-3)	Trichordal saturation with (014)
	Tri23a	510	(015)	[100110]	T ₀ (3-4)	
	Tri23b	104	(014)	[101100]	T ₀ (3-3)	Trichordal saturation with (014)
	Tri34a	437			T ₃ (3-3)	
	Tri34b	37E			T ₈ (3-3)	

Figure 10. Sets and interval content of the original series in *Nocturno*

partition of the row, the twelve-tone technique here follows a trichordal articulation, with little relevance to the ordered sets. And while, in overlapping segments, the series repeats until saturation (six times) the trichord 3-3 (014), so typical in Halffter pieces (after Schönberg), as I have shown, at the same time it insists on pseudo-tonal species such as 3-11 (037), which corresponds to the primary trichord in tonal harmony, functioning as both major and minor triads, and 3-12 (048), the augmented triad. The interval content of the original row exhibits, therefore, a neat dual definition, both tonal (3-11, 3-12) and atonal (3-3), decidedly evident in the hexachords of the main row, whose trichords are individually prone to whole-tone harmony (3-12) and atonality (3-3). Moreover, the series displays an exceptional symmetry, which is reinforced by the succession of tetrachords and the presence of a hexachord (6-20, another set borrowed by Halffter from Schönberg) and a trichord (3-12) with the property of maximum symmetry.

Significantly, following the initial presentation of certain motives directly structured by the atonal series (openly heterodox due to its depicted harmonic bias), a first contrastive section is introduced, asking the pianist to perform the passage *con delicatezza* ('with delicacy'). As shown in Figure 11, an explicit regular classic phrase is articulated in symmetrical periods of paired bars. The continuous metre changes do not hide the abundant repetitions of notes (be those tremolos or 'castanets'). But even more surprising is the chordal array, because it allows a pseudo-tonal interpretation

a tempo (♩ = 92), con delicatezza

'antecedent' (4 bars)
(2+2 bars)

'classic' phrase
4+4 bars

acciaccatura

p

'tonal' chords? B Gm B Gm F δ_{va} A7 B Gm B Gm F δ_{va} A7

'consequent' (4 bars)
(2+2 bars)

f

B δ_{va} F δ_{va} B δ_{va} F δ_{va}

Figure 11. R. Halffter, *Nocturno*, bars 56–63 – excerpt from the *con delicatezza* passage. Based on: Halffter [2008: 8]

of the harmonic plan. In the consequent, with the repetitions of C-sharp in the low register apart (maybe again a reminiscence of the castanets), that pseudo-tonality is rather perceived as tritone-distance alternation between B and F (akin to a tension-deformed V–I *codetta*).

The presence of conventional ornamental figures refers to an imprecise cultural horizon around 18th-century music. In different segments (see Figure 12), regular repetitions at motivic and phraseological levels, every two bars, are stressed with literal recurrences, as the pseudo-baroque ornamentations marked *dolce*: the memories of past music are contemplated with a careful nostalgia (*con delicatezza, dolce*). Meanwhile, the intervallic structure, seemingly based on (pseudo-)tonal sets, is dominated by semitones and major sevenths relations. Globally, in a delicate balance between the new and the old, the rhetoric of this piece portrays the idea of an intimate resolution.

The musical score for R. Halffter's *Nocturno*, bars 131–141, is presented in two systems. The first system (bars 131–141) begins with a 'pseudo-baroque' section (bars 131–136) and a 'classic' phrase (bars 137–141). The second system (bars 142–147) continues the 'classic' phrase and introduces a 'new phrase...'. The score includes various musical notations such as dynamics (*p*, *mf*, *f*), articulation (accents, slurs), and phrasing (brackets, labels like 'antecedent' and 'consequent'). The time signature changes from 3/16 to 2/4 and back to 3/16. The key signature has one sharp (F#).

Figure 12. R. Halffter, *Nocturno*, bars 131–141. Based on: Halffter [2008: 14]

5. Logostructure: conclusive interpretations

During his later years in Mexican exile, Rodolfo Halffter experienced the concern of not envisioning a solution to the dark political situation in his beloved Spain. The impossibility of returning to his homeland while it remained under the dictatorship of Franco's regime influenced his way of reflecting on his compositional dialogues with

history and of reconciling the 'Spanishism' of 18th-century repertoire and folklore elements with the universalist avant-garde represented by the twelve-tone technique. At first, his election of dodecaphony represented a position of contestation, showing the absence of artistic prejudices in America, viewed as a land of freedom. His dodecaphonic mastery embodies a dialogue with past music that flourishes in his new statements of traditional genres, such as sonata, *tiento*, or nocturne. Additionally, it embraces an Andalusian flavour through the rhythmic allusions to castanets. Rebelling against the rigid constraints of twelve-tone orthodoxy, Halffter gradually sought a personalised path implementing conventions from the past, such as formal models, pseudo-tonal sonorities, and a preference for repeating elements, in his dodecaphonic technique: the composer aspired to wield it as a symbol of avant-gardism; but he did not wish to see his cultural identity diluted as a result.

Halffter's commitment to avant-garde, almost in terms of an ethical adherence – a vow for freedom – starts with rendering homage to Viennese models. That trace seems evident due to multiple factors: the search for invariances or open parallelisms and repetitions, the enunciation of hexachordal symmetries, the preference for hexachords and trichords to the detriment of tetrachords, the non-casual fondness for Schönberg's trichord 3-3 and hexachord 6-20, and a deliberately ambiguous use of harmony to articulate discourse, in addition to unorthodox licenses. Meanwhile, many of these elements refer to formal 18th- or 19th-century typologies and models for discursive articulation, and their internal organisation remains connected to classical concepts such as balance and closure, to the procedures for the construction of a climax, or to the emulation of *topoi* that configure a complex of features, as it happens with the nocturne. Nevertheless, these qualities also invoke the musical universe of the Spanish Golden Age that Falla had rehabilitated for his *Concerto* and *El retablo*: the 16th- and 17th-century world of the *tiento*. It all adds up to a traditional folklore barely hinted at, by bursts of rhythmic repetitions, imitating the castanet rings, and by the insistence on the semitone, the interval that, initiating the Phrygian mode, acts both as *acciaccature* and, representing the essence of the Andalusian sound, as the evocation of the Spanish colour.

Rodolfo Halffter's striving to achieve that mastery has been exemplified in the piano works from the sixties and seventies selected for analysis. This collection of compositions illustrates an ongoing creative formalisation in response to the political juncture in Spain, somehow parallel to the composer's experience. In that sense, they offered a reflection upon the necessity for a resolution and illuminated a way out from a relevant impasse, one that extended beyond artistic concerns, to encompass a vital life defiance.

That reflection on a search for a personal voice had been implicit since *Música para dos pianos*. Commenting on it, the composer quoted verses by Octavio Paz: 'where language contradicts itself, / I journey to meet myself' [Iglesias 1992: 203], implying his will to set out on an odyssey towards his own self-reflection, beyond the capabilities of an ordinary idiom. This first endeavour involved taking a critical distance, with

some ludic view, by means of visual images (reflection, rotation, symmetry): the synesthetic metaphor contributed to the transcending of the boundaries of the daily musical routines. The next one, *Tercera sonata para piano*, explores the limits of classic formal conventions, preparing the emancipation of twelve-tone conventionalities and disposing a conceptual rhetoric based on theoretical properties of the row and their processes: the interplay between the different serial versions, the notions of order and completion, and the incorporation of rhetorical figures.

A transformation is enacted in *Laberinto*, a metadiscursive piece which is anchored in the 'learned style'. Its significance relies only on the context, 'undoubtedly associated with artificial modes of composition' [Chapin 2014: 323]. That 'artificiality' exposes the composer's intention to express himself beyond music; or, in other words, once again (similarly to what happened in *Música para dos pianos*): to transcend. Not in vain, Halffter confessed that, despite the efforts to evade note F, 'each of the four attempts is oriented to avoid that pitch; but upon conclusion, there is no choice left – within a strict serial logic – but to succumb to it, inevitable and as fateful as destiny' [Iglesias 1992: 244]. The multiple symbolic dimensions of the labyrinth refer to 'wanderings, critical choice between paths, getting lost and confused, facing danger, difficulty, anxiety, hope, despair, captivity, disorientation, and, ultimately, surviving or dying'; or, in other terms, the maze represents 'the key symbol of the mannerism' [Andreica 2015: 8, 19]. Edward Said puts it in different words, when he discusses Igor Stravinsky's gazing into history through neoclassicism, 'calling attention to the artifice, mannerism, and capriciousness of a style that he created for dealing with the past' [Said 2007: 35]. In a way, then, the mannerist artificiality of the labyrinth performs a musical fictionalisation of an apparently unavoidable fate, one that is unsuccessfully sought to be prevented due to the lack of a solution.

The poetic answer that was being pursued finally gets unveiled with *Nocturne*, a work where Rodolfo Halffter unmask himself as an avant-garde composer paying homage to a canonic master of the Romantic piano: Artur Rubinstein. While its lyricism is opened to subjectivity, the 'nocturne', either a genre or a style, 'reflects a facet of contemporary life, albeit one having retrospective justification in aesthetics rather than social function' [Horton 2014: 645]. That backward glance for aesthetic purposes reinterprets the composer's own history. So, why did Halffter not pay his homage to an internationally acclaimed concert soloist with a *virtuoso* gesture? Perhaps because he wished to express admiration not only for the pianist who was performing but also towards that musician as an individual, a more complex and multifaceted artist. Not casually, in the same year of 1973 Halffter wrote *Ocho tientos* [Eight tientos] for string quartet, with plenty of 16th-century Spanish reminiscences. The composer declared the connection of that piece with 'On revient toujours', an essay (1948) included in *Style and Idea* and devoted to the persistence of artistic principles through time. Halffter explains how in that article Schönberg, 'the great artist, inventor of serial music [sic], confesses that, in the twilight of his life, he has sometimes succumbed to the impulse of writing tonal music' [Iglesias 1979: 267]. In fact, Halffter himself acknowledges

the continuity between his neoclassicist and his dodecaphonist periods in a letter to his nephew Cristóbal Halffter (also a relevant Spanish composer): 'My twelve-tone music today, and my polytonal music of yesterday are, in terms of content, very similar. [...] The adoption of twelve-tone methods [...] has helped me to revive and update my language and find my way out of the alley' [Iglesias 1979: 195].

Avant-garde, historicism, and ethnicity interweave in a modern, neoclassical, and Spanish tapestry of Rodolfo Halffter's twelve-tone open-minded music written in Mexico. Even more importantly, his quest to overcome the confines of dodecaphonic orthodoxy through his music symbolised, under Francoist dictatorship, his concern for Spain's recovery of freedom: his technical heterodoxy was not a collection of mere licenses; it embodied a yearning for liberty.

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In the Maze of the Night: Rodolfo Halffter's Dialogues with History in Piano Works around 1970

Summary

In Mexico, from 1939 on, the Spanish composer Rodolfo Halffter (1900–1987) progressively abandoned his previous neoclassical nationalism influenced by Manuel de Falla and expanded his creative adventure, researching the twelve-tone method advocated by Arnold Schönberg and his disciples. Using the piano as his primary testing ground, he produced growingly experimental oeuvre, starting with *Tres hojas de álbum* [Three album pages] (1953), a pioneering dodecaphonic composition for both Mexico and Spain. From his Mexican exile, Halffter's music shows in his personal perspective almost constant identity debates between different sources of inspiration: it displays the composer's inner dialogues with history, an attempt to conciliate the specificity of Spain's musical past (identified with both historical repertoire and folkloristic traditions) with the universalist avant-garde represented by dodecaphony. At the same time, beyond music, his heterodox choices suggest an ideological position aiming at political freedom in his country.

A short collection of piano compositions dating from the middle 1960s to 1970s constitutes a representative selection of the aforementioned. The article is an analytical study of this repertoire, combining both Forte's pitch-class set theory (the standard method for analysing atonal harmonies) and some ideas from topic theory, under an original theoretical and analytical standpoint: the logotrucure paradigm, which involves a dual understanding of music, both structuralist and semiotic.

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He has presented papers at international meetings on music analysis and contemporary repertoire, and, among his publications, there are surveys on music theory and analysis of Spanish composers from different recent generations.

Genology, Intertextuality

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Music Genotype in Contemporaneity: Hypothesis of Evolution

Several distinct contexts of the ongoing processes in sound art have supported the investigation that is discussed in this article. The aim of the research was related to the task of contemporary genology to discuss the issue of the typological identity of new artistic phenomena. Such a need has been pointed out by a few professionals in the field [Dahlhaus 1973, 1974, 1987; Dahlhaus, Motte-Haber (eds) 1997; Danuser 1995; Lobanova 2000; Marx 2004, 2008–2009; Holt 2007; Fabbri 2012; Drott 2013; Gelbart 2022, etc.] since the fundamental tectonic turn which replaced the calm evolutionary change in the 1950s through the 1960s posed questions on an ontological level. The shift of art towards interdisciplinarity, mediality, visuality, and performativity opened up a new space for artists' creative self-expression, and the individualisation of the opus genetic code invaded the range of creative expression. Although these processes have been developing at an accelerating pace and intensity, they are still poorly generalised at the epistemological level. More significant studies have been conducted by Helga de la Motte-Haber [1996, (ed.) 1999, 2006], Sabine Sanio [2008], Barbara Barthelmes [2006], Leigh Landy [2007], Alan Licht [2009, 2019], Peter Weibel (ed.) [2019], Jane Grant, John Matthias, and David Prior (eds) [2021], Peter Kiefer and Michael Zwenzner (eds) [2022], etc. Other art scientists [Dahlhaus 1978; Dahlhaus, Motte-Haber (eds) 1997; Gardiner 2006; Kajikawa 2015; etc.] have interpreted the passionarism¹ of the typological process caused by 'reactive art' through claiming the collapse, 'death', and de-actualisation of the genre (genotype) phenomenon in sound art (Germ. *Klangkunst*, Fr. *arts sonore*)² 'after the apocalypse' [Vandsø 2022: 21]. In fact, it

1| The term 'passionarism' is derived from the concept of 'passionarity' (Lat. *passionarium* – passion) used by Goethe and Heine, who perceived it as a personal creative force that expands the horizon of the creator's possibilities. The concept of passionarity is interpreted in the humanities as a symbol of coming into being and creative energy.

2| From Bernhard Gál's point of view, the term 'sound art' as a conceptual construction first appeared on the cover of the 1974 yearbook *Something Else Press* [Gál 2017: 78–81]. The term

must be admitted that in the research of theoretical musicology in the 20th through the 21st centuries the schemas of genre typology have become historical facts for several reasons, such as:

- transformations and atypicality of traditional genres;
- mixed forms of genres (polygenres, hybrid genres, music in-between genres (Germ. *Musik zwischen den Gattungen*), etc.);
- the abundance of opuses typologically unmarked by their authors (free genres);
- theoretically unapproved typological innovations;
- the intensity of change in the elements (genres) and their (macro)system;³
- weak reflection on the evolution of the dynamics of genres in the theoretical discourse of the second half of the 20th through the early 21st centuries.

Innovation in the field of *music genotype* (Daunoravičienė [1990: 11] is the author of this concept) is becoming an integral segment of the research into the music modernisation process. Therefore, the need arises for the formation of a theoretical discourse on this dynamic phenomenon. In this context, we must acknowledge the fact that the theory of the music genre that formed in the 1960s through 1970s [Cukkerman 1964; Wiora 1965; Sohor 1968, 1971; Dahlhaus 1973, 1974, 1978, etc.] emerged based on the analysis of stable phenomena, and therefore, it is not easy for this concept to explain the mechanisms of the phenomenon in question and its 'seismicity'. The presented theoretical model of the music genotype forms a new approach to the identity of the phenomenon, its origin and development, structural elements, and ontology, and promotes the development of the discourse as a dynamic process.

Klangkunst was actively promoted by Helga de la Motte-Haber (ed.) [1999: 11–65]. Conceptualising this phenomenon, Motte-Haber propagates the progressive idea of arts interaction (from synaesthesia to Fluxus art experiments), which manifested itself in the expanded concept of multifaceted art and so-called 'dissolution of the art forms'. However, Leigh Landy [2007] suggests discussing a 'sound-based music paradigm' that mixes such conventional areas as art music and pop music. Researching sound art, Alan Licht [2019] focuses on the new genres of sound installations and sound sculpture and reviews the formation of sound art exhibitions and galleries. Sound art and *Klangkunst* are often thought to be synonyms of the same phenomenon in the English and German language traditions. The differences in content between these two concepts have been highlighted by Andreas Engström and Åsa Stjerna [2009].

- 3| In my research, I do use two hierarchical meanings of the term 'system'. The first is perceived at the elemental level of the system of music genres, that is 'music genre-system'. The second – 'the (macro)system of music genres' – applies to a higher hierarchical level of these elements, that is the totality of their historical accumulations. Following the general systems theory (GST) paradigms, the principles of functioning of both systems are characterised by fractal identity. Therefore, the concept of a (macro)system refers to the isomorphism of the genre-system and its accumulations.

I shall start by answering the question: What is a music genotype?⁴ It is a synonym for the new content of the term ‘music genre’ (Germ. *die Gattung*) introduced in Johann Mattheson’s *Der vollkommene Capellmeister* [The perfect Kapellmeister] in 1739 [Mattheson 1939, 1999]. I am going to explain the difference between the two concepts – *music genre* and *music genotype* based on the following arguments.

The history and chronology of the music genre phenomena are imbued with the fundamental importance of Johannes de Grocheo’s treatise *Ars musicae* [The art of music] (ca 1300), but also with Mattheson’s theoretical text *Kern melodischer Wissenschaft* [The grain of melody science] [Mattheson 1737], which was integrated into the 13th subchapter of the second chapter of *Der vollkommene Capellmeister*. After its expansion, it was renamed *Die Gattungen der Melodien und ihre sondern Abzeichen* [The genres of melodies and their special differences]. Here, 38 (16 vocal and 22 instrumental) genres of musical melodies (Germ. *Gattungen*) were specified, and a detailed description of 30 genres of melodies, which, according to Mattheson, ‘had not been arranged before by anyone in the proper order, much less according to types, differences in characteristics and affects’ [Mattheson 1739: 210] was provided. Having linked melody types (genres) to theories of affects and styles, Mattheson associated specific genres with a dominant affect, supplementing them with features of style, text, and function. As is characteristic of situations in which new phenomena are initiated, Mattheson applied the term ‘genre’ (Germ. *Gattung*) in a pluralistic setting, alongside other synonymous terms, such as ‘types’ and ‘varieties’ (Germ. *Arten und Sorten*), ‘a stem’ (Germ. *Stamm*), ‘derivatives’ (Germ. *Abkömmlinge*), ‘mode of writing’ (Germ. *Schreib-Art*), and even ‘style’ (Germ. *Stil*) [Korobova 2007: 52]. By separating the previously merged notions of genre and style, Mattheson, based on the idea of *Gattung*, grouped certain works and differentiated them from other groups of works.⁵

Thus, the tradition and concept of the music genre, the ideal structural unit of taxonomies and classifications (systematics), the syndrome of common/generic features, which expresses a non-statistical average, was formed. It consolidated the static nature of typologies and the experience of manipulating ‘pure’, synchronic phenomena. Bringing together the most influential systematics of music genres created by Johannes de Grocheo (ca 1300), Michael Praetorius (1618–1620), Johann Mattheson (1739),

4| The term ‘music genotype’ emphasises the integration of the types of musical works into the global process of creation as a *bioartistic process*. The word ‘genotype’, associated with genetics, deconstructs another meaning of the concept: *the genetic constitution of the phenomenon, the totality of heredity factors* [Genotype 1961: 947], which coincides with the most important characteristics of the music genre. According to the *Online Etymology Dictionary*, a genotype is the “genetic constitution of an individual,” 1910, from German *Genotypus* (Wilhelm Johannsen, 1909); see *gene + type* (n.). Earlier the same word was used with a sense of “type-species of a genus” (1897) [Genotype n.d.].

5| The systematics of ‘melody genres’ presented in Mattheson’s work mentioned above can be found in Hermann Danuser’s article ‘Gattung’ published in *Musik in Geschichte und Gegenwart* [Danuser 1995: 1052].

Johann Nicolaus Forkel (1788) (see Figure 1), Adolph B. Marx (1837–1847), and others (see Table 1, pp. 129–130), we can confirm that such a conception of the phenomenon was typical and valid until the 20th century. However, this point of view is not universal today because it was compromised by non-canonical phases of music evolution during the ‘sonic turn’, such as the pluralistic output of the post-Fluxus era. The ‘outdatedness’ of the music genre category indicated in Carl Dahlhaus’s works [Dahlhaus 1974: 624, 1978: 77] was not supported by other researchers in art music, such as Hermann Danuser [1995], Helga de la Motte-Haber [1996, (ed.) 1999], Ilona Büdeniece [2015], and many others. Thus, there is a need to revise and expand the theoretical discourse on the music genre.

To illustrate the concept of the music genotype, or a dynamic genre of music, I shall show the self-organisation and development scheme of the Italian madrigal of the 14th–17th centuries. The outline of the chart (see Figure 2, p. 125) corresponds to the concept of the symbolic ‘life cycle’ of the music genre including its formation, the ‘flowering’, and the ‘decay’ (Germ. *Entstehungsphase – die Blütezeit – Phase des Vergehens*), described by Reiner Kluge [1974: 120–121] and supported by many genre scholars [Dahlhaus 1978, Mehner 1979, Šapovalova 1984, Aranovskij 1987, Marx 2004, etc.].

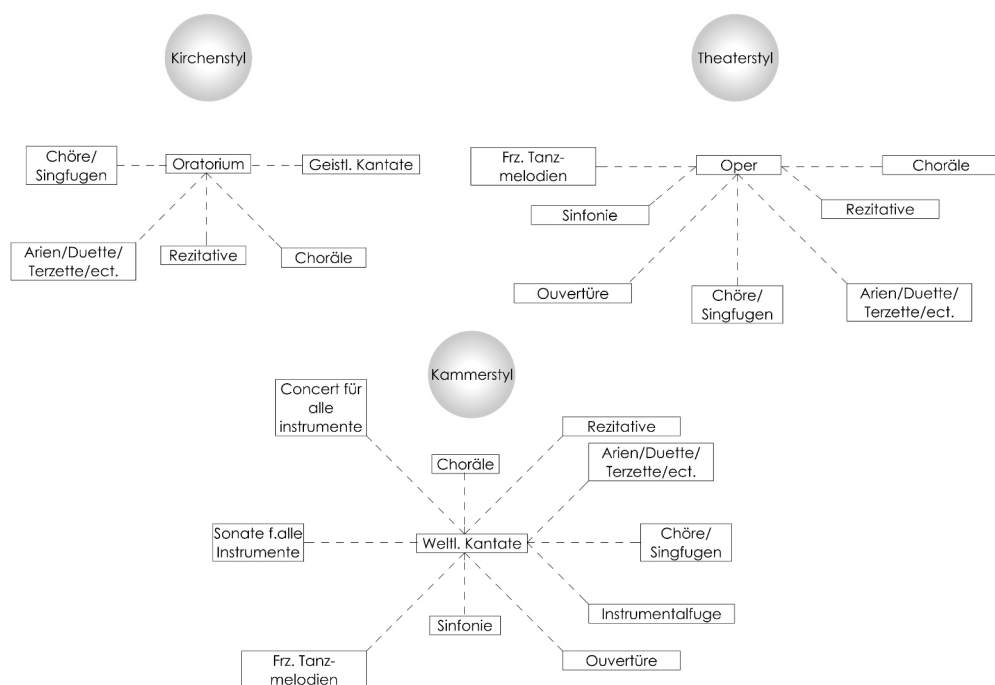


Figure 1. A systematisation of music genres based on the idiom of music style in Forkel’s *Allgemeine Geschichte der Musik* (1788). Author’s elaboration based on Forkel’s music classification scheme presented in Marx [2004: 344]

The self-organisation of the madrigal-genotype system (see Figure 2) spans the works from the Trecento to Baroque (from Francesco Landini and Jacopo da Bologna to Giulio Caccini, Giovanni Croce, and Claudio Monteverdi (the 1360s through the 1650s)) and culminates in the deformation and erosion of the genotype, which is crucial to the formation of a new (macro)system of music genotypes. In a nutshell, the evolution of the madrigal-genotype is centred on the canonisation of the genotype (Germ. *Blütezeit*, *Höhepunkt*, Fr. *la perfection*) and framed by two alternative processes: the accumulation of ideas during the formation and the emission of individual ideas during the deformation. The deformation of the genotype in the last books of Monteverdi's madrigals (1614–1638) implied a distance from the paradigm of an *a cappella* vocal composition for the choir and manifested itself as solos accompanied by *basso continuo*, duets, and trios, with a heightened expression achieved through rhetorical perfection. *Madrigali concertati* featured solo and ensemble *tutti* confrontations, and dialogues were being shaped by the vocal concert style and its development methods (Christofano Malvezzi, Andrea Gabrieli, Giovanni Gabrieli). The concert madrigals along with the dramatic madrigals (Adriano Banchieri, Giuseppe Torelli, Giovanni Croce, Monteverdi) were adopted into instrumental music, theatre music, and refrains (It. *ritornelli*).⁶ All these processes were highly influential on the emerging opera and oratorio.

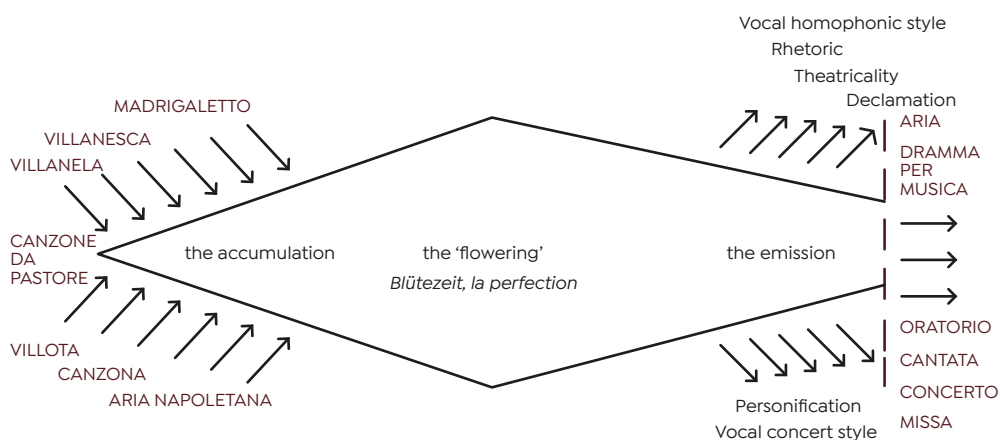


Figure 2. The schema summarising the throughput of the Italian madrigal system (the 1360s through the 1650s) reflecting the influences that predetermined the stage of its formation, the re-combination of genetic traits characteristic of the emission stage, and the influence significant for music composition and new genotypes. Author's elaboration

⁶ The evolution of the Italian madrigal has been studied in detail by Denis Arnold and Emma Wakelin [2011].

Based on the principle of the interrelation of the part and the whole of systemic phenomena,⁷ approved by the epistemology of the general systems theory (GST) [Bertalanffy 1968, Halsall 2008, Pouvreau 2013], these processes can be summarised as the law of self-organisation [Haken 2016] and functioning of music genotypes and their historical (macro)systems. The possibility of *detritorialisation* (the term used by Gilles Deleuze and Félix Guattari [1987]) of any genotype in an 'alien' system underlines the principle of the openness of both systems – the genre-system and the genre (macro)system. This is why I would like to contrast the third-stage finalising concepts (Germ. *Vergehen, Aufgehen, Verfall, Verschwinden*), used in genre studies, with the compromising oxymoronic concept of extinction and survival simultaneously. Even when a music genotype disappears, it remains in the aura of culture or in the 'memory of the genre'. This was proved by Paul Hindemith, Igor Stravinsky, Sergei Prokofiev, Alfred Schnittke, György Ligeti, and Luigi Nono, who in the 20th century created quasi-madrigals in a sophisticated high style in the manner of the 16th-century Italian composers, or in the manner of contemporary compositional techniques. The openness of the self-organising scheme of the madrigal genotype (see Figure 2, p. 125) symbolises the fact that any musical genotype can become relevant in a 'foreign' genre macrosystem in various aspects.

Thus, the examples given make it possible to formulate an authorial generalisation of the concept of the music genre/genotype. The concept of the music genotype or a dynamic genre of music is based on the bioartistic idea of a 'spiritual organism'. Meanwhile, the concept signifies not only the fact of an inherited type of opus (a kind of DNA, genome) that transmits a code of hereditary factors through generations of musical works but also the fact of its self-organisation and live change. Incidentally, the bioartistic view of the music genre as a 'living organism' (Germ. *lebensfähige Organismus*) was put forward in 1963 by musicologist George von Dadelsen [1963: 23–25], who treated the interaction between genres as a sociological problem.

The theory of literary genres has fruitfully adapted bioartistic ideas. From such a perspective, for example, Russian literary critic and formalist Yury N. Tynyanov looked at the emergence of a new characteristic of literature, the genre, treating it as the formation of a new constructive principle – the result of 'accidental' attacks or 'mistakes', with a possibility of potential validation [Tynyanov 1977: 255–256]. The studies of Tynyanov's archives prove that, in his drafts, he considered and treated the literary genre as a 'gene' [Tynyanov 1977: 255–256]. The understanding of the canon of the music genre, the 'spiritual organism', as a set of hereditary factors passed down to generations of musical compositions in a manner similar to the DNA code inherited by living organisms, confirms the logical validity of the bioartistic analogy. Literary scholar Ralph Cohen, who studied the linguistic meanings of the 'root' concepts of the genre – the French *genre* and the Latin *gignere*, associated them with the words 'to beget' and (in the passive) 'to be born' [Cohen 1986: 203]. At the same time, Cohen emphasised the relationship of the genre

7| The links between the principles of music, musical work (structure, process, function), and the general systems theory were reviewed in the article by Zuzana Martináková-Rendeková [2005].

with gender, arguing that: 'The connection of "genre" and "gender" suggests an early use of the term being based on division or classification' [Cohen 1986: 203].

To set off the taxonomic genre against the essence of any 'living' self-organising phenomenon, at the conceptual level, in my PhD dissertation [Daunoravičienė 1990] on the construction of the concept, I proposed an active compound concept of a 'genotype' derived from two Greek terms: *génos* ('family', 'genus') + *týpos* ('imprint', 'sample'). From the art research perspective, 'the music genotype is an inherited typological commonality of works, one of the instruments of identity that permeates the evolution of music composition, including artifacts created by contemporary artistic intelligence' [Daunoravičienė 1990: 11–12]. The genre (genotype) of music is an ontic condition of the hereditary existence of sound art. The genotypes of music are generating (*naturans*) concerning musical compositions, and simultaneously generated (*naturata*) concerning the types of music.

I define the metafunction of the musical genotype based on its functional meaning and its place in the typology hierarchy. The functional meaning of the music genotype and its position in the system of typology are refined in the system of other levels typologising the art of music (sound art – types – subtypes – genres – subgenres – compositions). Once inside this system, 'genre' and 'type' are distinguished by immanent universality, as they synthesise two polar principles and two typologising directions – *principium universalis* (connecting) and *principium divisionis* (differentiating). In other words, typological genre-level operations in the art of music are carried out in two directions: on the one hand, by taxonomically summarising the inductive relationships between the elements of the music system (compositions → genres → types), and on the other hand, by typologising the deductive relationships within the system (sound art → types → genres → compositions). The position of the music genotype in the system of morphological levels of music predetermines the fact that the said phenomenon crosses the specifics of both lower (sub-genres, compositions) and higher (sub-types, types) levels. The universal musical genotype level combines and summarises both of the aforementioned typological and taxonomic directions.

The tone of research on the phenomena of contemporaneity was rightly described by my colleague Wolfgang Marx when he observed that 'Genre was a widely ignored aspect of musical studies' [Marx 2008–2009: 27]. In approaching the now devalued music genre or genotype, I invite others to overcome the fear of an 'outdated' phenomenon, to go beyond the stagnation of genre studies, and to overcome the feeling of 'after genre' (Michael Gardiner's [2006] term). In fact, unlike other fundamental categories (counterpoint, general bass, harmony, etc.), the theory of the music genotype was not complete even in the 20th century. It consisted of a set of approaches from different scholars that began to emerge in the middle of the century. However, against the background of radical changes in the 1950s through 1960s, as early as in the 1970s, the formation of a theoretical discourse on the genotype was interrupted by Carl Dahlhaus's assertion of the decline of music genres in the 20th century ('der Zerfall der musikalischen Gattungen im 20. Jahrhundert') [Dahlhaus 1978: 77].

However, the universal category of musical genotype, which in the theoretical considerations of the post-Fluxus era was relegated to the memory of history and whose greatest innovation was said to be its disappearance, must be called upon to summarise the profound processes of sound art in the context of the contemporary revolution in sound art. It must be recognised that at the end of the 20th century, Helga de la Motte-Haber put the question of whether *Klangkunst* is a new music genre (a kind of music in my opinion) in the title ‘Klangkunst – eine neue Gattung?’ of her publication [Motte-Haber 1996: 12–17]. The question was repeated and relevantly contextualised (‘Klangkunst – eine neue Gattung oder ein interdisziplinäres Feld?’) by Barbara Barthelmes [1999]. In the first decades of the 21st century, the question of the genetic essence of sound art, *Klangkunst*, became one of the central issues considered by most music researchers, performers, and composers.

The 20th-century renewal of harmonic systems, compositional techniques, the new strategies of structuring, as well as new sound sources and articulations were reflected by music morphology at a higher level of abstraction. I shall share my insights into the search for a constant in the structure of the musical genotype or the system of its criteria/elements. To this end, I have critically reviewed well-known historical music taxonomies (from Boethius to Adolf Bernhard Marx) looking for the genotype signifiers emphasised by their authors (see Table 1, pp. 129–130).

When summarising the views of various authors [Blume 1955; Cukerman 1964; Wiora 1965; Sohor 1968, 1971; Arlt 1973; Dahlhaus 1973, 1974, 1978, 1987; Kluge 1974; Aranovskij 1987, etc.], in the late 1980s [Daunoravičienė 1990: 6–7], I set out a system of structural elements of the music genotype (the genre criteria) between the two dominant poles of *the social determination factors* and *the artistic determination factors*. The structure of the music genotype system (see Figure 3, p. 131) is organised by the following elements (criteria):

- characteristics of the sociogenesis of the music genre,
- characteristics of the audience,
- characteristics of the place and conditions of performance,
- characteristics of the composition of performers,
- characteristics of the poetics (ideas) of the genre,
- the features of the formal structure (introduction of ideas/poetics through the compositional elements of music).

In the procedure of reducing the aforelisted criteria of the music genotype and in the further process of systematisation, several insights emerged. Such a possibility was provided by the observation that the structural elements of the genotype naturally grouped together under determinants of different origins, thus the systematisation of the spectrum of structural elements resulted in a trinomial tetractys and, ultimately, in a binomial structure. The structure of the tetractys of the music genotype is formed by:

- factors of sociocultural determination, covering the aspects of socioculture and the target audience;

Table 1. The historical art music systematics of the 6th through the 19th centuries in terms of the structural elements of the music genotype based on Marx [2004: 285–380]. Author’s elaboration

Sociocultural aspect	The audience	The place of performance	The performers	The poetics (ideas) of the genre	The formal structure
Johannes de Grocheo , <i>De musica</i> (ca 1300) [<i>musica simplex, musica civilis, musica vulgaris</i>]	Johannes de Grocheo , <i>De musica</i> (ca 1300) [<i>musica ecclesiastica, musica vulgaris, musica mensurata</i>]	Roger Bacon , <i>Opus maius; Opus tertium</i> (2nd half of the 13th c.) Johannes de Grocheo , <i>De musica</i> (ca 1300) [<i>musica ecclesiastica, musica simplex, musica civilis, musica vulgaris</i>]	Boethius , <i>De musica</i> (ca 500) [<i>musica instrumentalis: nervus, tibia, motum ad aquam, motum percusione</i>] Isidore of Seville , <i>Etymologarum sive Originum</i> (early 7th c.) [<i>musica harmonica, musica organica, musica rhythmica</i>]	Johannes de Grocheo , <i>De musica</i> (ca 1300) [<i>motetus, hoquetus, organum, conductus, Messe, Matutin, Horen, etc.</i>]	Johannes de Grocheo , <i>De musica</i> (ca 1300) [<i>musica simplex, musica composite</i>]
Jacobus von Lüttich , <i>Speculum musicarum</i> vol. 3. <i>Termini musici</i> (the 1320s); [<i>musica theoretica, musica practica/sonora, musica multiplex (lascivus)</i>]	Johann Mattheson , <i>Das neu-eröffnete Orchestre</i> (1713), part 2, ch. 4: <i>Von der Composition unterschiedenen Arten und Sorten</i>	Johann Mattheson , <i>Das neu-eröffnete Orchestre</i> (1713), part 2, ch. 4: <i>Von der Composition unterschiedenen Arten und Sorten</i>	Regino of Prüm , <i>Epistola de harmonica institutione</i> (after 899) [<i>musica humana (cum humana vox), musica artificialis (tensibile), musica inflatile, musica percussibile</i>]	Jacobus von Lüttich , <i>Speculum musicae</i> (the 1320s) Michael Praetorius , <i>Syntagma musicum III</i> (1618–1620) [<i>cum text, sine text</i>]	Jacobus von Lüttich , <i>Speculum musicae</i> (the 1320s) Johann Mattheson , <i>Kern melodischer Wissenschaft</i> (1737) and <i>Der vollkommene Capellmeister</i> , ch. 10: <i>Von der musikalischen Sreib-Art</i> (1739) [<i>Zätze, Zyklen</i>]

Continuation of Table 1

Sociocultural aspect	The audience	The place of performance	The performers	The poetics (ideas) of the genre	The formal structure
Johann Mattheson , <i>Das neu-eröffnete Orchestre</i> , part 2, ch. 4: <i>Von der Composition unterschiedenen Arten und Sorten</i> (1713)	Johann Nikolaus Forkel , <i>Algemeine Geschichte der Musik</i> (1788) [<i>Kirche, Theater, Kammer</i>]	Johann Nikolaus Forkel , <i>Algemeine Geschichte der Musik</i> (1788) [<i>Kirche, Theater, Kammer</i>]	Jacobus von Lüttich , <i>Speculum musicae</i> (the 1320s) Michael Praetorius , <i>Syntagma musicum III</i>	Johann Mattheson , <i>Das neu-eröffnete Orchestre</i> (1713), part 2, ch. 4: <i>Von der Composition unterschiedenen Arten und Sorten</i> [rhetorical determination of musical genres (<i>Gattungen</i>)]	Adolf Bernhard Marx , <i>Die Lehre von der musikalischen Composition</i> (1837–1847); <i>Algemeine Musiklehre</i> (1839); [polyphone Formen (<i>Figuration</i> , fester Bass, Fuge, Kanon, etc.); homophone und gemischte Formen (<i>Liedform, Rondeauxform, Sonatenform</i> , etc.)]
	Adolf Bernhard Marx , <i>Die Lehre von der musikalischen Composition</i> (1837–1847); <i>Algemeine Musiklehre</i> (1839) [besondere Formen der Instrumentalmusik; besondere Formen der Vokalmusik]	Adolf Bernhard Marx , <i>Die Lehre von der musikalischen Composition</i> (1837–1847); <i>Algemeine Musiklehre</i> (1839) [besondere Formen der Instrumentalmusik; besondere Formen der Vokalmusik]	Johann Mattheson , <i>Kern melodischer Wissenschaft</i> (1737) and <i>Der vollkommene Capellmeister</i> , ch. 10: <i>Von der musikalischen Schreib-Art</i> (1739) [<i>Vokalmusik, Instrumentalmusik, Musik in Verbindung mit anderen Produktionen</i>] Adolf Bernhard Marx , <i>Die Lehre von der musikalischen Composition</i> (1837–1847); <i>Algemeine Musiklehre</i> (1839)	Johann Nikolaus Forkel , <i>Algemeine Geschichte der Musik</i> (1788) [<i>Kirchenstyl, Kammerstyl</i>]	
	Ferdinand Hand , <i>Die Aesthetik der Tonkunst</i> (1837) [<i>kirchliche Musik, kirchliche Ritualgesänge, Oper</i> (incl. <i>Operette, Melodrama</i>), etc.]	Ferdinand Hand , <i>Die Aesthetik der Tonkunst</i> (1837) [<i>kirchliche Musik, kirchliche Ritualgesänge, Oper</i> (incl. <i>Operette, Melodrama</i>), etc.]	Ferdinand Hand , <i>Die Aesthetik der Tonkunst</i> (1837)	Adolf Bernhard Marx , <i>Die Lehre von der musikalischen Composition</i> (1837–1847); <i>Algemeine Musiklehre</i> (1839)	

- factors of communicative determination, covering the aspects of the place of performance and the composition of performers;
- factors of artistic determination, covering the aspects of the genre poetics (ideas) and the formal structure of the genre (introduction of poetics through music sounds).

Further reduction of the tetractys structure is based on the ontic binomial of sociocultural and artistic determinants (see Figure 3).

The new concept, imbued with a biomusical approach, signifies the lability of the metafunction of the 'musical DNA' (genotype) and the law of the phenomenon's permanent transformation (*mutatis mutandis*, according to Wiora [1965]). From this perspective, the contemporary music scene and its sound art represent the 'chromatic' phase of the change in genotype (macro)systems.



Figure 3. A holistic authorial fractal model of the structural elements of the music genotype representing an authorial conception of the music genotype model. Based on: Daunoravičienė [2021: 17]

Of course, the maximalist conception of the structure of the musical genotype is historically changeable. On the sound art scene of the new historical music genotypes, the genotypes of the old (macro)system function following the law of *homeostasis* (which is defined as one of the mechanisms of the system's self-identity, self-determination [Cuypers 2001: 11]⁸): one or two attributes are enough to represent a particular genotype. Back in 1979, this was emphatically declared by John Cage in his installation *Concerto Grosso*, where he expressed the idea of the Baroque ensemble concerto by setting off a group of 4 television sets in a *concertino (soli)* with 12 radio sets in a *ripieno (tutti)*. The composition of a standard string quartet flying in helicopters enabled Karlheinz Stockhausen to name his performance *Helicopter String Quartet* (1993, 1995). However, sound artist Georges Lentz has reinterpreted the idea of a string quartet in 2022 in a much more moderate way: his 24-hour sound installation *String Quartet(s)* was organised at the Cobar Sound Chapel and broadcast from the amplifying devices hanging on four walls. Researchers of the rapidly developing theoretical discourse of popular music emphasise the social context of dynamic processes in the analysis of the music genotype. Fabian Holt highlighted this when he noted: 'Should we withdraw from the discourse of the genre and never return to it, should we ignore the genre, we would also ignore part of our social reality' [Holt 2007: 180].

In the 1960s, the 'seismic blows' of the Fluxus artistic movement to the very foundation of the art of music changed the ontic concept of music as art: the concept of music, *mousikē*, derived from the name of the Greek goddesses, was expanded with synonyms such as sound art or *Klangkunst* and branched out into a number of new types of music such as electronic music, intuitive music, micro-dimensional music, etc. Extramusical subjects expanded the traditional boundaries of music, revised the canon of the musical work (as *opus perfectum et absolutum*) and the conception of the sounding material, and this was certainly reflected at the level of the music genotype.

In my research on the self-organising activity of music genotypes, I compared similar periods of the late 16th through the early 17th centuries and of the late 20th through the early 21st centuries. A summarised comparative table of the clusters of elements of music composition can help to substantiate the insight into the hypothesis of changes in the (macro)systems of music genotypes in the late 16th through the early 17th and in the late 20th through the early 21st centuries (see Table 2, p. 133–134). The most important data concerning such music parameters as the concept of music, the systems of harmony and rhythm, the conception of thematicism, compositional techniques, instruments, sound production methods, music types and subtypes, and music genotypes are listed in the cluster columns (see Table 2, pp. 133–134).

The fact of fundamental changes in music philosophy and creative practices is evidenced not only by the in-depth transformation of the segments of the music system but also by the fact that the new genotypes-monogenres did not exist in the macro(system)

8| From the point of view of philosophical anthropology, the problems of self-identity and self-determination were investigated by Stefaan E. Cuypers [2001: 11].

Table 2. Comparison of the conceptions of sound art composition in the late 16th through the early 17th century and in the late 20th through the early 21st century. Author's elaboration

	A systemic turning point of the late 16th–early 17th centuries	Intersystemic chromaticism, having started in the 1950s through 1960s
Concept of music	<p>Music as sounding numbers – <i>numerus sonorus, numerus in sono</i> (Giuseffo Zarlino, <i>Le Istituzioni harmoniche</i>, 1558, part 1, ch. 1, 12, 14).</p> <p>Music as the art of affects (René Descartes, <i>Les passions de Pame</i>, 1649; <i>Musicae compendium</i>, 1650).</p> <p>Music as a language articulated through sounds (German <i>musikalische Sprache, Tonsprache</i> or 'the speech of sounds' – <i>Klangrede</i>; Johann Mattheson, <i>Der vollkommene Capellmeister</i>, 1739).</p> <p>Music as <i>ars combinatoria</i> (Marin Mersenne, <i>Harmonie Universelle</i>, 1636).</p>	Four super-types: traditional music (folklore), art music, popular music, and interdisciplinary, multimedia art (so-called <i>Klangkunst</i>).
System of harmony	The modal system is replaced by the tonal system gradually taking root. The element of the tonal system is the triad [PCS 3-11] and its derivative forms; modal-functional control of triads and seventh-chords.	The post-tonal system, the 12-tone atonal system, was replaced by neomodality, the spectrum dissemination principle, triadic afunctionality in the neo-Riemannian theory system, mixed individual systems, microtonal music, microdimensional music, etc.
System of rhythm	Accentual bar-metric regularity prevails.	Mixed proportional systems, free, individual rhythmic systems, the metric structure replaced by a free course, individual conceptions of time.
Conception of thematicism	<p><i>Soggetto</i> principle is replaced by the concept of formed exposed thematicism.</p> <p>Thematicism becomes a basis for the musical material of a composition.</p>	Moving away from the cantilena-type melodism, application of basic ideas, forms of generating and dissemination of the basic idea, decomposition of the spectrum (the spectrum accumulates the codes of thematicism and other parameters of the composition), individual conceptions of thematicism, etc.

Continuation of Table 2

	A systemic turning point of the late 16th–early 17th centuries	Intersystemic chromaticism, having started in the 1950s through 1960s
Compositional techniques	The modal principle is replaced by the tonal compositional technique.	Repetitive technique, phase principle, collage technique, intertextual (transtextual) composition principle, spectralistic technique, algorithmic composition, mixed and individual techniques, etc.
Instruments and sound production methods	Vocal music is complemented by instrumental music and mixed vocal-instrumental forms; chamber instrumental and orchestral music is formed.	Electronic music, MIDI systems, Human Computer Interaction (HCI) systems for writing live electronic music, etc. New technological infrastructure for sound production methods / sources in the field of electronic music and its varieties, mixed forms of sound production, etc.
Music types and subtypes	Vocal music, instrumental music; theater music, ecclesiastical music, chamber music.	Art music, folklore, popular music, sound art (<i>Kangkunst</i>), electronic music, live electronic music, electroacoustic music, multimedia composition, computer music, <i>musique concrète</i> , digital music, acousmatic music, indeterminism music, intuitive music, conceptual music, interdisciplinary music, multimedia projects, etc.
Music genotypes	<i>Dramma per musica</i> , opera, cantata, oratorio, trio sonata, <i>sonata da chiesa</i> , <i>sonata da camera</i> , sonata, <i>concerto grosso</i> , <i>concerto da chiesa</i> , solo concerto, suite, ornamental variations, ostinato variations, passacaglia, chaconne, etc.	Instrumental theater, performance, multimedia, scene, action, happening, video installation, sound installation, interactive sound installation, sound sculpture, musical-documenting, experimental music archetypes, interdisciplinary music, musical rallies, space music, animation music, indefinite genotypes of the new macrosystem, etc.

of the 17th through the 20th century. Of course, intersystemic ‘chromatic’ periods of change last for decades. Thus, the self-organising change in the Baroque ‘concerto’ from Lodovico Grossi da Viadana’s *Cento concerto ecclesiastici*, Op. 12 (1602), which

put the concept of ‘concerto’ on the cover, to the concerto for soloist and orchestra (such as the 30-concerto cycle for 1–4 trumpets and orchestra by Giuseppe Torelli from 1702) lasted for exactly 100 years. Meanwhile, the intermediate forms of the transformation (*concerti da chiesa*, *concerti da camera*, the numerous varieties of *concerto grosso* without a distinct *concertino* group, pieces for a string ensemble or even for solo instruments accompanied only by *basso continuo*) showed a high degree of hybridity and change.

The manner of taxonomising opuses that is characteristic of the artists of contemporaneity can be interpreted by applying Ludwig Wittgenstein’s [2011: 59] idea of ‘family resemblances’ in the language-game (Germ. *Sprachspiel*). From this point of view, a contemporary artist (composer), like master of the game (Lat. *magister ludi*), not only critically rethinks the hierarchy of the structural elements of the music genotype canon in his/her compositions but also joins the players who are deconstructing it. What was once the paradigm of the genotype for artists (the ‘rules of the game’, the ‘family resemblances’ of the opuses) is no longer a legal obligation for the creators of the present day and turns into the objects of the game. Thus, the elements of the new music genotype (macro)system – genotypes – in the late 20th century and the early 21st century can be interpreted associatively as a coexistence of overlapping and intersecting structural ‘family resemblances’. In some respects, the new opuses resemble others, and these resemble the characteristics of opuses from yet another genetic group. Their consolidation into a common genotypic identity is obvious but often problematic due to the absence of the holistic communion of ‘family resemblances’. The actual situation on the contemporary music scene encourages the development of a theoretical discourse on the morphology of music of contemporaneity and justifies the relevance of the genetic-typological aspect of sound art (*Klangkunst*). Franco Fabbri has also noted the permanent renewal perspective of music genotype forms in his dissertation. He wrote: ‘Musical life is a continuous process of categorization, production, and recognition of the occurrences of types, from the lowest semiotic level [...] to the most articulated level (occurrences of an author’s idiolect, of a style, of a genre’ [Fabbri 2012: 19].

Developing the discourse on the self-organisation of music genotypes in seismic phases of development, I have summarised the characteristic forms of the ‘chromatic’ milieus of the (macro)systems of music genotypes as a system of four statuses of music genotypes [Daunoravičienė 1992, 2022]. These are:

- mutated monogenres/monogenotypes of the old macrosystem;
- polygenotypes (hybrid genre, mixed genre, in-between genre, etc.);
- free genotypes;
- monogenotypes of the new (macro)system.

The status of the *free genre* was legitimised in my PhD dissertation and in subsequent publications [see Daunoravičienė 1990: 13, 1992: 102]. The term ‘*libro-genre*’ that I proposed etymologically and associatively combines the two most important meanings of the word: the ‘free’ genre (Lat. *libertās* – ‘freedom’) and the genre ‘in question’ (Lat. *libro* – ‘to consider’, ‘to evaluate’). The free genre refers to what Dahlhaus noted in his late works, rejecting the statement on the decay (Germ. *der Zerfall*) of the

music genre: it is the individualisation, emancipation of musical works, moving away from the norms of the genre ('die Individualisierung des musikalischen Werkes als Emanzipation von Gattungsnormen') [Dahlhaus, Motte-Haber (eds) 1997: 100].

In the case of the free genre (the *libro*-genre), the composer, for his part, manifests the principled non-relatedness of the composition to the convention and nominations of the genre. However, the paradoxical situation in its own way confirms the conception of genre norms and boundaries that still exists in the cultural consciousness. Following the example of 'free form' or 'individual forms',⁹ by 'free genotypes' I refer to a group of works whose authors create an individual 'type' of their opus and do not relate it to the convention and nominations of the genre. Nevertheless, the spontaneous type labelling can be made, or the subgenres of free genotypes can be differentiated. These are:

- **free genotype (subgenre) of 'music'** as the keyword (Henry Cowell's *Music for Violin and Rhythmicon* (1932), John Cage's *Music of Changes* (1951), Witold Lutosławski's *Musique funèbre* (1954–1958), George Crumb's *Night Music I* (1963), Philip Glass's *Music in Fifths* (1969), Tomasz Sikorski's *Music in Twilight* (1978), Pēteris Vasks's *Little Summer Music* (1985), *Music for a Summer Evening* (2009), etc.);
- **works with (poetic) neo-programme titles**¹⁰ (Krzysztof Penderecki's *Threnody to the Victims of Hiroshima* (1961), Steve Reich's *It's Gonna Rain* (1965), Ladislav Kupkovič's *Morceau de genre* (1968), Arvo Pärt's *An den Wassern zu Babel saßen wir und weinten* (1976–1984), Wolfgang Rihm's *Silence to Be Beaten* (1983), Pēteris Vasks's *Landscapes of the Burnt-out Earth* (1992), etc.);
- **free genotypes of technological keywords** (Morton Feldman's *Structures* (1951), Pierre Boulez's *Structures I* (1952), Luciano Berio's *Mutazione* (1955), Morton Feldman's *Durations* (1960–1961), Arvo Pärt's *Spiegel im Spiegel* (1977), Lepo Sumera's *In Es* (1978), Steve Reich's *Electric Counterpoint* (1987), Andrzej Panufnik's *Harmony* (1989), Sofia Gubaidulina's *Figures of Time* (1994), etc.);
- **free genotype (subgenre) as a musical associative reflection of objects/phenomena** (Witold Lutosławski's *Livre pour orchestre* (1968), Morton Feldman's *Orchestra* (1976), Kaija Saariaho's *Nymphéa* (1987), John Cage's *Number Pieces* (1987–1992), Alfred Schnittke's *Klingende Buchstaben* (1988), Magnus Lindberg's *Sculpture* (2005), Brian Ferneyhough's *Silentium* (2014), Samuel Carl Adams's *No Such Spring* (2021–2022), etc.);

9| The structure of a composition has not been organised according to formal conventions of specific style or typical genres. The trend to move from free forms to individual forms in the second half of the 20th century is the general direction of the development of musical composition.

10| The term 'neo-programme music' was used in Soviet musicology to emphasise the change in the postmodern programme music of the second half of the 20th century as compared to the paradigm of programme music of the previous centuries. The changes were particularly evident in the works of composers who applied the principles of intertextual creation.

- **free genotypes nominating cultural resonances** (La Monte Young's conceptual composition *The Well-Tuned Piano* (1964), Alfred Schnittke's *K(ein) Sommer-nachtstraum* (1985), Onutė Narbutaitė's *Mozartsommer* (1991), Rytis Mažulis' *Clavier of Pure Reason* (1994), etc.);
- **authorial genres** (Lithuanian composers: Ričardas Kabelis's *Zeit/Menis* (*Zeit/Art*) (1988–1994),¹¹ Vidmantas Bartulis's *I Like* (1993–2017),¹² Emilija Škarnulytė and Marius Salynas's *Musical Gig with Video Projection* (2019),¹³ etc.).

As shown, authorial genres emerge, since the typological identity of the opuses has become a composable segment of the work's *individual project* (Yuri N. Kholopov's term [Holopov 2012: 377]), which resonates with the trend of the expanding sphere of creativity in contemporaneity. This stems from the augmented musical potential noticeable already in the precedents for the new genotypes that have been emerging since the mid-20th century, which could be called phantoms of future multimedia, performances, indeterministic processes, happenings, actions, or artifacts. The passionarity of the intersystemic medium of musical genotypes and the 'chaos' of its tensions and processes made it possible to creatively reinterpret any artistic tradition and to create new ones, among which the level of the composition genotype found itself. By the way, the emancipation of creativity at the genotype level of a musical opus was perceptively observed even by Theodor W. Adorno. He has defined aptly the relationship

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- 11| In terms of new genotypes, Ričardas Kabelis's performance *Sheep instead of Violins*, composed in 1990–1994 for a CD recording and five male voices, fitted into the notion of performance. In the text in the score, introducing the opus in German and Lithuanian, Kabelis proposed the concept of '*Zeit/menis*' (*Zeit* in Germ. – 'time', *menis* – in Lithuanian – 'art') as the name for the genre of his work (he indicated that it should be read as '*zeit*' instead of '*tsait*' in the German tradition). The free genre '*Zeit/menis*' can be seen in the context of the traditions of *Zeitkunst*.
 - 12| Over the years 1993 to 2017, Bartulis wrote 15 compositions of the '*I like*' genre. The cycle includes the works composed in an intertextual manner which recompose the musical works forming the canon of Western music, such as, e.g., *I like J.S. Bach (Prelude C Maj.)* for piano and percussion (1995); *I like F. Chopin (Sonata B Min.)* for 2 pianos and orchestra (2000); *I like G. Puccini (Tosca)* for orchestra (2004); *I like H. Berlioz (Lointaine)* for flute and string orchestra (2003); *I like J. Haydn* for violin, viola, and piano (2015), and others.
 - 13| The genotype structure code of the 'gig with video projection' (performance) integrates the research stage of the phenomena to be interpreted, and this led the authors to get interested in recent research methods of cosmology seeking to capture sound in a vacuum. The conversion of electromagnetic waves 'sounding' in space into sound waves audible to human beings by means of NASA-developed technology is the technical (scientific) and artistic intrigue of Emilija Škarnulytė and Marius Salynas's opus '*Audioscape-GW170817*' – sound, image, and live action *per se*. Its conceptual idea stems from the astrophysical fact that in August 2017, two LIGO and VIRGO detectors registered a new signal from the merger of two neutron stars or black holes, having started in the shell-shaped galaxy NGC. The phenomenon was named GW170817. The information helped the artists both as an inspiration and an idea for the concept of the performance, generating the material, its formal development, and visual parameters.

between creativity and the genotype canon: ‘There has probably never been a work of art that was significant and fully in line with its genre’ [Adorno 1973: 297]. The analytical investigations of the formation and further maturation of new music genotypes as well as intercultural encounters are important for synthesising the complex, and sometimes contradictory, information about the taxonomy of art music in the early 21st century. The integration of multicultural processes is essential for drawing trajectories of the development of sound art in the present. Case study examples from different art music geographies underpin the context of the ongoing global morphological processes and, thus, objectively reveal the extent to which the emergence of a (macro)system of new genotypes is embedded in the present-day music scenes. The expansion of the object exploration territory with new geographies and cultural identities guarantees the reliability of the research base and the universality of the insights formulated.

With the renewal of the music genotype (macro)system in the European and United States art scenes, which entered the intersystemic ‘chromatic’ milieu, Lithuanian composers followed suit, although somewhat belatedly. From among the active 20th-century avant-garde art movements, it was the philosophy of the Fluxus movement that received the greatest attention in Lithuania. This is easily explained by the impact of the Fluxus movement chronicler of Lithuanian descent, so-called Mr. Fluxus – George Maciunas, in Lithuanian Jurgis Mačiūnas (1931–1978).¹⁴ Although the effects of contact with the ideology of Fluxus jumped into the chronotope of the post-Fluxus artists’ movement, a more active stage of the creation of new genotypes in Lithuania began in the mid-1980s [Daunoravičienė 2020]. As an example of this, I shall present the cycle *Bad Weather* for Baroque theatre noise machines by young Lithuanian composer Arturas Bumšteinas, consisting of two parts: ‘Bad Weather’ (2017)¹⁵ and ‘Navigations’ (2019)¹⁶. Based on this example, I am going to discuss the case of a new genotype – a theatrical performance (*theatrum machinarum novum*).

Bumšteinas’s laboratory of sound archaeology is stimulated by the search for *visible sound*, broadcast from the historical cultural context of *dramma per musica*. His cycle

14| George Maciunas was born in Kaunas, Lithuania. In 1944, during the Second World War, he emigrated to Germany (Frankfurt) and in 1948 arrived to the USA (New York). Here, in the 1960s, Maciunas initiated a radical Fluxus movement that gathered modern-minded artists from different fields of art [Williams, Noël (eds) 1997].

15| The premiere of the theatrical version of ‘Bad Weather’ (the first part of the cycle) took place in Kraków, at ‘Cricoteka’, the Centre for the Documentation of the Art of Tadeusz Kantor, during the Unsound Festival on 10–12 October 2017.

16| ‘Navigations’ premiered in Vilnius, at the National Gallery of Art (Exhibition Hall), on 19 September 2019. A gallery version was performed in Vilnius, at the Centre for Contemporary Art.

Bad Weather brought to the forefront the restored *dramma per musica* stage machinery for noise effects,¹⁷ which simulated the sounds of thunder, wind, rain, sea waves, and more (see Photo 1, p. 142). The representation of thunder was created by large stones making noise in a wooden rectangular box swinging on an axis and acting as a sound resonator. The illusion of wind in Bumšteinas' cycle was given by a three-dimensional wheel with wooden spokes through which a piece of linen cloth was pulled. The rain was simulated by rice or dry peas poured inside a hollow wooden 'drum'. In specific versions of *Bad Weather*, other improvised natural acoustic objects appeared. For example, in 'Navigations', a 'musical stick' (a simple stick from the forest), when dragged across the floor of the Great Hall of the Contemporary Art Centre, squeaked in a very unexpected and unique way. In both opuses, Bumšteinas made noise-sound 'music' using naturalistic noises and sounds of Baroque theatre and natural resources unknown in contemporaneity. The premiere of 'Navigations' in 2019 saw five noise machines; they were accompanied by a live sound processing technique – analogue oscillators (which sounded through the transducer's contact speakers and the resonators in the noise machines' housings). The final chord was struck by a self-constructed wooden sound system that emitted digitally-processed low-frequency sound, which was live recorded during the performance.

In the creation of the *Bad Weather* cycle, a lot of pre-compositional research and restoration work went into the production of the instrumentation – the noise machinery. The work was carried out in the historical theatres of Gotha (Germany), Český Krumlov (Czech Republic), and Reggio Emilia (Italy).¹⁸ Such equipment may also have been present in the 17th-century theatre of the Lower Castle in Vilnius, when, under the auspices of Władysław Vaza,¹⁹ the operas *The Abduction of Helen*

17| The restoration of historical instruments was carried out by Ernestas Volodzka, master of instrument reconstruction.

18| Another well-known collection is still preserved in the Serf Theatre (1792–1798) at the Ostankino Estate of Russian Count Nikolai Sheremetev (1751–1809). Between 1792 and 1804, the theatre staged about 100 operas (including comic ones) and ballets, and some of its machinery surpassed European theatres in certain technical parameters. The predominant works were comic operas by André Grétry, Pierre-Alexandre Monsigny, Egidio Duni, and Yevstigney Fomin. For the first time in Russia, Gluck's operas *Armida*, *Iphigenia in Tauris*, and *Alceste* were also presented. See Man'kova (ed.) [1990]. Its mechanical engineering department produced sophisticated stage equipment for the theatre, some of which has been preserved to the present day (much of it designed by serf, carpenter, and mechanic Fyodor Pryachin. During his travels in Europe (1769–1773), Sheremetev met Wolfgang Amadeus Mozart in France and gave him financial support. See Vdovin [2001]. In 1804, Sheremetev's theatre ceased to function.

19| The Grand Duke of Lithuania and King of Poland, Władysław Vaza (1632–1648), became acquainted with Italian opera and the wonders of its machinery on a tour of Italy (1624–1626). Although he went to marry Margarita, Grand Duchess of Tuscany, he came back in love with opera and began to take care of its staging in the Palace of the Grand Dukes. The operas were staged by the Lower Castle Palace Theatre Company, made up of Italian singers and the Palace Choir.

(1636),²⁰ *Andromeda* (1644), and *Circe delusa* (1648)²¹ by Marco Scacchi were staged there and were technically supervised by Italian Agostino Locci, an expert in mechanical engineering and stage design. Modern stage machinery (*periaktoi* and *prospectus*) changed (mutated) the scenery in front of the audience in the Lower Castle Theatre [Osiecka-Samsonowicz 2009].

The ensemble of historical mechanisms in the first version of 'Bad Weather' (2017) was organised by at least two components. Firstly, it was a quasi- or post-score, imbued with the spirit of Cage's indeterminism (see Figure 4). The six live actors and, respectively, the machines were coordinated by Bumšteinas' use of weather graphs from

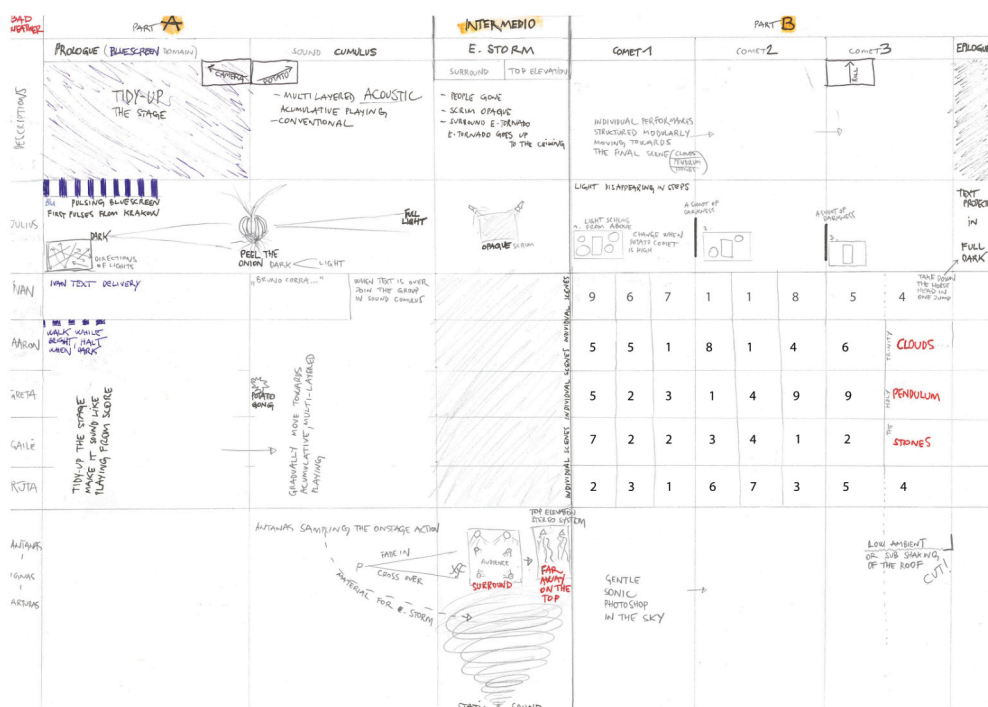


Figure 4. 'Bad Weather' by Arturas Bumšteinas (author of the idea and director) (2017) – a dramaturgy scheme for the performance, jointly developed during rehearsals and written down in conventional symbols (e.g. 'peel the onion'). Random numbers (from 1 to 9) in the table denoted levels of action intensity, according to which the performers could choose the intensity of their improvisational actions. Reproduction of the sketch from Arturas Bumšteinas' private archive

20| The production of *Il ratto di Helena* (*The Abduction of Helen*) in Vilnius (4 September 1636) was the fifth in Europe, following premieres in Salzburg (1618), Prague (1627), Warsaw (1628) and Vienna (1633), and followed by productions in France, England, and Spain ten years later.

21| The music for these *drammi per musica* is believed to have been composed by Marco Scacchi, composer and conductor of the Royal Choir who came from Italy, on libretti by Virgilio Puccitelli [Trilupačienė (ed.) 2010].

different centuries, their fragments, and the magical, never-seen-before signs of music notation graphics. Their interpretive reading organised the aleatoric proceedings, 'turning the wheels' of natural weather phenomena (it prompted the title of 'Bad Weather').²² Bumšteinas' way of writing down the symbols of the post-score is somewhat reminiscent of Dieter Schnebel's concept of 'visible music' [Schnebel 1969]. Secondly, the process was coordinated through a performative text by Australian artist Ivan Cheng, a story of a parallel character in the stage narrative, Shadow the Horse, who 'always hid for you, crawling into the events'.²³

Commenting on the idea of the score, Bumšteinas said that the noise machinery in 'Bad Weather' acted as generators of the conceptual 'climate'. The 'cloud', a metaphor for change in the staging of the opuses of the cycle, was also interpreted by him as the author of the idea and the director: 'I imagine the cloud as a prototype for this work – it is always of the same consistency, but its form is constantly changing' [*Barokinio teatro...* 2020]. Since its premiere in Kraków in 2017, at least three versions of the 'cloud' have been presented and adapted to different spaces – a neutral milieu (the National Gallery of Art), a theatre (the National Drama Theatre), and a gallery (the Centre for Contemporary Art). The changing elements of the performance – site-specific factors and different performers (the reasons for the 'liveness' of noise machines), artistic level components such as the variation in reading the score of meteorological maps or the performative creativity of the verbal text, etc. – can be equated in terms of genotypical approach to the canonical elements of the structure of new genotypes. The reviewer of the *Muzykal'naja žizn'* [Musical life] journal admitted that the author of 'Bad Weather' was just genuinely impressed by the fact that, given the right conceptual charge, all these naive tricks on which the 'irrationality' of Baroque art rests continue to work and fascinate, as before, in spite of the cold-bloodedness and post-criticism of the contemporary listener [Arturas Bumšteinas. *Bad Weather: Long Play Edition...* 2020].

The issue of the genotype of the *Bad Weather* cycle variants is directly related to the dilemma of the composer's creative identity. Following the opus' premieres abroad, similar issues were addressed in the article 'Auch früher war das Wetter schlecht' [The weather also used to be bad before] (2019), published in the *Neue Zeitung für Musik* journal [Seeber 2019: 44–47]. Musicologist and journalist Martina Seeber described Bumšteinas in a detailed and complex way as 'an artist, a creator of conceptual art, a mystic, a collector, a searcher in archives or antique markets for forgotten things of

22| The title of 'Navigations' (2019) was inspired by the extramusical fact that, in the 17th and 18th centuries, the theatre's noise mechanisms were often operated by former sailors.

23| In the verbal text of Cheng's 'Bad Weather', the protagonist Shadow the Horse, who was not in conflict with the antagonist, was 'trapped in a vent, mane and tail flapping in the false wind, hooves pounding on the aluminum, knocking through the ceiling wall, unsteady, echoing, subterranean...'. Quoted from Ivan Cheng's performative text 'Bad Weather', typescript, archive of Arturas Bumšteinas.



PHOTO 1. Arturas Bumšteinas's Baroque theatre stage machinery for noise effects in the 'Navigations' performance (2019), from the *Bad Weather* performance series. Photo by Martynas Aleksa

the past' [Seeber 2019: 44]. In the analysis of the *Bad Weather* cycle, Seeber's unquestionably correct insights should be supplemented with a few more descriptive terms: he is a researcher of cultural phenomena and an archaeologist of the Baroque stage machinery. Seeber identified the genotype status of 'Bad Weather' (2017) by means of concepts in two languages, as *Klangkunst* and *show* [Seeber 2019: 47]. The construction of the typological mix indeed manifests undeniable facts. Firstly, not only is the process of type hybridisation in Lithuanian music taking place, but it is also acquiring increasingly individual creative shapes. Secondly, the systematics of the typologies of contemporary art itself is undergoing a transforming process, which is developing into expressions of individual authorial epistemologies. In his information channels, Bumšteinas himself applies to 'Bad Weather' and 'Navigations' the notion of a performative sound art event or performance. This can be accepted, however, for the sake of theoretical argumentation, I would like to outline the following supporting and contesting statements:

- it is a performance because of the significance of the pre-compositional exploration and restoration work characteristic of this genotype²⁴;

24| This is what was demonstrated by the art of the British duo Zierle & Carter. The products of Alexandra Zierle and Paul Carter's work (performances, audiovisual art, installations, media, opuses

- it is a performance because of the nature of the performative process;
- it is a performance because of the site-specific effect predetermining the creative solution and visuality of the versions of *Bad Weather*;
- it is certainly not a happening (otherwise it would provoke a spontaneously unfolding event and anticipate the audience's involvement);
- it is a performance because it develops according to a strict script, a post-score-predetermined collision between the creativity of the author and the aforementioned circumstances;
- it is a performance because it integrates elements of theatrical action, crosses arts and media, and has the potential for transformation, which not only reflects but also creates a 'new world';
- however, it has the characteristics of sound installation due to the conceptual importance of the arrangement of sound sources and visual objects and the synthesis of the temporal dimension [Ouzounian 2008; Dixon 2015: 157, 457].

In fact, the changeable plastic artistic structure allows for the formation of a 'one-off' opus concept for a specific performance: 'Weather maps change, yet phenomena remain' [Seeber 2019: 47].

In the context of the *Bad Weather* cycle, a strong argument for the phenomenon of theatre emerges, stimulated by at least three premises. Firstly, in the structure of the performance genotype, the unconventional 'theatricality' remains one of the fundamental complex elements. Secondly, Bumšteinas' sound archaeology laboratory is stimulated by the search for *visible sound*, broadcast from the historical cultural context of *dramma per musica*. Thirdly, the idea of the theatricality of the *Bad Weather* cycle derives from the link to the machinery of Baroque opera, from listening to the noise of machinery and observing the weather. The predominant genetic code of the theatre innovatively compensates for the representation of the *dramma per musica* components.

Expanding on the latter premise, in Bumšteinas' 'Bad Weather', the historical mechanisms that had come from the cultural milieu of the Baroque period did not fade away on the stage of the 21st century; they turned out to be not only mystical but also 'alive' and visually evocative. In new locations (gallery, radio, theatre stage, vinyl LP record, etc.), Baroque mechanical devices became participants of a variant multifunctional existence. The mechanisms usurped many functions of the theatrical stage segments: they were 'actors' in the audiovisual process, they emitted sounds as instruments of sound art, they functioned as symbolic scenery, or even props, and they were objects of the author's research. They eliminated singing or speaking prima donnas or the traditional opera heroes from the artistic structure of the theatre. Obediently transformed, the 'live' performers became merely black-clad support staff manning the machinery.

on the interaction between space and time) were distinguished by a site-specific character. They explored the very principles of communication and raised the existential question of what it meant to be human. The fascinating spiritual milieu between the visible and the invisible, between the audible and the inaudible, is also a special site-specific case.

Homines sapientes in black ‘played’ the Baroque machines, helped them to ‘move’ on stage, and stayed away from any independent artistic-performative self-expression. On Bumšteinas’ stage, attention was captured by the machines themselves, their noise and physical ‘body’: although classified as inanimate mechanical instruments, they were able to play on stage, their mechanisms were functional, and their bodies were sufficiently representative.

Due to the redistribution of the ‘weights’ of the genotype’s structural elements as well as the interplay and change of the audio-visual and action plans, ‘Bad Weather’, like ‘Navigations’, does not have the status of a conventional opus genotype. One of the variants – a theatrical *mis-en-scene* – was suggested by Salomé Voegelin, a British sound communication specialist and author of the text of the long-playing vinyl recording of ‘Bad Weather’ (2019): she wrote about ‘the *mis-en-scene* of invisible events, in which the language of the rising and falling storm is spoken’ [Voegelin 2019]. As for the genotype of ‘Bad Weather’ and ‘Navigations’, I see it as a theatricalised performance-installation. However, I propose to relate the deconstruction of the theatricalisation segment to the meaning of the term *theatrum*, which was used in the theatrical environment of the Baroque stage machinery and which did not coincide with the present one. In the 17th and 18th centuries, the term implied a much wider range of connotations [Friedrich 2004: 205–232]:

- Firstly, in the Baroque era, the word *theatrum* in the titles of many treatises was perceived not only as a keyword for the performing arts productions of the time, but also, like another modern term of the time, *concerto* (Latin, Italian), it functioned as an emblem of the new fashions of the time. This insight was highlighted by early modern period culture specialist Markus Friedrich [2004: 205–206].
- Secondly, in the Baroque era, the Latin word *theātrum*,²⁵ derived from Greek *θέατρον* (*théatron*), also meant various phenomena, objects, and devices. These, together with copious drawings, were presented in works demonstrating the mechanical achievements of the time, such as the treatise *Theatrum Machinarum Novum* (1661) by German architect and engineer Georg Andreas Böckler.
- Thirdly, the metaphor ‘the world as a stage’ (*theātrum mundi*) summed up the *maraviglia* effects of the mechanisms of both ‘dead’ and ‘living’ bodies. The nature of the *theatrum* was linked to the visible scene, which explored the Cartesian concept of human dualism (*res extensa* and *res cogitans*).²⁶

25| *Theatrum structum utrimque* generalised the idea of an amphitheatre, *spissis theatris recitare scripta* – of the audience, and *in theatro orbis terrarum* – of the action in front of the whole world.

26| *Res extensa* was one of the two substances considered by René Descartes in his Cartesian ontology (the other being *res cogitans*), which Descartes usually thought of as a ‘corporeal substance’. The issues of the mechanical functioning of the body, which were reflected in the structure of the *res extensa*, were publicly discussed in the 17th century in anatomical theatres (Lat. *theatrum anatomicum*).

This contextualisation provides the theatricalised hybrid performance-installation 'Bad Weather' by Bumšteinas with a parallel opportunity of being deciphered by the historical term *theatrum machinarum novum* from Böckler's treatise on the wonders of mechanics. It could name the renovated existence of Baroque noise machinery in an alien socio-cultural milieu of 'Bad Weather'. To decide on the typological affiliation of the analysed opus, I have relied on the authorial conception of the music genotype and applied a sequence of analytical steps that helped to identify the *de facto* genotype of this particular work.

The facts of the new genotypes are particularly significant as arguments in support of the modernisation trajectory of the Western musical tradition or of a particular musical culture. It is no coincidence that the issue of parataxic comparativism arose in the discussion of the link between cultural texts and the modern/modernity/modernism paradigm [Friedman 2009: 11–32]. The turning point in the process of Lithuanian music modernisation is to be linked to the emergence of the cases of the new genotype (macro)system. The mid-1980s signify the beginning of a new phase of the renewal of art music or a certain threshold which, due to the Sovietisation of Eastern and Central Europe, postponed the natural modernisation of music to a later time. A common diagnosis of music modernisation in these countries in the 1950s through 1980s – moderate modernism (Germ. *gemässigte Moderne*) – was characterised by Ivana Medić [2007] as a politically neutral, socially acceptable, non-avant-garde and non-challenging form of socialist modernism. The emergence of the Fluxus philosophy of art in Lithuania in the mid-1980s and the experiments with the new genotypes marked the beginning of the end of 'belated culture' or moderate, partial, adaptive modernism. Medić's notion of moderate modernism helpfully supports the idea of the turning point in the process of music modernisation. As she points out, the very notion of 'moderate modernism' is in its essence an oxymoron, since it contradicts the ontic principle of modernism, which Medić defined by characteristic keywords – adjectives such as maximalist, experimental, futuristic, radical, unsettled, anti-traditional, and utopian [Medić 2007: 280–281]. On the basis of a taxonomic analysis of Lithuanian composers' works, it can be stated that this music has entered a stage of more radical rather than anachronistic modernisation. In this study, the phenomenon of the music genotype reflects the turning point of modernisation in a holistically sensitive way, from the viewpoint of socio-cultural, communicative, and in-depth 'revolutions' of the artistic process. Through manifesting the critical state of tradition, the emergence of a (macro)system of the new tradition of music genotypes declares a new stage of music development.

Coda

The new phase of modernisation of art music is based on the trend of sound art development, which conceptualises interdisciplinary performative acoustic experiences. Since the late 1980s, typological innovations of the post-Fluxus era have been created

by several cohorts of young composers in the world. The qualitative change in innovative art music that started in the mid-1960s eventually turned into a transitional milieu of the intersection of the 'old' music genotype (macro)system and the 'new' (macro)system. I propose to interpret the present of the music genotype processes (chromaticism) as a coexistence network of four basic forms (genotypes of the old tradition, polygenotypes, free genotypes, and genotypes of the new tradition) and their mixes. This is an invitation to overcome the fear of studying 'irrelevant' scientific objects and a claim that new relevant analytical approaches can serve the knowledge of fundamental musical processes. The research on the transformation and hybridisation of traditional music genotypes revealed a wide range of free genotype opuses. As part of it, the author differentiated between 'musics', neo-programmatic opuses, cases of technological significations, the links with cultural codes, and the cases of individual genotype creation. The holistic concept of the functioning of the music genotype (macro)system as a self-organising system offers three new approaches to the theoretical epistemology of music:

- First, a new epistemological approach makes it possible to notice that the mechanisms of self-organisation regulate both the rising of the music genotype and the further stabilisation of its canon, the process of both instinctive nativity of its order structures and their self-destruction with its characteristics (which in musicology was called the order of the symbolic emergence, blooming, and decline/extinction).
- Second, a possibility is provided for interpreting systems/(macro)systems of music genotypes as open self-organising phenomena, the dynamics of which is based on non-linear regularities, predicting turning points, crises, and leaps that are crucial for the development of the system. The element and the system have the quality of invariance of different scales: the system element (a specific genotype of music) in its structure copies the structure of the (macro)system, while its evolution imitates the evolution of the element on a larger scale.
- Third, because systems exchange energy with an external socio-cultural milieu (a characteristic of an open system), this means that the system elements (music genotypes) and 'new' (macro)systems form through taking over the ideas of the 'old' ones and, conversely, radiate them in the destabilisation stage after canonisation. Within the system, the interrelationships of the genotypes-elements are characterised by the relationship of homeostasis: their interrelationship exceeds the extent of the relationship with the external sociocultural system.

An analysis of art music composers' works revealed the state of transformation of the structural elements (criteria) of new music genotypes. It reflects the general rhizomic state of dominant and subordinated criteria of music genotypes in the Western tradition. The central, dominant characteristic of a particular genotype is disappearing, and any element of its structure can assume the function of representing the taxonomic type of the work. In the deconstruction of the music genotype (genre) paradigm, the fundamental ontic essence of the phenomenon is preserved: the music

genotype continues to function as *a universal signifying the inherited commonality of works*. In the 21st century, the music genotype remains one of the instruments of the genetic identity of works, accompanying the development of composition, including the products of contemporary artistic intelligence. The pronounced perturbations in the whole musical system, the 'exploding' state of the old (macro)system of genotypes and the self-organisation of the new (macro)system are the identity of the pluralistic sound art practices of contemporaneity.

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Music Genotype in Contemporaneity: Hypothesis of Evolution

Summary

Based on a critical review of the history of music genre theory, the author of the article seeks to re-think the living evolution of music genres and conceptualise contemporary processes using a new methodological approach – general systems theory (GST). The paradigm shift has led to the understanding of the music genre process through a biomusical prism and to the proposal of a conceptually new idea of 'musical genotype'. The universality of the *music genre* category, proposed by Mathesson in 1739, was tested by a new artistic practice taking root in the 1950s and 1960s. Starting with the 1970s, musicologists (Walter Wiora, Carl Dahlhaus, Reiner Kluge, Hermann Danuser, Franco Fabbri, Wolfgang Marx, Eric Drott, etc.) had been calling for the rethinking of the issue of morphology of the post-Fluxus era composers' works. In this context, fundamental questions arose: whether the music genre retains the status of a universal category in contemporaneity and in what forms it still functions in music. In her PhD research (1990), the author rethought the epistemological foundations of this phenomenon and proposed a synonym, the 'music genotype', for the traditional concept of the music genre. The new concept proposes a critical rethinking of existing musicological theory and consolidating it with a systemic paradigm shift, offering an innovative approach to the analysis and understanding of musical genres. Music genotype, imbued with a biomusical approach (cf. Raymond Ruyer, Gilles Deleuze, Félix Guattari), signifies the lability of the metafunction of the 'musical DNA' (genotype) and the law of the phenomenon's permanent transformation (*mutatis mutandis*, according to Wiora). From this point of view, the contemporary music scene and its sound art (*Klangkunst*) represent the 'chromatic' phase of the change in historical (macro)systems of musical genotypes.

The 20th-century renewal of harmonic systems, compositional techniques, strategies of structuring, as well as sound sources and articulations was reflected by music morphology at a higher level of abstraction. The author proposes to interpret the presence of the music genotype processes (chromaticism) as a network of coexistence of four basic forms (genotypes of the old tradition, polygenotypes, free genotypes, and genotypes of the new tradition) and their mixes. Based on the example of Arturas Bumšteinas' cycle *Bad Weather* (2017–2019), she discusses the case of a 'new genotype' – a theatrical performance (*teatrum machinarum novum*). This is an invitation to overcome the fear of studying 'irrelevant' scientific objects and a claim that new relevant analytical approaches can serve the knowledge of fundamental musical processes. The musical genotype model represents a new approach to the concept of stability and transformation of musical genres. The author proposes to understand these changes by reflecting on the principles of self-organisation and systemic change of the phenomenon. Based on GST, she models an integral, comprehensive system that explains the dynamic and interacting nature of the evolution of musical genres.

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Belgium, Switzerland, Slovenia, Yugoslavia, Finland, the United States, China, Austria, Greece, and Italy. She initiated the publication of a series of monographs dedicated to the most outstanding Lithuanian composers (Osvaldas Balakauskas, Feliksas Bajoras, Bronius Kutavičius). Daunoravičienė has edited four collections (2002, 2007, 2013, and 2019). In 2016, she published the monograph *Lietuvių muzikos modernistinės tapatybės žvalgymas* [Exploration of the modernistic identity of Lithuanian music] and was awarded the Professor Vytautas Landsbergis Foundation Prize. She is a Knight of the National Order of Merit. She has been awarded a State Prize for Culture and Art established by the Government of the Republic of Lithuania. She is the founder and compiler of the scientific journal *Lithuanian Musicology* as well as the compiler and author of the five-book study guide *Muzikos kalba* [The language of music] (two volumes, published in 2003 and 2006). From 2008 to 2013, she was a member of the Research Council of Lithuania and a representative of the Committee of Humanities and Social Sciences.

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Bettina Skrzypczak's *String Quartet No. 3* in the Context of the Tradition of the Genre. Ideas – Structure – Sound – Aesthetics

In the history of music, the string quartet – as we know it – has ranked on the podium as one of the musical genres that is the touchstone of compositional skill. 'Almost every composer longs for a string quartet to fulfil their dreams', as Jan Krenz noted [Krenz 1987: 128, quoted after Kowalska-Zajac 2005: 7].

Bettina Skrzypczak, an outstanding Polish composer living in Switzerland, is the author of four string quartets. She composed *Quartet No. 1* (lost) in 1985¹, *Quartet No. 2* in 1991, *Quartet No. 3* in 1993, and *Quartet No. 4* in 2004.² Two of these quartets (*Quartet No. 2* and *Quartet No. 3*) were presented in Poland at the 'Warsaw Autumn' International Festival of Contemporary Music (in 1992 and 1994 respectively). These compositions are important links in the artist's musical oeuvre. What is interesting is that as a group of works, they show the process in which one composition influences another through a similar way of shaping the form, handling the texture, as well as through references to selected structures from the previous quartet being revealed in the following quartet (e.g. the structure from *Quartet No. 2* appearing in a modified form at the beginning of *Quartet No. 3*). The composer [Skrzypczak 2024] points out that this 'open' nature of the quartets is a sign that the process has not been completed...

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- 1| The early *Quartet No. 1*, composed by Skrzypczak during her studies in Poznań with Andrzej Koszewski, is unidentifiable today, as the score has probably been lost, and there is no recording.
 - 2| *String Quartet No. 1* (1985), premiere: Academy of Music in Poznań, performers: unknown; *String Quartet No. 2* (1991), commissioned by the Swiss Radio DRS 2 and Schweizer Kulturstiftung Pro Helvetia, world premiere: 30 November 1991, Zurich – Wilanów Quartet (ca 19'), also presented at the 'Warsaw Autumn' International Festival of Contemporary Music in 1992; *String Quartet No. 3* (1993), commissioned by Gesellschaft für Kammermusik Basel, world premiere: 26 April 1994, Basel – Amati Quartet (ca 22'), also presented at the 'Warsaw Autumn' International Festival of Contemporary Music in 1997 by Dafō String Quartet; *String Quartet No. 4* (2004), commissioned by Amar Quartet, world premiere: 9 May 2004, Zurich – Amar Quartet (ca 18').

Context of the genre tradition – echoes of the masters of the genre

Bettina Skrzypczak's quartets seem to follow a line referring directly to Ludwig van Beethoven, marked by a tendency to emphasise textural and sonoral means, which reached its climax in the 20th-century works of sonorists, for example in Krzysztof Penderecki's sonorist pieces, including his quartets, like *Quartetto per archi* (*String Quartet No. 1*) from 1960. As Irena Poniatowska aptly remarked:

The quartet texture in Beethoven's works reached far into the future. It is a thoroughly individual, visionary concept that looks ahead by an entire epoch [...]. No one has referred to the texture of the last quartets. From the perspective of the 20th century, one can only speak of an understanding of Beethoven's ideas [Poniatowska 2000: 126–127, quoted after Wójtowicz 2021: 50].

This point of view is reinforced by Skrzypczak's preferences. When asked about the traditional quartets that are particularly close to her, the composer unhesitatingly pointed to Beethoven's late quartets, and especially to the revolutionary beginning of the fourth movement of his *String Quartet No. 16 in F Major*, Op. 135 with the motto: 'Muss es sein? Es muss sein', which she perceives as the individual protest of the composer, resulting in the breaking of binding rules (in terms of the shaping of musical material and the form), as well as the 'transgression of the boundaries of genre through subjective experience'.³

Furthermore, following Carl Dahlhaus's diagnosis, 'Beethoven's late quartets become a paradigm of the idea of absolute music, which emerged around 1800 as the theory of the symphony' [Dahlhaus 1988: 23]. This is also how Skrzypczak treats her own quartets and instrumental chamber music in general, distancing herself from the so-called programme music. This does not, however, exclude the sphere of external contexts which her quartets are concerned with.

In the next part of my article, I would like to focus on Bettina Skrzypczak's *Quartet No. 3*, which is particularly representative of the phenomena to be discussed. I shall begin by indicating the sources of inspiration – the sphere of external contexts, which are extremely important from the perspective of the work's organisational features as well as the expressive and aesthetic result.

Sources of inspiration

Let us consider the words of the composer herself:

In general, my inspirations covered a broader context, partly exceeding the musical one. However, these were not areas related to programme music but rather abstract issues influencing the organisation of musical time, intramusical space, and the related shaping of form. Sources of inspiration, such as the philosophical thought of the physicist Ilya Prigogine – the author of non-linear dynamics (related to issues of self-organisation, open systems, and the theory of becoming),

³ B. Skrzypczak's answer to the question posed by the article's author (29 October 2023).

and the thought of the early Romantic German philosophers Novalis and F. Schlegel, were of special importance. What is interesting is that although the twentieth-century science and early Romantic philosophy differ fundamentally in their language, there are certain points of contact between them, e.g. in relation to the problem of chaos. According to F. Schlegel, in order for something new to emerge, the system, which appears chaotic, must activate itself internally: 'In the future, everything will look [apparently] the same as it does today – and yet different. The future world will appear as a self-propagating chaos'⁴ [Novalis 1978: 514]. This thought is connected to the process of self-organisation from within, and processuality gains in importance. Schlegel's statement also testifies to a different understanding of harmony than before – in this context Schlegel speaks of 'harmony of contradictions'.⁵ He also emphasises the importance of omnipresent dependence existing in the world, however, not in the sense of a linear progression but of a mosaic-shaped dynamic process, associated by him with intrinsic freedom. This type of situation presupposes the impossibility of controlling the entirety of a complex system, while at the same time the ability to know its fragments. What is [its] fragment in relation to space, is [its] short period – the moment, in relation to time. Following Novalis: 'In every moment, in every phenomenon, the omnipresent interacts [manifests itself]'⁶ [Novalis 1978: 159]. The present, therefore, is to be understood not as a 'short part' of an ongoing process but as the anchoring of a general sense in the present.⁷

This broad context, the composer points out, is already manifested in *Quartet No. 2*, but it is yet more significant in *Quartet No. 3*, where traces of inspiration by philosophical concepts can be found in both the micro- and macro-forms of the work. When composing it, Skrzypczak focused in particular on the issue of the organisation of musical time (in the context of movement organisation) and transformations within a processually treated musical form. Composed in 1991, the song cycle, entitled *Krajobraz chwili* [Landscape of the moment], for mezzo-soprano, viola, and piano to the texts by Polish poets: Leopold Staff, Maria Pawlikowska-Jasnorzewska, Czesław Miłosz, and Kazimiera Iłakowiczówna, was also a sign of Skrzypczak's interest in this issue.

Quartet No. 3 as an example of the 'embodiment' of compositional principles

The form of the work

When composing *Quartet No. 3*, Skrzypczak did not reach for the models of the past, so there is no reference to the traditional plan of the string quartet form, which was usually an arrangement/cycle of three movements (part 1: a sonata allegro form; part 2: a slow movement, minuet, or scherzo; part 3: again, a sonata form or variations). What

4| Original German text: 'In der künftigen Welt wird alles, wie in der ehemaligen Welt – und doch alles ganz anders. Die künftige Welt ist das vernünftige Chaos. Das Chaos, das sich selbst durchdringt.'

5| Such views are reflected in early Romantic literature, such as collections of fragmented thoughts by Novalis (*Blütenstaub*) or Schlegel (*Lyceums- and Athenäums-Fragmente*).

6| Original German text: 'In jeden Augenblick, in jeder Erscheinung wirkt das Ganze.'

7| B. Skrzypczak's reflection written on 25 October 2023 at the request of the author.

should also be added is that the form of the work was not pre-planned. Instead, it represents an interesting attempt to fulfil the set assumptions inspired by the scientific and philosophical reflection presented. In *Quartet No. 3*, as in the earlier composition, *Krajobraz chwili*, what is revealed is the dialectical relationship of the movement (understood as the experience of a fragment, a moment) to the whole, fulfilled in the macro-form of the work. Let us note that this type of compositional projection is reminiscent of one of the versions of the Heideggerian concept of 'being-in-being', where the intensity of the moment is combined with an elaborate form, which is multi-sectional and at the same time characterised by smooth narration based on continuity, by the processuality of events in motion, according to the idea of self-organising form or form-that-is-becoming (*forma formans*). The unfolding episodes remain in mutual contrast on the one hand, and on the other – in dependence expressed by the idea of kinship of organisation and the resulting kinship of mood or expression. The composer operates with three structural ideas that constitute the main threads of the narrative: the dynamic one – busy, highly energetic (see Example 1), the static one – based

The image shows a handwritten musical score for a string quartet. It consists of four staves. The first staff is marked 'Molto espressivo' and '5/4' with a boxed '30'. The second staff is marked '2 feroce (b=)' and '4/4'. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include 'ppp', 'sub. cresc.', 'sf', 'p', 'mp', 'f', and 'ff'. The score is divided into sections by bar lines and includes a boxed '40' at the end of the section.

Example 1. B. Skrzypczak, *String Quartet No. 3*, bars 29–40 – the dynamic structural idea. Reproduced from: Skrzypczak [1993: 2]

on quasi-'laid', muted sounds (see Example 2), and the lyrical one – with a tendency to melodise the discourse (see Example 3, p. 160). These ideas, appearing in different variations, shape the form of the work. This is one of the auditorily imposing manifestations of the dialectic of unity (coherence) and diversity, making the constitutive value of the quartet's structure. The ideas recur each time as if in a different light. The listener may get the impression of a linking of events, their concentration or even simultaneity in time, facilitated by the processes of superimposition or chaining of structures. To this overriding principle, the composer subordinated the parameters of the work's organisation: the textural approaches, tempo and movement, articulation and dynamics, all of which work together to produce qualities that are central to the quartet in question: the character of the sound and the expression of the music.

The image displays a musical score for four staves, representing the instruments of a string quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *pp*, *p*). The score is divided into two systems, with the first system covering bars 21-28. The notation is complex, featuring many beamed notes and rests, suggesting a dense, textured sound. The dynamic markings indicate a range of volumes, from very soft (*pp*) to soft (*p*).

Example 2. B. Skrzypczak, *String Quartet No. 3*, bars 21–28 – the static structural idea. Reproduced from: Skrzypczak [1993: 2]

Quartet-like sound quality – technological aspects

The sound quality of *Quartet No. 3* results from both avant-garde sonorist techniques and those that root the composition more deeply in tradition, such as melodic, contrapuntal, or harmonic gestures, although they do not evoke connotations of traditional formulas in the sphere of musical language.

The textural solutions proposed in *Quartet No. 3* rarely show an unambiguous approach. Using four genetically homogeneous instruments, the composer tends to create a new sound universe. To this end, she explores all possible textural and timbral constellations (see Example 4, p. 161). On the one hand, it reveals linear thinking with elements of melos, and on the other – vertical, chordal one, with not so much harmonic but sonoristic (purely timbral) meaning. She uses polyphonisation and homophonisation, or

Handwritten musical score for String Quartet No. 3, bars 121-138. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features complex rhythmic patterns, including triplets, quintuplets, and septuplets, and various time signatures (3/4, 5/4, 7/4, 2/4, 6/4, 5/4, 3/4, 2/4). The tempo/mood is marked *Cantabile* (♩ ≈ 90). Performance instructions include *molto legato, cantabile*, *p* (piano), *pp* (pianissimo), *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte). The score includes a boxed **130** and the words *sul tasto* and *ord.* (ordine).

Example 3. B. Skrzypczak, *String Quartet No. 3*, bars 121–138 – the lyrical structural idea. Reproduced from: Skrzypczak [1993: 7]

2. PRESTO

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Handwritten musical score for String Quartet No. 3, measures 473–486. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) in 4/4 time, marked **PRESTO**. The key signature has one sharp (F#).

Key markings and performance instructions include:

- non legato* (measures 473–478)
- f* (forte) (measures 473–478)
- sul pont.* (sul ponticello) (measures 479–482)
- mf* (mezzo-forte) (measures 479–482)
- f* (forte) (measures 479–482)
- p* (piano) (measures 483–486)
- sul tasto* (sul tasto) (measures 483–486)
- ord.* (ordinario) (measures 483–486)
- Legato* (measures 483–486)
- sul pont.* (sul ponticello) (measures 483–486)
- f* (forte) (measures 483–486)
- p* (piano) (measures 483–486)

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. The texture is highly contrapuntal, with each instrument playing a distinct line.

Example 4. B. Skrzypczak, *String Quartet No. 3*, bars 473–486 – textural and timbral constellations. Reproduced from: Skrzypczak [1993: 25]

layering, juxtaposing *tutti* and solo parts, playing with registers and variable sets of instruments within the concepts of competition and interaction (although the idea of ‘conversation’ is rare in this quartet).

The quartet’s sonoral quality is clarified by the performance means, and especially articulation, which are aptly chosen by the composer. Skrzypczak [2024] admits that she worked with the musicians of the Amati Quartet in the pre-compositional phase, experimenting with timbre. Glissandos, flageolets, and accents are the dominant articulatory techniques in *Quartet No. 3* (see Example 5, p. 163). No less important for the quality of sound are the regulations of dynamics, which are characterised by strong contrasts (also in vertical, layered arrangements) on the one hand, and on the other hand by nuances within a given volume level, for example *piano*, *pianissimo*, *pianissimo possibile*, etc.

The character of sound, both in the sense of pure sound and in the context of shaping the dramaturgy of musical narration, is significantly affected by the organisation of the movement of musical events in time, regulated by rhythmic structures that specify the main threads of the narrative, by metrical orders (what is predominant is variable metre – regular and irregular) and agogic dispositions subordinated to expression, or to the mood of a given section of the piece (see Example 6, p. 164). These areas are meticulously detailed by the composer, who introduces *ad libitum* solutions similar to controlled aleatoricism only in a few places.

Skrzypczak achieves highly original and, at the same time, innovative tonal results in *Quartet No. 3* through sonorist-like transformations of the melodic and harmonic elements into timbres, such as in the non-metric section no. 409 of the score, where flageolets incorporated at some points into the melody help transform it into a purely timbral quality (see Example 7, p. 165).

Expression and aesthetic profile

In her monograph on the 20th-century string quartet in the works of Polish composers, Ewa Kowalska-Zajac only mentions Skrzypczak’s *String Quartet No. 3*,⁸ noting the intensity of expression and its expressionist roots: ‘Expressionist-like expression, with a melodic line in which large leaps (often of the size of the seventh) are brought out, characterises Bettina Skrzypczak’s *Quartet No. 3*’ [Kowalska-Zajac 2005: 153]. This general observation, however, needs to be revised, for it seems that it cannot be unreservedly applied to the piece as a whole, the quartet being characterised by various expressive states that may, in a few cases, evoke connotations of expressionism due to their strong saturation with emotion. However, it is not the Schönberg-type expressionism, which should be noted, but the sonorist-like expressionism, ‘revived’ by the composer at a time when the aesthetics of postmodernism were pervasive in compositional work, and when the resonance of patterns of the closer or distant past, as a quality intended or not, was a sign of the times.

8| In her book, the author does not discuss other quartets by Bettina Skrzypczak.

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Handwritten musical score for String Quartet No. 3, bars 234-257. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). It features various musical notations including glissandos, flageolets, and dynamic markings. Handwritten annotations in German provide performance instructions. The score is divided into measures with time signatures 3/4 and 2/4. Bar numbers 240, 250, and 254 are marked in boxes.

Annotations and markings include:

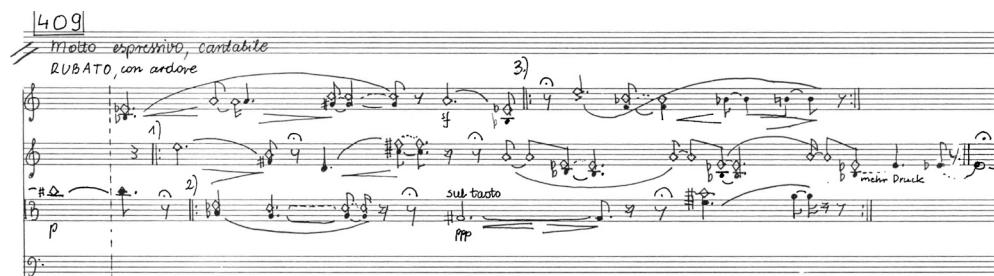
- sul tasto* (multiple instances)
- kaum Bogendruck* (multiple instances)
- molto sul tasto*
- gliss.* (multiple instances)
- sul pont.*
- sehr wenig Bogendruck*
- immer mehr bis "e" kommt*
- leicht drücken*
- sempre*
- minuto*
- Mit sehr viel Ruhe (♩ ≈ 84)*
- molto sul tasto*
- (mit Geräusch)*

Footnotes:

- 1) kaum Bogendruck - Finger schnell bewegen, beliebige Rheumefolge
- 2) Allmählich zu der nächsten Gruppe
- 3) Wenn 4. Finger III Seite leicht berührt kommt "e"
- 4) leicht drücken: kommt "f" ausstatt. "b"
- 5) so weit wie möglich *sul tasto*, kein Druck, langsam streichen

Example 5. B. Skrzypczak, *String Quartet No. 3*, bars 234-257 – glissandos and flageolets. Reproduced from: Skrzypczak [1993: 12]

Example 6. B. Skrzypczak, *String Quartet No. 3*, bars 213–233 – different rhythmic structures, irregular changes of metre, agogic dispositions. Reproduced from: Skrzypczak [1993: 11]



Example 7. B. Skrzypczak, *String Quartet No. 3*, no. 409 – flageolets incorporated into the melody. Reproduced from: Skrzypczak [1993: 20]

Conclusion

Without losing connection with tradition, while preserving the memory of the genre, Bettina Skrzypczak reinterprets the string quartet. Operating with her own musical language, she introduces original structural and timbral solutions, experiments with form and musical time, and captivates with the finesse of sound and the power of (subjective, intimate) emotion. At the end of the 20th century, she offers an outstanding example of quartet chamber music.

Let us also quote an excerpt from a review by the critic René Karlen, published in *Neue Zürcher Zeitung* after the premiere of Skrzypczak's *Quartet No. 3*, which took place in a full auditorium of the Stadtcasino Basel Hall on 26 April 1994:

Before the first performance [of *Quartet No. 3*], in a short conversation with Kjell Keller, the composer stressed that while composing the Quartet, she focused not so much on shaping the form as on shaping the moment. And it is in the differentiation of the individual moments (fragments), and especially in the points of intersection between the rough phrases played *con fuoco* and the soft *cantabile* of the ethereal sound fields, that the piece makes its strongest impression. The seamless mediation between the gently stirring [the ear] polyphony and the wild gestures of the beginning of the piece, as well as the almost imperceptible transition from expressive to delicately shaped structures (textures) create surprising impressions that are far from playing with effects [Karlen 1994: 27].

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Bettina Skrzypczak's *String Quartet No. 3* in the Context of the Tradition of the Genre. Ideas – Structure – Sound – Aesthetics

Summary

Throughout the history of music, the string quartet has ranked on the podium as one of the musical genres that is the touchstone of compositional skills. 'Almost every composer longs for a string quartet to fulfil their dreams', noted Jan Krenz. Bettina Skrzypczak's four string quartets are an extremely interesting material for analysis and interpretation. The pieces are important links in the artist's compositional output. Without losing connection with the tradition of the genre, the composer introduces original structural and sound solutions, experiments with the form and musical time. Interestingly, the quartets, as a group of works, show the process of consecutive influence of one composition on another. The open nature of the endings of all the quartets also signals that the process has not been completed.

In the article, the author focuses on capturing the elements that prove the traditional roots of the discussed quartets on the one hand, and, on the other hand, concentrates on those features that definitely surpass the tradition of the genre.

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and Scholarships at the Mayor of Bydgoszcz, expert of the Science Evaluation Committee for the assessment of artistic achievements.

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Rafał Augustyn's Strings Quartets: A Reinterpretation of the Genre

Tackling the tradition of the string quartet genre in the 21st century is artistically challenging for a composer. Rafał Augustyn has composed six string quartets, the first of which was created in 1973, during his composition studies at the Academy of Music in Wrocław, and the sixth quartet was composed in 2015.

The string quartet flourished in the 18th century – the age of genres. At that time, the term ‘string quartet’ in the title of a composition was an obvious and natural indication that the work belonged to this genre. In subsequent centuries, however, the string quartet underwent transformations. As a genre, it faced a crisis in the 20th century, to be followed by a revival of musical genres in general. Since then, the use of the term in the title of a piece of music has prompted genological reflection. The presence of a genre classification, or lack thereof, in the title of a composition for four string instruments signals the problem of the delicate boundary between a ‘true’ string quartet and a work scored for an ensemble of four string players [Wójtowicz 2021: 102].

The term ‘string quartet’ can refer both to a type of musical composition and to a group of four people who play together. In its basic form, the ensemble consists of two violins, a viola, and a cello. Many composers from the mid-18th century onward used this musical genre. It is Joseph Haydn, however, who is considered the father of the string quartet, the creator of the ‘string quartet proper’ [Chomiński, Wilkowska-Chomińska 1987]:

Joseph Haydn has been considered the ‘father of the string quartet’ for 200 years, although more recently Luigi Boccherini is increasingly often being proclaimed the ‘co-inventor’ of the genre. For, although Haydn’s first dozen quartets were written in the years 1755–1760, and Boccherini’s as late as 1761, Haydn’s early quartets are relatively steeped in tradition and in many ways still resemble ensemble *sinfonias a quattro*, while Boccherini’s quartets are stylistically more modern [Gwizdalanka 1996: 259–260].

In the 1850s, Haydn’s works shaped the concept of the string quartet ensemble as a group of four equal partners. Since then, the string quartet genre has been considered

one of the true tests of compositional mastery. Its heyday came during the Classical era. Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Franz Schubert each composed several quartets. Beethoven in particular is credited with developing the genre in an experimental and dynamic fashion, especially in his later series of quartets composed in the 1820s up until his death. Their forms and ideas inspired and continue to inspire musicians and composers, such as Richard Wagner and Béla Bartók.

The model of the string quartet form, established in the Classical era, consists of four movements: the first movement in sonata form, *allegro* tempo, and a tonic key, followed by the second, slow movement in a relative key, then a minuet and trio, and the fourth movement, often in rondo or sonata form and in the tonic key. At the time, a work for four string instruments was entitled 'string quartet', often followed by a key indication or opus number.

Many composers of the Romantic era and of the early 20th century, including Felix Mendelssohn Bartholdy, Robert Schumann, Johannes Brahms, Antonín Dvořák, Leoš Janáček, and Claude Debussy, composed string quartets, though in smaller numbers. Mendelssohn's six string quartets were composed throughout his career, from 1828 to 1847. All three of Schumann's string quartets were written in 1842 and dedicated to Mendelssohn, whose quartets the composer had studied. Dvořák composed as many as fourteen works of this genre.

In the Romantic era, for the first time in the history of the genre, titles were extended to include an extra-musical element introduced by the composer, for example in Bedřich Smetana's *String Quartet No. 1 'From My Life'* (1876). Considering the fact that as a genre the string quartet belongs to the area of absolute music, this was a new approach. Such a combination of a formal and thematic title, in addition to its primary functions – identification and information – has a function that Hanna Kostrzewska describes as evocative. The essence of this function is to influence the listener 'in order to arouse in her or him certain internal states – emotional or mental' [Kostrzewska 2010: 69–82].

In the 20th century, the works of Arnold Schönberg (who added a soprano part in his *String Quartet No. 2* of 1908), Bartók, and especially Dmitri Shostakovich played a key role in the development of the string quartet. Olivier Messiaen and his *Quartet for the End of Time* (1942) also contributed to the advancement of the genre. After the Second World War, some composers used it less frequently, questioning its importance. However, since the 1960s, many have taken a renewed interest in the genre.

From the mid-1970s onward, changes began to take place in Polish composers' attitudes toward tradition. As Ewa Kowalska-Zajac writes:

In place of the almost programmatic break from it [tradition], typical of the avant-garde, there is a turn towards the values rooted in the musical past. There is also a clear change in the composers' attitude towards the genre of the string quartet, which ceases to be a training ground for testing and experimentation, becoming an area that allows composers to make a weighty, often very personal statement [Kowalska-Zajac 2005: 24].

Introduced in the Romantic era, the idea of providing a string quartet with an original formal-and-thematic title gained popularity in the 20th century, in addition to the practice of giving 'pure' genre titles, well-established since Classicism, whose proponents – like Bartók and Paul Hindemith, or the representatives of Polish Neoromanticism such as Aleksander Tansman and Grażyna Bacewicz – emphasised the status of the quartet as autonomous music. The extended title sometimes mentions the person to whose memory the work was dedicated. Grażyna Pstrokońska-Nawratil, for example, dedicated her *Kwartet lidyjski – myśląc o Andrzeju* [Lydian quartet – thinking of Andrzej] (1994) to the prematurely deceased Andrzej Krzanowski.

In the 20th and 21st centuries, composers found yet another way of naming works scored for an ensemble of four string instruments. They did not use the term 'string quartet' at all, thereby not giving a genre qualification, so that the hitherto genre-determining relationship between the instrumentation and the form of the work was abolished. The non-genre title has, thus, become a telling manifestation of the process of genre disintegration described by Carl Dahlhaus [1987], driven by the quest for individualisation. The pioneer of non-genre titles in quartet music was Anton Webern, who in 1909 composed the atonal *Fünf Sätze für Streichquartett*, Op. 5, and four years later completed the abstract, aphoristic *Sechs Bagatellen für Streichquartett*, Op. 9. Webern proposed a departure from the genre title of compositions scored for the quartet ensemble, an idea which developed in the works of other composers. The line of compositions for the string quartet with titles indicating a different genre, initiated by Webern's *Bagatellen*, Op. 9, continued, resulting in numerous pieces, such as Alban Berg's *Lyric Suite* (1926) and Henryk Mikołaj Górecki's *Uwertura* [Overture] (2000).

In the quartet music of the 20th and 21st centuries, we also find pieces with abstract titles, such as those specifying some feature of compositional technique. An example is the work by Iannis Xenakis with the numerical title *ST/4-1, 080262* (1962). In the title, the composer included the name of the computer program he used, supplemented by information about the number of performers, the version of the piece, and the date of its creation (in the day, month, year format). Aleksander Lasoń's composition *10 dla 4* [10 for 4] (1998) also carries a numerical title. In the titles of their quartet pieces, composers make references to a formal structure or to a certain 'programme', evoke an expressive climate, reveal the work's message or source of inspiration, for example in *Grand jeté* (2005) or *Monadologia* [Monadology] (2015) by Rafał Augustyn.

In Polish music literature, among the names of the authors of string quartets who have grappled with the 'memory of the genre' in the second half of the 20th century and in the early 21st century, there are those of the most prominent Polish composers: Witold Lutosławski, Krzysztof Penderecki, Henryk Mikołaj Górecki, Marek Stachowski, Krzysztof Mayer, Bogusław Schaeffer, Zygmunt Krauze, Andrzej Krzanowski, Aleksander Lasoń, and others. Among Wrocław-based composers of string quartets, one can find such artists as Ryszard Bukowski, Leszek Wiślocki, Piotr Drożdżewski, Grażyna Pstrokońska-Nawratil, or Agata Zubeł.

Rafał Augustyn is the author of six string quartets:

- *String Quartet No. 1* (1973),
- *String Quartet No. 2* with an *ad-libitum* flute part (1981),
- *Dedykacja* [Dedication] for soprano and string quartet (1979–1984),
- *Do ut des* for string quartet (1998),
- *Grand jeté. Quartet No. 2 1/2* with electronics (2005),
- *Monadologia* [Monadology] (*String Quartet No. 3*) (2015).

In order to answer the question of how Rafał Augustyn's quartet works fit into the tradition of the genre, one should first note that of the six pieces composed for this group of instruments, three are entitled 'string quartet' and numbered, while the others, though bearing different titles, are scored for the string quartet ensemble, sometimes also including additional instruments, voice, or electronics. All of the quartets, except *Monadologia*, were recorded on an album entitled *Do ut des* in 2011 [Augustyn 2011].

Among the quartets listed afore, only the first has the typical three-movement structure. The work consists of: I. *Allegro*, II. *Cannone*, and III. *Quasi rondo*, and therefore represents the classical tradition of the genre. Augustyn composed the first version of *String Quartet No. 1* from October 1972 to January 1973 as a third-year student at the State Higher School of Music in Wrocław in the composition class of Ryszard Bukowski. The second version with revisions was created in late 1990 and early 1991. The quartet was performed several times. After the concert which took place on 20 February 1974, during the 10th Festival of Polish Contemporary Music at the Museum of Architecture in Wrocław, the following review appeared in the press: "Courage" and high ambitions usually lead to problematic results (something Rafał Augustyn excelled in), and sometimes to embarrassing situations (it was the performers, though – also students – who contributed to this effect)' [Kościukiewicz 1974: 4]. *String Quartet No. 1* is undoubtedly Augustyn's attempt to grasp the genre, it is a youthful piece, an assignment done by a student.

Another example of the genre in question is the *String Quartet No. 2* with an *ad-libitum* flute part. It was composed in 1981 and premiered in Warsaw on 24 September 1983 during the 26th 'Warsaw Autumn' Festival of Contemporary Music. The performers were the Silesian Quartet, composed of Marek Moś (violin I), Arkadiusz Kubica (violin II), Witold Serafin (viola), Mirosław Makowski (cello), and Jerzy Mrozik (flute). In the festival's programme book, we can read:

I wrote *String Quartet No. 2* twice. No more than twenty-odd notes and a general formal plan remain from the first version, composed while I was still a student in Wrocław. So it is actually a completely new composition based on the original idea. *Quartet No. 2* is composed in one movement, but consists of two distinct parts: the first is a chain of constantly transformed basic harmonic models, the second is a series of short canons ending in a coda. The (alto) flute part plays an accompanying role and can be omitted (without abridging the piece). Prior to the premiere of the *Quartet*, scheduled for February 1982, I wrote that it was composed in the winter of 1980/1981, and something of the dramatic atmosphere of that time

seems to have seeped into the music, despite the fact that there were no programmatic intentions [Augustyn 1983: 179].¹

As we can gather from the cited description, it is a single-movement composition. The piece was published by Polskie Wydawnictwo Muzyczne [Polish Music Publishers] in the year of composition. The idea of enhancing the part of the first violin with the timbre of the *grande* flute and then with the contrasting alto flute is an interesting one. The flute was added to the quartet following the model of Charles Ives, who composed many such works with additional instruments. There are two phases in the piece, which consist of smaller sections labelled by the composer with letters of the alphabet (A–U). The work begins with sounds resembling the ringing of bells. *String Quartet No. 2* reflects the stylistic changes that were taking place in Polish music in the second half of the 20th century. Augustyn first employs chromaticism, in order to then turn to diatonic structures (characteristic of the 1980s), using intervals such as a perfect octave and a perfect fifth. The harmonies build up in sequences until they are finally unleashed in the chorale, which is a tribute to maestro Górecki. The chorale begins in section I – this is the climax, in which the violin part is doubled by the flute (see Example 1, pp. 174–175). Letter J opens a new section, without the flute. In the second phase, there is a change in character, with more short rhythmic values and single notes appearing in the score. Augustyn refers here to tradition through the use of imitation and the canon form. Then, the tempo accelerates and the texture thickens. Sonoristic effects achieved by playing behind the bridge, on the bridge, and on the tailpiece are applied. The work is distinguished by its unusual timbre. In the fragment marked with letter O, the bell sounds from the beginning of the piece return. Further on in the work, the viola performs a solo passage, which is extremely chromatic, though rhythmically uncomplicated, as semiquaver notes predominate. It is, however, a tremendously difficult passage for the viola player to perform. In the T section, the poignant rising chords from the climax return, and there are telling pauses. In the final section of the quartet, the flute becomes more autonomous, independent. The string instruments take the role of a harmonic background, and there are more single notes in the flute part. The last three bars are performed by the string quartet alone, and are filled with a progression of chords, of which the last – a C-major chord – is the resolution.

The structure of the *String Quartet No. 2* departs from classical genre principles due to the fact that the work consists of one movement. A certain novelty is, as it has already been mentioned, the fact that the composer added a flute to the ensemble of four string instruments – an arrangement that is a reference to the work of Ives. Augustyn modernised the sound layer of the piece, reaching for sonoristic effects, which influenced its expressive dimension. At the same time, he referred to tradition using

1 | The commentary had been censored by the Ministry of Culture before the programme book was printed. The note saying that the premiere of the quartet scheduled for February 1982 was prevented by 'much more dramatic events' was removed.

the canon form and imitation technique. The quartet is a masterful combination of *datum* and *novum*.

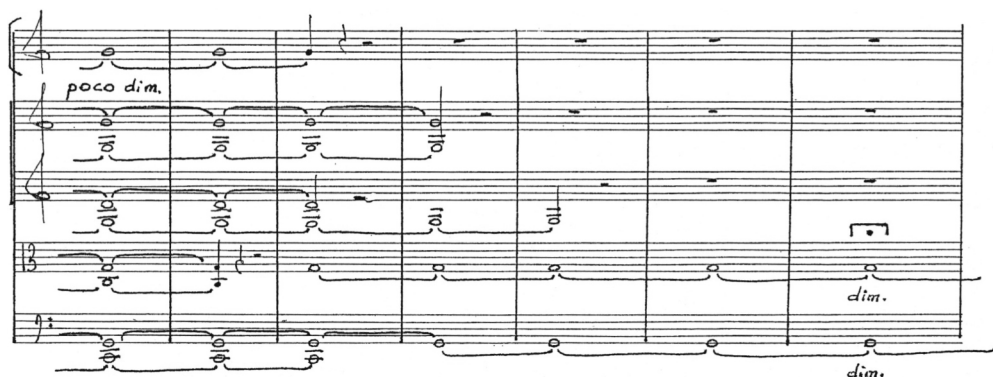
During the conversation with the composer about the *String Quartet No. 2*, one could feel how much emotional charge was expressed in the piece [Augustyn 2023].

The image displays a handwritten musical score for a string quartet, consisting of three systems of staves. The notation is in black ink on white paper.

System 1: The first system begins with a circled 'H' and a key signature of one sharp (F#). The time signature is 3/2, followed by a 2/2 measure, then 3/2, 2/2, and finally 3/2. The tempo/mood is marked 'sempre marcato e pesante'. The dynamics include *sf* (sforzando) and *sim.* (sostenuto). The bottom staff has a *sf* marking.

System 2: The second system continues with time signatures of 2/2, 3/2, 5/4, and 4/2. The dynamics include *sf* and *sim.*. The bottom staff has a *sf* marking.

System 3: The third system starts with a 3/2 time signature, followed by a circled '1' and a 2/2 time signature. The dynamics include *fff* (fortissimo) and *ben tenuto* (well sustained). The bottom staff has a *fff* marking.



Example 1. R. Augustyn, *String quartet No. 2*, letter I – the climax – chorale. Reproduced from: Augustyn [1974–1981: 17–18]

The changes that were taking place in the political system at the time when it was composed, the concern about the fate of the nation, the uncertainty of a young man about his own and his country's future – all this was expressed through sounds. For Rafał Augustyn, the string quartet is the musical substance through which he can convey the most, and he does so through the use of broad textures and a wide melodic range, extensive sonoristic and timbral effects, and through the underlying emotions. Of all the composer's quartets, the second one is the most significant and weighty in terms of the genre. The quartet is a very expressive and emotional piece in which tradition is contrasted with modernity.

Among Augustyn's quartet works, three compositions stand out with their titles. One of them is *Dedykacja* [Dedication] for soprano and string quartet composed in the years 1979–1984, the dedication in the title being addressed to Beata and Andrzej Chłopecki. The premiere took place on 23 February 1984 during the 14th Festival of Polish Contemporary Music in Wrocław. The performers were Henryka Januszewska (soprano) and the Silesian Quartet, consisting of: Marek Moś (violin I), Arkadiusz Kubica (violin II), Witold Serafin (viola), Mirosław Makowski (cello).

There is an interesting story behind the composition. After one of the concerts during the 'Poznań Spring' festival in 1978, Andrzej Chłopecki introduced his future wife Beata to those gathered in the bar of the Bazar hotel. It took Rafał Augustyn to associate the sipped spirits with Guillaume Apollinaire and his collection entitled *Alcools*, which includes the poem *Poème lu au mariage d'André Salmon* that Augustyn then used in the quartet. *Dedykacja* for string quartet and soprano introduces an element of text into the realm of purely instrumental music. The high registers of the soprano part make the text difficult to understand, but the content is perceptible in the music, in its specific aura, full of subtlety and sensuality. There are also quasi-aleatoric passages in the quartet. Toward the end of the piece, the soprano and the strings perform only in the highest register, on the verge of silence.

In his review after the festival, Olgierd Pisarenko wrote:

The first three chamber-music evenings were clearly dominated by successful string quartets – new compositions alongside the classics (Bacewicz). [...] And I especially liked Rafal Augustyn's piece for quartet with solo soprano – *Dedication* – a miniature with pastel, exquisite colours, stretched in the high registers of the voice and instruments [...] [Pisarenko 1984: 25].

Another composition for string quartet is the four-minute miniature *Do ut des* – a 1998 piece dedicated to the 'Silesian Quartet – for the Jubilee!'. It was premiered by the Silesian Quartet in Tarnowskie Góry on 13 December 1998 at a concert celebrating the Silesian Quartet's 20th anniversary and accompanying the 6th Chamber Music Festival. Ten composition-presents were performed during the anniversary concert. Their short form – demanded by the occasion – was used by most of the artists to demonstrate their sense of humour. This was also done by Augustyn, who already in the title of the piece, *Do ut des*, indicates its ambiguity. After all, the Latin title (*do ut des* – 'I give so that you may give') alludes to the 'barter' relationship linking the composer and the performers, and at the same time, it is also a musical anagram (the title can be read as three names of sounds forming a musical motif – C, C, D-flat) [Droba 1999: 14–16]. Although occasional quartet pieces of small size, such as *Do ut des* by Augustyn, usually fall outside the tradition of the string quartet genre, it is worth noting that the 'point of contact' with that tradition is their instrumentation – an element inherited from the past.

The most unusual example of the genre is *Grand jeté. Quartet No. 2 1/2* with electronics, which was composed in 2005. It is a work based on music previously composed by Augustyn for the documentary film titled *Nie lubię lustra* [I don't like the mirror] (1994), directed by Zbigniew Dzięgiel, about Wojciech Wiesiołowski, an outstanding ballet dancer. The quartet is built around ten consecutive film episodes:

1. London (I)
2. Leningrad
3. London (II)
4. Warsaw (I)
5. Brussels
6. Avignon
7. London (III)
8. Cannes
9. Warsaw (II)
10. London (IV).

The idea to create a concert version of the piece came from Augustyn's interest in electronics, with which he had little experience at the time. It was also an expression of his love of theatrical forms. *Grand jeté* is a joke, but not only that. It is an eclectic guide to the European capitals visited by the film's protagonist. Detached from the movie, the composition harmonises with the noises coming, as one might guess, from

the original soundtrack of the film, including statements by Wiesiołowski himself. This composition is at times amusing, at times thought-provoking, and at times surprising the listener with quotes from Ludwig van Beethoven or Johann Strauss II. *Grand jeté* is a collage of various idioms, quotations, instrumental and concrete sounds. It is a musical fantasy on the theme of wandering.

Returning to the 'basic' string quartet material, Augustyn composed *Monadologia* [Monadology] (*String Quartet No. 3*). In a formal sense, however, the work does not represent a classical, nor even classicising, four-movement structure. What is meant by 'basic' is that it does not involve a voice, flute, or electronics. It is just a 'conversation between four intelligent interlocutors', as a string quartet is sometimes called [Bielecki 2019]. The piece freely refers to Gottfried Leibniz's concept of monads – philosophical atoms. Composed on 31 March 2015, it is dedicated to Izabela, Cezary, Jutrzenka, and Amelka Duchnowski. The premiere took place at the Festival of Premieres in Katowice on 18 April 2015. The performers were the Silesian Quartet, consisting of: Szymon Krzeszowiec (violin I), Arkadiusz Krzeszowiec (violin II), Łukasz Syrnicki (viola), Piotr Janosik (cello). The quartet comprises twelve independent miniatures united by static bridges. Each movement is entitled with a Greek letter (from alpha to xi), and there is a subtitle added. The composer claims that the miniatures can be performed in an order different from that suggested in the score, and some can be omitted, but there should be at least eight of them. The movements can be grouped by contrast, evolution, or similarity; the composer leaves the decision to the performers. In creating his work, Augustyn was inspired by Luciano Berio, Anton Webern, György Kurtág, and Beethoven. He considers this quartet an open composition and does not rule out composing further miniatures (including all letters of the alphabet).

The movements of the work are as follows:

- Alpha: *Alla Campanella*
- Beta: *Cage's Lost Brackets*
- Gamma: *'...jak czegoś ćwierć – albo pół...'* [...like a quarter of something – or a half...]
- Delta: *Recitativo obligato* or *Labirynt bez Minotaura* [Labyrinth without the Minotaur]
- Epsilon: *Pion w poziomie* [The vertical in the horizontal]
- Eta: *'...nie ma jak korba...'* [...there's nothing like a crank...] (*Omaggio a T. S.*)
- Theta: *Poziom w pionie* [The horizontal in the vertical] (*Omaggio a Gy. K.*)
- Iota: *Bez tytułu (...do czego?...)* [No title (...to what?...)] (*Omaggio a T. R.*)
- Lambda: *Krajobraz z Nieobecny* [Landscape with an Absentee] (*Omaggio a Opus 81*)
- Mu: *Recitativo bagnato* or *Arkadiusz w Arkadii* [Arcadius in Arcadia]
- Nu: *Kamienne pszczoły* [Bees of stone] or *Łukasz w Bombaju* [Lucas in Bombay]
- Xi: *Na przodku* [At the coal face] or *Szymon Gorliwy* [Simon the Zealous].

When discussing the significance of a string quartet title for a researcher studying the issue of genres, it is worth referring to Stanisław Balbus's reflections. According to this literary theorist, a genre title or subtitle is a kind of 'an author's instruction': it opens a field of genological references within which the work should be interpreted, signals that the work comes 'into meaningful correlations, coincidences, or even collisions, in any case into some hermeneutic contact' with the tradition of the genre, and this happens in a way 'regardless of the nature and quality of its actual artistic structures' [Balbus 1999: 32].

Similarly, the role of the genre title is presented in genre studies, which emphasise reception, social context, etc. As Ewa Wójtowicz notices:

If one treats a genre not as a set of certain conventions, but also as a set of an audience's expectations, it turns out that the genre is a powerful code connecting the author with the audience. By assigning a genre title to a work, the composer enters into a kind of 'contract' with the listener. He can keep the terms of this 'contract', he can deliberately renege on it, or play a game with the listener (which is possible provided that the composer and the listener share the same cultural codes). The expectations associated with the title 'string quartet' relate primarily to the extent and weight of the work; we expect a meaningful statement, presented in an elaborate, preferably cyclic form [Wójtowicz 2021: 110–111].

In conclusion, it should be emphasised that Rafał Augustyn's attitude to the quartet genre is very flexible. The composer created three string quartets which bear a genre title and three works involving a string quartet ensemble which have a kind of extended title. Of the three works entitled 'string quartet', the second stands out as the most emotionally charged, and it is also the most important of all the quartets composed by Augustyn (including for the composer himself). The *String Quartet No. 1* has a very typical, classical form, although its content is not classical in any sense. Formally, *Monadologia* is also far from classical genre archetypes. Consisting of twelve separate miniatures, the composition is scored for a string quartet. The other compositions also have little in common with the tradition of the quartet genre beyond their instrumentation. In *Dedykacja*, Augustyn adds a vocal part to the instrumental genre of the string quartet. *Grand jeté*, in turn, is a concert arrangement of a film soundtrack for a string quartet with electronics. Rafał Augustyn's quartets elude the convention of the string quartet genre, but remain connected to tradition through the type of instrumentation that has been inherited from the past.

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Rafał Augustyn's String Quartets: A Reinterpretation of the Genre

Summary

Rafał Augustyn is one of the composers of string quartets who in the second half of the 20th century and at the beginning of the 21st century grappled with the 'memory of the genre'. The composer's output includes six quartets, the first of which was composed in 1973, during his composition studies in Wrocław, and the last one in 2015. Augustyn's quartets show both classicist tendencies (*String Quartet No. 1, Do ut des* for string quartet, *Dedykacja* [Dedication] for string quartet and soprano) and references to tradition counterpointed with modern solutions (*String Quartet No. 2. Grand jeté. Quartet No. 2 1/2* with electronics is a collage of various idioms, quotes, instrumental and concrete sounds. The piece takes the form of a journey through the capitals of Europe. Augustyn's last

quartet – *Monadologia* (*String Quartet No. 3*) freely refers to Leibniz's concept of monads – philosophical atoms. It consists of short movements joined together by static bridges. When creating this composition, Augustyn was inspired by Webern and Kurtág. Tackling the tradition of the genre in the 21st century was an important artistic challenge for the artist. In her article, the author discusses, based on selected examples, how Rafał Augustyn reinterprets the string quartet genre.

Aleksandra Ferenc

She earned a Doctor of Arts degree in the discipline of Musical Arts in 2025 at the Krzysztof Penderecki Academy of Music in Kraków, defending a dissertation titled *Twórczość Rafała Augustyna w perspektywie intertekstualnej* [The works of Rafał Augustyn from an intertextual perspective].

She completed her master's studies in the field of music theory with honours at the Karol Lipiński Academy of Music in Wrocław, defending her thesis entitled *Symfonie Agaty Zubel – przemiany gatunku* [Symphonies of Agata Zubel – changes of the genre], for which she received the Best Diploma of the Year award for the best graduates as part of the Lower Silesian Voivodeship Self-Government programme. She also graduated in English philology from the University of Wrocław. She has published scholarly articles in journals and collective monographs in Poland and abroad (including *Teoria Muzyki*, *Kwartalnik Młodych Muzykologów UJ*, *Musical Analysis. Historia – Theoria – Praxis*, *Principles of Music Composing*).

She actively participates in national and international scholarly conferences. She was invited to give a guest lecture for students of the University of Music Franz Liszt in Weimar, entitled 'Reinterpretation of the Symphony Genre in Agata Zubel's Oeuvre'. As a concert speaker, she has compered many cultural events, including concerts taking place as part of the China-Europe International Culture and Art Festival.

Her interests include Silesian musical culture, in particular the oeuvre of Wrocław-based composers; especially issues such as changes of genres and the way they are interpreted by contemporary composers, the relationship between music and other fields of art and science (philosophy, aesthetics, sociology, literature), issues of intertextuality and intersemiotic relations in a musical work.

Word–Music Relations, Rhetoric

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Andrzej Koszewski's *La Espero*: A Famous but Unknown Masterpiece?

Introduction

Cantata *La Espero* (1963)¹ is one of the best-known masterpieces by Andrzej Koszewski (1922–2015), a Polish modern composer specialising in choral music. However, in contrast to other of his vocal works, the actual knowledge about it turns out to be surprisingly limited. Most of the scholars undertaking research on Koszewski's musical output, in case of *La Espero*, focus almost only on descriptions of avant-garde techniques to be found in the work, omitting the issues of text–music relationships and expression. For example, Ewa Śliwińska [1982: 8–13, 43–44], in her unpublished master's thesis on the composer's vocal pieces, only generally mentions that the music of the cantata conforms both to the structure of the poem and to the meaning of the words, but she does not support her theses with any detailed analyses. A similar account of *La Espero* is provided by Lidia Zielińska [1992: 36–37]. Although she claims that the music does justice to the sound qualities of the language, she does not give any example. The authors of newer dissertations or papers on Koszewski's work [Rzepczyńska-Okoński 2012, Okoński 2013, Cywińska-Rusinek 2016] also clearly avoid talking in detail about *La Espero*, sometimes limiting themselves only to mentioning the title of the work. Equally sparse information can be found in numerous articles published in the Polish musical press [Mazur 1965, Pocię 1967, Jaroszewicz 1974]. Their authors, similarly to the musicologists and music theorists mentioned afore, are interested only in the technical aspects of the piece. As a result, they completely set aside all the questions concerning the message of *La Espero* and its musical expression. The only

1 | *La Espero* is a work difficult to classify into a specific musical form or genre, however, it can be generally considered a kind of cantata.

exception seems to be a review by Franz-Georg Rössler [1990], which appeared on the pages of the international socio-political magazine *Monato*.

The reason for this situation seems more than obvious – Koszewski composed his cantata to a poem by Ludoviko Lazaro Zamenhof (1859–1917),² originally written in Esperanto, a language known and used by a relatively small number of people. Without at least basic knowledge of this tongue, and of the culture of its speakers, it is not possible to understand the essence of the work. This matter seems to be of great importance, especially considering that in his compositions Koszewski used to establish very strict connections between the music and the texts of the poems he used, including their subject, message, and even the meaning of single sentences or words. He spoke himself about this approach – which can essentially be called rhetorical – in one of the interviews published on the pages of the magazine *Ruch Muzyczny* [Połczyński 1986: 3–5]. Unfortunately, he did not decide to reveal more information about his compositional methods, nor did he give any examples from his pieces.

In the context of these considerations, there arises a question: Did Koszewski himself know Esperanto, at least passively? Unfortunately, no strong proof of this exists. On the one hand, Zielińska [1992: 36], who knew the composer personally, when discussing the origin of *La Espero*, writes in general terms that Zamenhof's poetry charmed Koszewski with its profoundly humanistic message. Considering the deeply rhetorical approach of the composer, and the fact that he decided to modify the original poem, it is likely that he actually had at least a very basic knowledge of Esperanto, sufficient to understand texts written in the language. On the other hand, in the published score of *La Espero* [Koszewski 1976: 2], and especially in the commentary, one can find small but obvious errors, arising mostly from the incorrect pronunciation of the accented letters.³ This can be interpreted as an indication that Koszewski did not know the language at all and used to read Zamenhof's poems only in translations, into Polish perhaps.

The purpose of this article is to offer a possibly complete analysis of Koszewski's masterpiece. The author intends to present *La Espero* from two mutually complementary perspectives. The first will relate to the structure of the composition in connection with the text of the poem. The main thesis advanced by the author of the article is that in *La Espero* – despite the generally avant-garde sound language used by the composer – it is possible to find visible traces of the rhetorical tradition, which still lived on in conservative types of choral music even at the beginning of the 20th century. This is not surprising, however, considering that Koszewski, who sang as chorister and

2| The first two names of Zamenhof are written in many different ways, depending on the language. In English the initials L.L. are most often used. However, to pay respect to Zamenhof's personal ideals, and especially his philosophy of Homaranismo, in this article the Esperanto versions of both names – Ludoviko Lazaro – are used.

3| It is primarily a matter of a lack of distinction between phonemes written as 'g' and 'ĝ', and a lack of knowledge about the pronunciation of the letter 'ŭ'.

directed choirs, was strongly interested in the works of the masters of Renaissance and Baroque polyphony [Zielińska 1992: 7–10] and treated them as one of the most important sources of artistic inspiration. The second perspective will relate to the humanistic meaning of Zamenhof's poem. This particular text has a very special message – it not only expresses noble, humanistic ideals of its author but also functions as the anthem of the transnational Esperanto community.⁴

In line with all the aforementioned problems, the content of the article is divided into three sections. The first has an introductory character. Its purpose is to give readers basic information about the Esperanto language and the culture that has developed around it, but of which very few people know anything. The second section is dedicated to Zamenhof's poem, its structure, message, and meaning. This information will form a foundation for the analysis of Koszewski's composition, undertaken in the third section of the article. The main object of this study are the rhetorical relationships between the text and the music, which can be found in virtually every aspect of *La Espero* – starting with the form, up to the use of special figures and compositional techniques accompanying consecutive sentences or even words.

1. Ludoviko Lazaro Zamenhof and his ideals

Esperanto is a language around which many myths, false claims, and erroneous opinions have grown. Although they have various sources, the underlying content of those negative stereotypes seems to stem from a highly romanticised image of the human language as a natural phenomenon, present in the Western culture since the end of the 18th century. In this context, every attempt to consciously plan a tool of communication is treated almost as a try to create something pseudo-human, treacherous, and monstrous at the same time, not unlike Frankenstein from the famous horror novel of Mary Shelly. However, the psychologist Claude Piron may be right to argue that the prejudice against Esperanto tells us something about the emotions and subconscious anxieties of people rather than about the language itself [Piron 1994].

At this point, it is necessary to mention that, contrary to people's common beliefs, modern science has still been unable to formulate a definitive answer to the question of what the phenomenon of language is. There exist several, often contradictory, theories of its origin and nature [Paveau, Sarfati 2003]. Somewhat simplifying the matter, it is possible to qualify them into two main categories. Representatives of the first school, such as Noam Chomsky [Berwick, Chomsky 2015] and Steven Pinker [2007], propose to treat language as an essentially biological phenomenon (although no strong

4| Currently, Esperanto speakers clearly distinguish between *Esperanto-movado* and *Esperanto-komunumo*. The purpose of the first is above all to promote the use of the language among those who still do not speak it, while of the second – to promote cultural activity which is a goal unto itself.

proof confirming this hypothesis has ever been found), while those of the second, such as Daniel Everett [2012], see it as a kind of social tool, being actively constructed by people for the needs of current communication. Good examples of such creations are the so-called pidgins – grammatically simplified means of communication that are being developed between groups of people that do not have a language in common. In this context, it is also worth mentioning the results of experiments conducted at the Massachusetts Institute of Technology in 2022 [Becklin 2022, Michalowski 2022]. Brain scanning of speakers of various languages, both constructed (including those created for artistic purposes) and national (like English), revealed that from a neurological perspective there were absolutely no differences between tongues, regardless of their origin. In all cases examined, the very same parts of the brain were active. This can be considered a strong argument in favour of the claim that negative reactions against Esperanto are nothing more than unfair bias based on purely subjective convictions or ideology.

To fully understand the message of Koszewski's famous work, it is necessary first to discuss what Esperanto is and to present the motives and ideals of its creator. The language was invented by the Warsaw ophthalmologist and polyglot Ludoviko Lazaro Zamenhof, who in 1887 published a small booklet with the most fundamental rules of the new tool of communication. Since then, it has evolved from the very basic project into a full-fledged, social-based language used in the diaspora by a self-elected cultural community [see Koutny (ed.) 2022]. The actual number of its speakers is unknown. According to the Finnish linguist Jouko Linsteadt [Sikosek 2003: 55, 335], there exist not one but five distinct groups of Esperantists. For each of them, he gives estimated numbers. The groups include: 1) native speakers (1,000); 2) fluent speakers, being active creators of Esperanto culture (10,000); 3) active speakers, utilising the language in normal, daily communication for various reasons (100,000); 4) passive speakers, who understand the spoken and written form of the tongue (1,000,000); 5) those who have learned it for a while but do not use it in any form (10,000,000).

From a linguistic point of view, Esperanto combines features of various languages. It is characterised by a generally Romance and Germanic vocabulary, Slavic syntax, and agglutinative grammar (such as in Turkish, Japanese, or Finnish) combined with immutability of morphemes (typical for Mandarin Chinese, for example) [Koutny 2015]. It seems that precisely these features, in combination with phonological spelling and almost a total lack of exceptions, determined Esperanto's relative success – made it possible for the community of speakers to emerge and inspired creation of original literature. As the linguists Sabine Fiedler and Cyril Brosch [2022] notice, Esperanto is a tool of communication which adapts to its users, as opposed to national languages, whose learners must more or less adapt to the mindsets of their native speakers.

Zamenhof created Esperanto for several reasons. The three most important goals he formulated himself on the pages of the first manual are as follows:

- 1) to render the study of the language so easy as to make its acquisition mere play to the learner;

- 2) to enable the learner to make direct use of his knowledge with persons of any nationality, whether the language be universally accepted or not; in other words, the language is to be directly a means of international communication;
- 3) to find some means of overcoming the natural indifference of mankind and disposing them, in the quickest manner possible and *en masse*, to learn and use the proposed language as a living one, and not only in last extremities, and with the key at hand [Zamenhof 1887: 7–8].

It can be seen that while the first two goals were essentially fulfilled, the third one has been only half achieved. Esperanto has really become a socialised tool of communication, but most of the world remains indifferent or even hostile to it. As a result, the language has not yet succeeded in passing the boundaries of the small community gathered around it. Zamenhof, launching his project, had yet other purposes in his mind in addition to those already mentioned. He wrote about them in various essays, press articles, and private letters [Korjenkov 2009, Żelazny 2012]. They make it clear that the Warsaw ophthalmologist saw Esperanto as fulfilling not only a purely utilitarian role, as a simple means of practical communication, but also a cultural one – as an instrument contributing to a change of people's worldview and making them see in their neighbours not foreigners representing this or that ethnic or national group but simply human beings. Zamenhof [1929] argued that to have a chance to do it, at least in part, it is necessary to establish a politically neutral and economically fair language, which could function as a real platform of peaceful understanding between peoples, not only on the linguistic level but also and above all on the cultural one.

The problem of linguistic justice has been raised not only by the Esperantists but also by social and political scientists [Phillipson 1993, Alcalde 2015]. As the sociologist Walter Żelazny [1983: 119] argues, it can be boiled down to four questions:

- The historiosophical one: Which language (national or planned) should play the role of a means of international communication and why?
- The economic one (related to the cost of the language policy): Which group of people should pay for learning an international language and how much? Can any group be allowed to be privileged because its mother tongue works internationally?
- The legal one: What is a group's right to use its native language? Should any group have the right to use it in international relations while others do not?
- The anthropological one: What is the link between the universal languages (national or planned) and the expressions used in those languages? Whose worldview should dominate on the international level?

Despite the fact that these questions were presented in the 1980s, they are still valid in the contemporary world dominated by market ideology, in which languages have become subject to assessment, not unlike Coca Cola or smartphones [Farris 2014, 2017]. As a result of the economisation of almost every sphere of human life, a strong social pressure has emerged to learn languages perceived as the most powerful, above all English. The ability to use it started to be treated as a private good, and those non-native speakers who cannot or do not want to pay for learning it (for any reason)

become socially excluded [Farris 2014]. It seems that most people have stopped caring about such values as dignity or justice in relation to language, unless an immediate benefit can be derived from them. According to the Spanish psychologist Vicente Manzano-Arrondo [2017], the economic approach to communication has become particularly strong in the academia. He claims that it is possible to talk about the emergence of what he calls the English language discourse (understood as a form of ideologically-based mindset which creates a social reality) having essentially hegemonic and suppressive nature. Suppression is treated here as a practice of erecting barriers which, despite their purely social and often irrational origins, are considered natural and objective. According to Manzano-Arrondo [2017], those who believe in the language discourse mentioned above are strongly convinced that:

- there is no alternative to English, and no-one should have any doubt on this matter (according to the rule: learn it or perish);
- all valuable people already know English, or strive to learn it; those who do not speak it are like modern illiterates;
- learning English is a private, individual thing that must be paid for with personal resources – thought, time, energy, money, effort;
- everything important in the world is related to English, and those who know it will have a chance to improve their lives in practice in all spheres;
- there are no ethical consequences of the linguistic hegemony of this kind – this claim is strongly linked to silence being kept about dependencies between language, mindset, and culture.

What results is a kind of a vicious circle in which ‘the scientists try to publish only in English so that they can be read by the rest; because of this, they only read in English; therefore, one who does not do the same, will not be read’ [Manzano-Arrondo 2017: 127].⁵ Although the knowledge of various foreign languages is undoubtedly a useful thing, it is still necessary to emphasise that there is an enormous difference between passive understanding of written texts and the ability to create them. Taking into account the aforementioned considerations, one can only regret that Zamenhof’s ideas have not been accepted by the modern world. Nevertheless, the phenomenon of Esperanto, even if unknown, neglected, and practically absent in the current mainstream social discourse, still lives on, and surprisingly, the number of its speakers seems to grow slowly but steadily [Wunsch-Rolshoven 2018], alongside their cultural activities.

2. *La Espero* – the structure and message of the poem

Zamenhof’s intent was not only for Esperanto to be used as a means of simple, purely utilitarian daily-life communication but also for it to be a tool for artistic creativity

5| Original Esperanto text: ‘La sciencistoj klopodas publikigi nur angle por ke ili estu legotaj de la ceteraj; pro tio, ili nur legas angle; do, kiu ne same faras, ne estos legita.’

capable of expressing subtle nuances of human thinking. In a sense, it can be said that this language was born with and for poetry, and its initiator has become its very first author. Currently, the Esperanto culture not only consists of an abundance of original or translated novels, short stories, poems, theatrical plays, and music [Sutton 2008, Minnaja, Silber 2016], but also includes symbols and unique forms of social practices.

Zamenhof's *La Espero*, whose text has become a source of inspiration for Koszewski, is definitely his best-known poem. It appeared for the first time in 1890 in a handbook for Russians and, originally, did not have a title [see commentary in Zamenhof 2016: 34–35]. Like most of his literary works, it expresses 'civilian ideals' of its author [Minnaja, Silber 2016: 5]. Its musical settings started to appear relatively early. The first known version was composed in 1891 by Claes Adelsköld (1824–1907), a famous Swedish engineer, military officer, and politician, one of the very first Esperantists in his country. To date, we know about 30 different musical settings of the poem [Nahajowski 2019]. Most of them are simple songs for choir or voice with piano. The most famous is the marching-style version composed by the French conductor Félicien Menu de Ménil (1860–1930). It was published for the first time in 1909 and has quickly become the anthem of the Esperanto community. However, there exist also artistic settings, like those by the Polish composers Andrzej Koszewski and Joanna Bruzdowicz-Tittel.

The message of *La Espero* emphasises the tragedy of ethnic and national divisions based on mutual hatred and contempt, and at the same time expresses hope for the unity of mankind, understood not as homogenisation but harmonisation of various cultures. Zamenhof's text essentially sets out fundamental questions: What does it mean to be a human and what should relationships between different nations and individual people look like? Zamenhof strongly believed that it was not possible to build a bridge between various ethnic and national groups only by means of slogans, and every high ideal must find its expression in something tangible, concrete, with which people can identify. For the Warsaw eye-doctor, this could only be done by an international language being not just a means of communication but also a carrier of common culture expressing values of the brotherhood of humankind. What echoes in this thesis are the ideas of universal moral laws, also known as the so-called golden rule, found in various forms in virtually every culture of the world and also in several philosophical systems [Lewis 2001]. *La Espero* is a poem expressing all of the aforementioned ideals. However, before we discuss its structure and message in detail, it is necessary to present its original text with a translation into the English language (see Table 1, p. 190).

The poem consists of six four-verse stanzas (though sometimes, in certain editions, they are joined by two into three eight-verse ones). The first describes an arrival of a 'new feeling' that spreads throughout the world. This feeling is, of course, the idea of universal brotherhood finding its expression in the Esperanto language. In the second stanza, Zamenhof touches on what he treats as the tragedy of humanity, whose members are constantly and bloodily fighting against each other ('glavo sangon soifanta', 'mond' eterne militanta'). However, 'the new feeling' brings promise of peace and harmony being established among different peoples.

Table 1. *La Espero* – the original text and the English translation

Original text in Esperanto [Zamenhof 2016: 35]	Anonymous English word-to-word translation [La Espero n.d.]
En la mondon venis nova sento, tra la mondo iras forta voko; per flugiloj de facila vento nun de loko flugu ĝi al loko.	Into the world came a new feeling, through the world goes a powerful call; by means of wings of a gentle wind now let it fly from place to place.
Ne al glavo sangon soifanta ĝi la homan tiras familion: al la mond' eterne militanta ĝi promesas sanktan harmonion.	Not to a bloodthirsty sword does it draw the human family: to the eternally fighting world it promises sacred harmony.
Sub la sankta signo de l' espero kolektiĝas pacaj batalantoj, kaj rapide kreskas la afero per laboro de la esperantoj.	Under the sacred sign of the hope the peaceful fighters gather, and this affair quickly grows by the labours of those who hope.
Forte staras muroj de miljaroj inter la popoloj dividitaj; sed dissaltos la obstinaj baroj, per la sankta amo disbatitaj.	Walls of millennia stand firmly between the divided people; but the stubborn barriers will jump apart, knocked apart by the sacred love.
Sur neŭtrala lingva fundamento, komprenante unu la alian, la popoloj faros en konsento unu grandan rondon familian.	On a neutral language basis, understanding one another, the people will make in agreement one great family circle.
Nia diligenta kolegaro en laboro paca ne laciĝos, ĝis la bela sonĝo de l' homaro por eterna ben' efektiviĝos.	Our diligent set of colleagues in peaceful labour will never tire, until the beautiful dream of humanity for eternal blessing is realized.

The third stanza specifies that the hope can only be fulfilled thanks to people who will dedicate their lives to the battle for a better world. However, every activity needs symbols. The green flag of Esperanto ('sankta signo de l'espero') and dedication to the language give strength to 'peaceful fighters' and make their idea grow step by step. In the fourth stanza, Zamenhof refers to the tragedy of humanity again, speaking of long-lasting mutual hatred among peoples ('muroj de miljaroj'). However, this state should not last forever. The idea of cultural justice expressed in the Esperanto language will give people a chance to change their worldview and see their neighbours not as enemies but as brothers and sisters. It should be emphasised that Zamenhof does not have any political overthrow or revolution in mind, but only internal and gradual transformation of human hearts. He admonishes that 'the stubborn barriers' cannot be destroyed with any kind of weapon. It can only be done with love, which he sees – in a somewhat religious manner – as a holy force having power to change the world.

The fifth stanza begins with a realisation that every great and sublime idea needs a real foundation on which it can be based. For Zamenhof, it is Esperanto that serves as this foundation, because only a language that is politically neutral has a chance to be accepted as something more than just a tool of communication. It can give people a sense of international identity and of belonging to a metaphorical 'family circle'. However, as Zamenhof clarifies in the sixth stanza, this will not happen by itself. For 'the beautiful dream of humanity' to be brought to life, it needs constant and dedicated work of those who are bearers of hope ('diligenta kolegaro'), and who – despite all the barriers and mocking – will find in their hearts inner strength to lead the battle for the better world and continue it from generation to generation.

As the analysis has shown, Zamenhof saw the idea of unification of humanity in a very specific way. It is quite clear that he never proposed to create any kind of single global state. On the contrary, he saw humankind as a set of independent nations with equal rights, not imposing their languages onto each other but living in peace and cultivating both their own cultures and the universally human one. Although, as history shows, any national language can theoretically serve as a potential *lingua franca*, in practice, being the property of a concrete nation or civilisation, it has no chance of creating a sense of global identity. Certain sociolinguistic research suggests that Esperanto has actually started to play the role that Zamenhof dreamed of, at least for some of its speakers [Gobbo, Marácz 2021].

3. Koszewski's *La Espero* as a music-rhetorical interpretation of Zamenhof's poem

3.1. The structure of the work

La Espero is a piece in which Koszewski has subordinated every aspect of the music to the poetry. This refers not only to the general structure and word-painting but also to the use of avant-garde techniques of singing. As a result, the composition can be considered a kind of oration, somewhat similar – at the conceptual level – to late Renaissance or early Baroque madrigals of the mannerist style. It should be noted, however, that for listeners who do not know Esperanto, this crucial aspect of the work will remain probably unrecognisable, and their attention will be turned rather to the very attractive, modern sound language than to the text, its meaning and message.

The structure of the composition strictly corresponds to the form of the poem, being essentially its interpretation. It must be noted that Koszewski did not remain absolutely faithful to the original text and introduced some small but significant changes. For unexplained reasons, the last stanza of the poem was removed. Thus, its message has become more universal than in the original version, because Zamenhof's clearest hint about the Esperanto community ('nia diligenta kolegaro') simply disappeared. As a result, the phrase about 'peaceful fighters' from the third stanza can be interpreted in a broader sense as a reference to all people of good will, not necessarily just speakers

of the international language. At the same time, Koszewski added a new sentence to the original poem. It is based on just two words – ‘mi esperas’ [‘I hope’]. It is repeated many times at the end of the composition as a kind of litany. This can be interpreted as suggesting that ‘the hope’ has not yet been fulfilled and that people need to constantly cultivate it in their hearts.

In *La Espero*, relationships between the structures of the poem and of the music relate to three different levels. Firstly, in each successive verse there are specific means of musical expression used that correspond with the message of the subsequent text fragments. Secondly, Koszewski divided his work into three parts (two stanzas each), which are clearly distinguishable thanks to the use of rests. This type of structuring can be interpreted as a reference to the form of the hymn composed by Félicien Menu de Ménil and commonly known in the Esperanto community. It is necessary, however, to note that Koszewski’s composition has an essentially evolutionary character and the musical material never returns in the same way. Thirdly, in the structure of the work it is possible to find elements typical of the so-called arch form. This refers to the length of musical fragments and to the arrangement of the sound material. As Lidia Zielińska [1992: 35–36] remarked, Koszewski wanted to illustrate the tragedy of humanity with a symbolic struggle between choirs singing in two different pentatonic scales in the tritone relationship. The battle between them – which dominates in the middle and at the same time the most developed parts of the work – results in the emergence of sharp dissonances, expressing cruelty of never-ending wars between different peoples. Their initial and final unification symbolises the hope for a better, more peaceful world.

The narrative structure of the work is summarised in Table 2.

Table 2. Narrative structure of Andrzej Koszewski’s *La Espero*. Author’s elaboration

Stanza	Bars	Music style	Message
1	1–50	The music comes out of a single note; one pentatonic scale (E-flat–G-flat–A-flat–B-flat–D-flat) is used in both choirs.	The hope is coming; it is delicate and fragile, but mysteriously and secretly, it travels from place to place.
2	51–86	The second pentatonic scale (A–C–D–E–G) appears in the first choir; the two scales start to struggle.	The tragedy of humankind – people’s bloody struggle against one another.
3	87–150	The text of the stanza is repeated twice; the struggle of the scales continues.	In order to end the mutual hatred, the never-ending work of those who hope is needed.
4	151–213	Development and culmination of the music and of the struggle between the scales.	The tragedy of humankind – the wall dividing the people of the world; only burning and uncompromising love can destroy it.

Continuation of Table 2

Stanza	Bars	Music style	Message
5	214–290	Unification of the scales and of both choirs (A–C–D–E–G); melorecitation of the text on a single note (in the first choir) accompanied by an additional phrase on the words 'mi esperas' (in the second choir).	The unification of humankind as a quasi-alchemic harmonisation of opposites.
Coda	291–320	Only the words 'mi esperas' remain, being repeated as a kind of litany; the composition gradually narrows to a single note.	Although the hope has not yet been fulfilled, its bearers need to nurture it in their hearts

3.2. Means of rhetorical expression

The means of musical expression in *La Espero* refer not only to the form of the poem but also to its message. Virtually all sentences, and in certain cases even single words, are treated by the composer with admirable care. Although the soundscape of the work remains essentially modern, avant-garde, it does not dominate over the text but rather helps to express its qualities. Among innovative ways of singing used by Koszewski, one can find: shouting, half-crying, quasi-speaking, whispering, and various types of voice pulsation (vibrato).

The composition begins with a single note in the second choir, generally reduced in volume and produced with the use of gentle vibration. The character of singing resembles melorecitation. Although the hope appears in the world ('en la mondon') as something delicate and fragile, like an easily extinguishable flame of a candle or a gleaming of a star in the night sky, it grows rapidly, which Koszewski illustrates with entries of successive voices and new tones that appear with each repetition of the text. Finally, the volume increases ('venis nova sento' ['a new feeling came']), and the two choirs begin to 'talk' to each other, to then become united on the word 'voko' ['call'], which is accompanied by cries and large interval jumps, somewhat similar to the Baroque *exclamatio* figure (see Example 1, pp. 194–195). The same musical effect is achieved in the last sentence of the stanza, on the words 'de loko flugu ĝi al loko' ['let it fly from place to place'], but this time strengthened by the use of high tones, which symbolise a bold call for activity (see Example 2, p. 196).

The second stanza of the poem is full of rhetorical figures. Although Koszewski uses in it similar compositional techniques as in the previous fragment, there are a lot more large interval leaps (up to major ninths). Because the second stanza essentially emerges from the first one, it creates a strong impression of smoothness and fluidity. The message of this part of the text is illustrated by Koszewski with impetuous accents, which strengthen the atmosphere of a cruel fight between the people of the Earth ('glavo sangon soifanta' ['a bloodthirsty sword']). However, this moment does not last long (in fact, for only nine beats), and the attention of the listener is quickly turned to

pp *fpp* *mp* *p*

I

en la mo - ndonnn en la

en la mo - ndonnn en la

8 en la mo - ndonnn en la

II

en la mo - ndo

en la mo - ndo

en - la mo - ndo

en la mo - ndo

26 *fp* *mf* *p* *pp*

I

mo - ndon ve - nis no - va se - nto, se - nto, se - nto,

mo - ndo ve - nis no - va se - nto, se - nto, se - nto,

8 mo - ndo ve - nis no - va se - nto, se - nto, se - nto,

mo - ndo ve - nis no - va se - nto, se - nto, se - nto,

II

ve - nis no - va se - nto, se - nto, se - nto, se - nto

ve - nis no - va se - nto, se - nto, se - nto, se - nto

8 ve - nis no - va se - nto, se - nto, se - nto, se - nto

ve - nis nno - va se - nto, se - nto, se - nto, se - nto

Example 1. A. Koszewski, *La Espero*, bars 21–35. Based on: Koszewski [1976: 6–7]

The third and fourth stanzas, linked uninterruptedly, form the culmination of the work. In the first of them, Koszewski uses alternately only two contrasting musical motifs, which are gradually elaborated with each subsequent phrase. The words 'sub la sankta signo de l'espero' ['under the sacred sign of the hope'] and 'kaj rapide kreskas la afero' ['and this affair quickly grows'] are interpreted with reduced texture and more soloistic treatment of the voices than before. What it can imply is that initially there are only a few people who hope and are ready to work for the better world. However, the gradual accumulation of rapid repetition of notes ('pacaj batalantoj, per laboro de

Example 2. A. Koszewski, *La Espero*, bars 47–50. Based on: Koszewski [1976: 8–9]

Example 2. A. Koszewski, *La Espero*, bars 47–50. Based on: Koszewski [1976: 8–9]

la esperantoj’ [‘peaceful fighters, by the labours of those who hope’]) shows that these people are slowly growing in number. After the presentation of the entire text of the third stanza, Koszewski repeats it a second time, elaborating the previous musical material with some melodic and rhythmic variations. The texture thickens and the voices begin to swarm, which illustrates the intensive, bee-like work of those who hope (see Example 5, pp. 198–199).

In the fourth stanza, the theme of the tragedy of humanity comes back, but it is emphasised more strongly than before. The intense work of those who hope is interrupted by a sudden cry combined with repetition of notes and text chanting highlighted with long vibrant consonant ‘r’ in three consecutive words: ‘forte staras muroj’. It is revealed that ‘the walls of millennia’ are not as stable as one might think. They start to tremble, which is illustrated with glissandos in the bass voices of both choirs (see Example 6, p. 200). Mutual hatred between peoples meets with renewed forces of those who hope. At the same time, different fragments of the text start to get mixed up. This general livening is emphasised with two linked quasi-rhetorical figures, *tenuta* and *exclamatio*, which appear on the word ‘dissaltos’ [‘jump apart’] and are accompanied by melorecitation of the last fragment of the sentence ‘per la sankta amo disbatitaj’ [‘knocked apart

The musical score for 'La Espero' by Andrzej Koszewski, bars 67-73, is presented for two choirs, I and II. Choir I consists of four parts: Soprano, Alto, Tenor, and Bass. Choir II consists of three parts: Soprano, Alto, and Bass. The score is written in 4/4 time and features a mix of dynamics including piano (*p*), sforzando piano (*sfp*), and forte (*f*). The lyrics are 'sa - n - ktan' and 'sa - nktan'. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 3. A. Koszewski, *La Espero*, bars 67–73. Based on: Koszewski [1976: 10–11]

by the sacred love’]. At the same time, the trembling in the bass voices is strengthened with the emergence of bourdon tones, which in turn transform into final fast, quasi-vibrating trills (see Example 7, p. 201). The walls of millennia wobble, but will they finally fall? This question remains open, and the phrase finishes with a sudden break marking the end of the second part of the composition.

The fifth stanza and the coda bring a stirring and solemn conclusion to the composition. The two pentatonic scales merge, and the character changes into a quasi-psalmody sung on a single note, distributed in various octaves. The main text of the poem appears in the first choir, while the second sings the already mentioned additional phrase: ‘mi esperas’ [‘I hope’]. The length of this fragment and its consistent style creates an atmosphere of sublime, strong, and decisive prayer for peace (see Example 8, p. 202). The unity of one note distributed in various octaves can be interpreted as a reference to Zamenhof’s vision of humanity harmonised in diversity. The last change brings in the coda. The composition starts to narrow step by step to a single note. At the same time, the volume decreases, and the singing transforms into a passionate whisper of the words (see Example 9, p. 203). The atmosphere returns to that from the beginning of the work, showing again that hope is something extremely fragile, which must be cultivated above all in the hearts of those who hope.

The musical score is divided into three systems, each with staves for Voice I, Voice II, and Piano accompaniment. The lyrics are in Polish.

System 1 (Bars 134-142):

- Voice I:** gno, si - gno de l'e - spe - ro ba - ta -
- Voice II:** gno, si - gno de l'e - spe - ro, ba - ta - la - ntoj, ba - ta - la - ntoj,
- Piano:** *cresc.*

System 2 (Bars 143-150):

- Voice I:** gno, si - gno de l'e - spe - ro,
- Voice II:** gno, si - gno de l'e - spe - ro, ko - le - kti - gas, ko - le - kti - gas pa - caj ba - ta - la - ntoj, n
- Piano:** *mf cresc.* (•)

System 3 (Bars 151-158):

- Voice I:** *p* si - gno de l'e - spe - ro, ba - ta - la - ntoj, *f*
- Voice II:** si - gno de l'e - spe - ro, la sa - nkta, la sa - nkta si - gno de l'e - spe - ro, n
- Piano:** *f* *cresc.* (•)

Example 5. A. Koszewski, *La Espero*, bars 134–142. Based on: Koszewski [1976: 20–21]

Un poco sostenuto

ff Forte, *ff* forrr *sf* n

I

Forte forrr n

Forrr... *ben marcato* starr... murr - oj, de-mi-lja-roj,

Fo-rte sta-ras mu-roj de-mi-

II

Fo-rte, forrr n

Forrr... *ben marcato* starr... mu - roj de mi-lja-roj

Fo-rte sta-ras mu-roj de-mi-

accelerando *ff*

I

in-ter la po - po - loj di - vi - di - taj, di - vi - di - taj, di - vi - di - taj,

in-ter la-po po - loj di - vi - di - taj, di - vi - di - taj

lja - roj n

II

in-ter la po - po - loj di vi di taj, di - vi - di - taj, di - vi - di - taj,

in-ter la po po - loj di - vi - di - taj, di - vi - di - taj,

lja - roj n

Example 6. A. Koszewski, *La Espero*, bars 151–161. Based on: Koszewski [1976: 23–24]

Agitato.

sed dis sa - - - - - ltos, (×)

di - sba - ti - taj - , di - sba - ti - taj di - sba - ti - taj

di - sba - ti - taj di - sba - ti - taj sed dis -

ti taj se dis sa - - - - -

di - sba - ti - taj di - sba - ti - taj di - sba - ti - taj

di - sba - ti - taj di - sba - ti - taj di - sba -

dis sa - - - - - ltos, (×)

di - sba - ti - taj di - sba - ti - taj di - sba - ti - taj

gliss. di - sba - ti - taj di - sba - ti - taj di - sba - ti - taj

sa - - - - - ltos, dis

ltos, (×) di - sba - ti - taj di - sba - ti - taj di - sba - ti - taj

ti - taj di - sba - ti - taj di - sba - ti - taj di - sba

Example 7. A. Koszewski, *La Espero*, bars 195–200. Based on: Koszewski [1976: 28–29]

I
 II
 8

lin - - - gva
 li - - - ngva
 fu - -
 li - - - ngva
 fu - -
 lin - - - gva
 lin - - - gva
 fu - -
 fu - -
 li - - - ngva
 fu - -
 Ni e - spe-ras
 Ni e - spe-ras, e - spe-ras, e - spe-ras,
 Ni e - spe-ras, e - spe-ras, e - spe-ras,
 Ni e - spe-ras
 da - - - men - - - to
 nda - - - men - - - to
 nda - - - men - - - to
 da - - - men - - - to
 da - - - men - - - to
 spe - ras
 spe - ras, e - spe - ras, e - spe - ras, e - spe - ras,
 spe - ras, e - spe - ras, e - spe - ras,
 spe - ras, e - spe - ras, e - spe - ras,
 spe - ras

I
 II
 8

lin - - - gva
 li - - - ngva
 fu - -
 li - - - ngva
 fu - -
 lin - - - gva
 lin - - - gva
 fu - -
 fu - -
 li - - - ngva
 fu - -
 Ni e - spe-ras
 Ni e - spe-ras, e - spe-ras, e - spe-ras,
 Ni e - spe-ras, e - spe-ras, e - spe-ras,
 Ni e - spe-ras
 da - - - men - - - to
 nda - - - men - - - to
 nda - - - men - - - to
 da - - - men - - - to
 da - - - men - - - to
 spe - ras
 spe - ras, e - spe - ras, e - spe - ras, e - spe - ras,
 spe - ras, e - spe - ras, e - spe - ras,
 spe - ras, e - spe - ras, e - spe - ras,
 spe - ras

Example 8. A. Koszewski, *La Espero*, bars 219–228. Based on: Koszewski [1976: 32]

acce - le - ran - do po - co a po - co *fff*

ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

spe-ras, ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

8 spe-ras, ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

spe-ras, ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

8 spe-ras, ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

ni e-spe-ras, ni e-spe-ras, ni e-spe-ras

Example 9. A. Koszewski, *La Espero*, bars 316–320. Based on: Koszewski [1976: 40]

Conclusion

As shown in the analysis and interpretation, *La Espero* is a work composed with concern for even the slightest details. Every modern technique, including whispering and shouting, has been used for a very specific purpose, never just to shock the audience with innovative, avant-garde soundscape. The composer's respect for the poetry reveals that under the external outfit, Koszewski in his core has remained an artist with a largely traditional musical sensitivity. Even so, virtually all authors writing about *La Espero*, whether music theorists or professional reviewers, seemed not to notice this aspect of the composition. There were probably two reasons for this. First, the modern sound language used by Koszewski fascinated the audience of the second half of the 20th century so much that it actually turned the attention of the listeners away from the essence of the work, namely: the musical expression of the text. But this cannot be appreciated without the knowledge of the language, or at least without translating the poem and following its text word after word. Although this conclusion can be considered extremely trivial, it remains true for all kinds of vocal music, regardless of style (perhaps with the exception of such pieces in which a composer has decided to deform or dismiss its linguistic foundation). The second reason is self-evident – the public

remained indifferent both to the language and to Zamenhof's ethical message. This is even more disappointing, considering the enormous musical wealth of *La Espero*.

Koszewski's masterpiece has not got old. It continues to find a place in concert programmes. The same is true of Zamenhof's poem. Its message, albeit neglected, also remains valid. And although Esperanto seems to be almost invisible in the contemporary social and political discourse, its culture persists and develops, and through dense darkness, its green star is still gleaming, giving hope to those who have a will, inner strength, and courage to follow it.

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Andrzej Koszewski's *La Espero*:

A Famous but Unknown Masterpiece?

Summary

La Espero is one of Andrzej Koszewski's most famous masterworks. However, contrary to many of his other vocal compositions, this particular piece has not been so far subject to an in-depth analysis in terms of music–text relationships. It is even the more intriguing considering extraordinary care with which Koszewski has created music to Ludwik Zamenhof's verses, using avant-garde techniques of composition in close connection with both the general message of the poem and its semantic layer. As it can be presumed, in the case of *La Espero*, the main obstacle for researchers was the text itself, written in Esperanto – a language spoken by relatively few people. Without thorough knowledge of this tongue, and of its cultural contexts, a full understanding of the meaning of the work turns out to be simply impossible.

The article aims to present Koszewski's work from two mutually complementary perspectives. The first of them concerns the very nature of the music–text relationships present in *La Espero*, which – despite the use of avant-garde sound language – show, at the deep level, many surprising convergences with the traditions of the music of the past, especially musical rhetoric, elements of which were still alive in the 19th and 20th centuries, above all in choral music. Their presence is not surprising, considering Koszewski's fascination with Renaissance and Baroque *a cappella* polyphony. However, the significance of the work cannot be limited solely to its aesthetic value, and this is where the second perspective is opened. Zamenhof's poem has a very special character as the anthem of the transnational Esperanto community. For this reason, Koszewski's composition acquires a symbolic meaning, being an expression of universal human values, and at the same time playing the role of one of the musical *ĉefverkoj* in Esperanto culture.

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Born in 1979; a music theoretician and musician playing on copies of historical woodwind instruments (recorder, shawm); he graduated with distinction in music theory under the direction of Ryszard Daniel Golianek (Łódź 2003) and in recorder performance in the class of Tomasz Dobrzański (Wrocław 2007). Since 2010, he has been an assistant professor at the Chair of Music Theory at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, where he teaches subjects related to

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Marek Nahajowski's research interests focus on musical aesthetics and performance practice of the Middle Ages, Renaissance, and Baroque, hermeneutic interpretation of vocal works, and Esperanto musical culture. As an instrumentalist, he has performed with many early music ensembles, including Il Tempo, Ars Cantus, Concerto Polacco, Royal Baroque Ensemble, Filatura di Musica. In 2014, he released a solo CD with Georg Philipp Telemann's flute fantasias (RecArt 0009), and in 2018 – with suites by Joseph Bodin de Boismortier (RecArt 0026).

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Music in Dialogue with the Word. Katarzyna Dziewiątkowska's Vocal-and-Instrumental Lyric Works

Vocal-and-instrumental works are of special importance in Katarzyna Dziewiątkowska's compositional output. Pieces composed for solo voice or for several voices with instrumental accompaniment or with electronics constitute a significant part of her oeuvre. The composer, who is also a vocalist, very carefully selects texts for her compositions, striving towards harmonious combination of the musical structure with the poetic one. Based on the analysis of her choices in this regard, it is possible to identify the core features of her creative approach, which include a particular sensitivity to the meaning of words and, consequently, to the timbre of sound, as well as an intense search for ways of imbuing music with subjective characteristics.

When analysing the texts used by Dziewiątkowska, one should notice their diversity, which reflects the wide range of interests – including non-musical ones – and inspiration sources that the composer draws on. For her vocal-and-instrumental pieces, Dziewiątkowska chooses, among others, texts carrying philosophical and moral messages, the examples being *Medinat Y'srael* for tape, in which the text of the Old Testament Book of Exodus became the basis for voice transformation, or *Bajka* [Fairy tale] – a part of a larger form entitled *MiniOpera* – composed to the texts of Erna Rosenstein's dark tales. The artist's works also feature texts of deep psychological content, for example *Samobójca* [Suicide] for baritone and piano composed to words by Maria Pawlikowska-Jasnorzewska,¹ *!o!* for soprano and piano to words by Miron Białoszewski, or *Secret* for voice and computer with a text from *Brokeback Mountain* – a short story by Annie Proulx, which many critics consider to be one of the most original in contemporary literature.²

1| The composition is dedicated to Bogdan Makal, an outstanding Polish baritone.

2| Let the excerpts from the reviews on the book's cover serve as confirmation: 'Proulx's understanding is at its most remarkable in the astonishing "Brokeback Mountain." [She] knows what

The composer does not shy away from literary works centred around the theme of unhappy love (e.g. *Chciałabym zaśpiewać ci...* [I would like to sing to you] for soprano and piano to words by Maria Pawlikowska-Jasnorzewska), from works conveying Christian ideas (e.g. *O aniołach* [On angels] for tenor and piano to a text by Czesław Miłosz), or from the poetry of the Crimean Karaites, or Karaims, the smallest minority in Poland (e.g. *Bir bar edi* for tenor, clarinet in B, piano, and violin). In the song *Stała Matka...* [The sorrowful mother standing...] for mezzo-soprano and piano, she takes up one of the most important motifs in mediaeval apocryphal literature – that of the suffering of the Virgin Mary standing beneath the cross, while in *Music to hear...* for four voices, she demonstrates her appreciation for culture texts, drawing on William Shakespeare's sonnet of the same title, a poetic work of most elaborate compositional design. Among Dziwiątkowska's vocal-and-instrumental works, one can also find those for which the composer herself wrote the words. These include *Cuatro dibujos* for baritone, soprano, and piano, with the drawings alluded in the title being inspired by the surrealism of Pedro Almodovar's films, and *Modern talking* for voice and computer, which provides space for the development and display of contemporary singing techniques.

The creative variety of Dziwiątkowska's vocal-and-instrumental works and the multitude of interesting issues worth tackling within them far exceed the scope of this article, thereby necessitating a selection of material that will form the basis for theoretical reflection. The author has, therefore, decided to focus on the works in which the composer draws on texts by Polish poets, also including Miron Białoszewski's literary translation of the *Stabat Mater*. As the analysis of all the aforementioned vocal-and-instrumental works seems to indicate, these are, firstly, compositions in which the music uniquely serves to penetrate deeper into the expressive content of the poetic work, and secondly, they are significant in terms of self-expression, which according to Mieczysław Tomaszewski is one of the three forms of 'the author's presence in their work' [Tomaszewski 2003: 23]. These are works in which the composer's emotional experiences are imprinted [Dziwiątkowska 2023], they are 'a deeper trace of authentic, internal and direct, personal reactions' [Tomaszewski 2003: 26–27].

Following Mieczysław Tomaszewski's approach, works combining text and music are examined in the article in terms of relations between elements that constitute the work, that is

she could only know... by the infrared that allows a very few writers clear sight in the dark of the imagination.' (Richard Eder, *The New York Times Book Review*); "Brokeback Mountain" does some of the best things a story can do. It abolishes the old West clichés, excavates and honors a certain kind of elusive life, then nearly levels you with the emotional weight at its center.' (Gail Caldwell, *The Boston Sunday Globe*); 'A stand-out story... "Brokeback Mountain" is the sad chronology of a love affair between two men who can't afford to call it that. They know what they're not – not queer, not gay – but have no idea what they are.' (Walter Kirn, *New York*) [Proulx 2005].

by exploring the interaction between a syllable and a tone combination, between a word and a musical motif or melodic figure, gradually reaching into more and more complex sound structures of a vocal-and-instrumental composition, as a result of which the sound form of the work, i.e. the *message itself*, is grasped [Tomaszewski 2003: 129].

Miron Białoszewski's literary texts have been used by Katarzyna Dziewiątkowska four times, including two compositions in which they are recited by actors: *Leżenia* [Lying down] for actor, piano, violin, and cello, to a poem of the same title, and *Na piętrze* [Upstairs] for actor and ensemble, for which excerpts from the poems *Na jedenastym piętrze* [On the eleventh floor], *Pierwsze chwile dnia* [The first moments of the day], *Raz początkiem* [Once with the beginning], *Wisła* [The Vistula river], *Poeta w czasie reanimacji pisze tango* [The poet writes a tango during resuscitation], *Autoportret odczuwany* [Self-portrait as felt], *Chodzi się – pełźnie się* [Walking – creeping], and *Na osiemnastym piętrze* [On the eighteenth floor] have been selected. For the purpose of this article, only the compositions in which the poetic text is arranged vocally have been analysed. These include the songs *Stała Matka...* [The sorrowful mother standing...] and *!o!*, which are 14 years apart, as they were composed in 2008 and 2022 respectively.

Miron Białoszewski wrote language poetry, which was associated with the avant-garde and literary experimentation, the use of language being the centre of its interest. In his works, he exploited the unlimited ambiguity of words and juxtaposed them in surprising ways to discover new meanings. The poet intentionally made mistakes and created neologisms in order to convey his vision as fully as possible. In doing so, he developed another, richer language. What drew the composer to Białoszewski's poetry, as she herself pointed out in a conversation with the author of the article, were its characteristic features, including deep reflection on language, numerous references to spoken and colloquial language, and word games. By introducing those elements, according to Dziewiątkowska, the author of *Karuzela z madonnami* [Carousel with madonnas] sought a way to describe reality in an adequate manner, just as the composer herself seeks a musical way to adequately describe the world around her [Dziewiątkowska 2023].

The poem entitled *!o!*, which Dziewiątkowska has set to music, follows a free-verse form. It consists of eight lines with different numbers of syllables. There are no rhymes, and neither is the poem divided into stanzas. The way the text is rendered resembles a free flow of thoughts. These are reflections of the lyrical subject, who is pondering on the course of his relationship with a third person – a sort of internal dialogue, deliberation about the future. This is an example of direct lyric poetry, in which the lyrical subject reveals his presence through the use of first-person verb forms ('przypuszczałem' [I supposed]). The structure of the poem enhances in a way the chaotic nature of the reflections of the lyrical subject, who, as it were, persists in stagnation, pondering matters of the future, fearing the consequences of the passage of time ('kiedyś ci się znudzę' [someday you will be bored with me]). Despite his uncertainty, he remains inert, taking no action ('czekam' [I am waiting]), and this leads

directly to the situation in which his fears come true ('nie przychodzisz' [you are not coming], 'nie przypuszczałem' [I didn't presume]).

The poem is not very elaborate in terms of style. It involves numerous repetitions, and does not contain metaphors or comparisons which are so typical of Białoszewski's style, giving the impression of a simple message, or even a kind of report, devoid of emotion. It is worth noting that this poem is the composer's favourite [Dziewiątkowska 2023].

Miron Białoszewski is also the author of what is perhaps the most beautiful Polish translation of the *Stabat Mater dolorosa*.³ The poem follows the terza rima verse form with its three-line stanzas of 8+8+7 syllables. The stanzas are paired to form the AAB and CCB rhyme patterns. The translation of the poet of the Tarczyńska Street Theatre brings out all the roughness and harshness, the rawness, the 'ugliness almost, the physicality of pain, the twisting of the tortured body from the text of the medieval sequence. The rhythm of the poem is choppy, pulsating, sharp' [Cyz 2004: 10]. As Tomasz Cyz notes, thanks to its uniform rhythm, repetitions, internal rhymes, and short words, Białoszewski's poem is strongly musical [Cyz 2004: 10].

With reference to Dziewiątkowska's treatment of Białoszewski's poetic texts, it should be noted that in the case of the song *!o!*, the composer has used the entire poem, additionally repeating selected verses or words (see Example 1). It is also noteworthy that although (apart from the title) the exclamation '!o!' does not appear in the text of the poem even once, the composer has reiterated it many times in her piece. Because the vocal part is composed for a soprano, the lyrical subject's perspective has also been changed from male to female. The structure of the poem has determined the single-movement form of the song. In the case of *Stała Matka...* [The sorrowful mother

The musical score for Example 1, K. Dziewiątkowska, *!o!* for soprano and piano, covers bars 30-33. The soprano part (S) is written on a single staff with a treble clef. It begins with a rest in bar 30, followed by three measures of music in bar 31, each containing the lyrics 'przy - cho - dzisz'. The piano part (Pfte) is written on a grand staff (treble and bass clefs). It includes a cello part (Ceo.) in the bass line. The piano part features various dynamics: *mp* (mezzo-piano) in bar 30, *mf* (mezzo-forte) in bars 31 and 32, *p* (piano) in bar 33, and *legato* in bar 34. The piano part also includes a triplet in bar 30 and a *legato* marking in bar 34.

Example 1. K. Dziewiątkowska, *!o!* for soprano and piano to words by Miron Białoszewski, bars 30–33. Reproduced from: Dziewiątkowska [2022a: 5]

3 | Published for the first time in *Tygodnik Powszechny* 1965, no. 15, p. 1.

standing...], the composer has selected stanzas for the song according to her individual preferences. Following the division of the text of the liturgical sequence into four sections, as proposed by Ewa Grygar,⁴ Dziwiątkowska has used a minimum of one stanza from each of those sections. The resulting verbal layer of the composition constitutes a complete whole, describing the most important moments of Christ's passion from the perspective of Mother Mary. The first stanza functions both as an introduction and as a compositional frame (see Example 2, p. 214). It is also the only stanza that is repeated in its entirety throughout the work, thus being of special significance to the composer. Additionally, Dziwiątkowska repeats words of her own choosing. In the case of this composition, too, the musical form – ABA₁ (A₁ considerably shortened) – is determined by the structure of the poetic text.

The analysis of the phonic aspect⁵ of the text shows that *!o!* is dominated by the vowels *e* /ɛ/ and *i* /i/, which Mieczysław Tomaszewski [1998] considers less vocal than others. It should be noted, though, that Dziwiątkowska's intervention in the text changes its phonic structure: it is the vowels *a* /a/ and *o* /ɔ/, described by Tomaszewski as the most vocal and open, that begin to dominate. In the stanzas of *Stała Matka...* used by the composer, there is a surprising balance between the 'vocal' *a* /a/ (35 occurrences) and the 'not-very-vocal' *e* /ɛ/ (32 occurrences). Occasionally, the nasal vowels *ą* /ɔ̃/ and *ę* /ɛ̃/ also occur in the texts. However, the number of other types of sounds far exceeds the number of vowels in the poems analysed. In *!o!*, it is the voiceless consonants that dominate, while *Stała Matka...* contains mostly voiced consonants. In both cases, the post-alveolar consonants, such as *sz* /ʃ/, *rz* /ʐ/, and *cz* /tʃ/, also occur. The 'rustling' sound of these consonants is enhanced by accumulation, for example in the words: 'przypuszczałem' /pʃɪpuʃtʃawem/ [I presumed], 'jeszcze' /jɛʃtʃɛ/ [yet], 'przychodzisz' /pʃɪxɔdʒɪʃ/ [you come], 'opuszczone' /ɔpuʃtʃɔnɛ/ [abandoned]. The words of the texts used by the composer are semantically intelligible.

It is worth observing that in terms of expression *!o!* is characterised by distinctly emotional character, dominated by the sense of anxiety, and a certain instability of the lyrical subject. The verses are short, some even consisting of single words, and their isolation intensifies the expression. Also noteworthy is the lack of punctuation marks. In *Stała Matka...*, it is the symbols introduced by the poet that become the source of

4| Ewa Grygar suggests a division of the text of the *Stabat Mater* into four sections. The first describes the pain of the Virgin Mary (stanzas 1–4), the second depicts the suffering of Christ (stanzas 5–8), the third is a prayer to Mary asking for the grace of suffering with her and Jesus (stanzas 9–18), while the final one contains a plea for perseverance in faith (stanzas 19–21) [Grygar 2008: 10].

5| Mieczysław Tomaszewski distinguishes four layers of a poetic work: phonic, structural, expressive, and semantic. He points to the existence of the same layers in music. In his opinion, music and poetry have a number of properties in common. He also points out that it is possible to distinguish four types of word–music relations in a work. These are: full convergence, correspondence, neutrality, and opposition [Tomaszewski 1998: 49–53].

emotion. These include the cross, a spring, and tears, which symbolise sacrifice, redemption of humanity, truth, and purity [Kopaliński 2007: 171–173, 507–508].

Mezzo-Soprano

Sto - i Ma - tka o - bo - la - ła,

mp

Piano

mp *legato*

Rea

Mezzo

4

ły pod krzy - żem prze - pła - ka - ła Gdy na krzy - żu

mf *f*

Pno.

mf

Rea

Mezzo

7

Syn jej mrze...

mf *p*

Pno.

mp

Rea

Example 2. K. Dziewiątkowska, *Stała Matka...* [The sorrowful mother standing...] for mezzosoprano and piano, bars 1–9. Reproduced from: Dziewiątkowska [2008: 1]

From the phonic perspective, it should be indicated that in the two pieces in question, the composer arranges the words musically by introducing a sort of melodic recitation or by using large interval leaps. The semantic and expressive aspects of the texts are enhanced by 'spoken singing', which emphasises characteristic phrases central to the composition, such as the first stanza of the *Stabat Mater* sequence: 'Stoi Matka obolała, łzy pod krzyżem przepłakała, gdy na krzyżu Syn jej mrze' [The sorrowful mother is standing beside the Cross weeping, while her Son is dying], or the statement 'czekam' [I am waiting] in the song *!o!*. The melodic leaps are used to underscore words and phrases of the greatest dramatic effect, such as 'Matko' [mother], 'żałom Twym' [your grief], 'tylko dać' [just give] (in *Stała Matka...*) (see Example 3, p. 215–216), 'znudzę' [I will bore you] (see Example 4, p. 216), 'ale jeszcze' [but still], 'nie przychodzisz' [you are not coming] (in *!o!*).

In terms of form, the composer has been guided by the nature of the texts and decided to use traditional formal structures. It is noteworthy that the melodic line often takes on illustrative qualities. An example in the song *Stała Matka...* are the

a)

Mezzo

16

mf

Pno.

16

Ma - tko, źródło u - ko - cha - nia, źródło da - a - a - a - a - a -

Reo.

b)

Mezzo

20

f

subito Adagio

Pno.

20

f

za - lom Twym,

Reo.

c)

Mezzo

32

Ty-lko daj,

mf \flat

Pno.

32

mf

Example 3. K. Dziewiątkowska, *Stała Matka...* [The sorrowful mother standing...] for mezzosoprano and piano, bars 16, 20, 32. Reproduced from: Dziewiątkowska [2008: 3, 4, 6]

S

15

mp

przy - pu - szcza - łam:

mp \rightarrow *mf*

kie - dyś ci się znu - dzę

Pfte

15

legato

mf

Example 4. K. Dziewiątkowska, *!o!* for soprano and piano to words by Miron Białoszewski, bars 15–16. Reproduced from: Dziewiątkowska [2022a: 2]

words ‘niech łzy Twoje będą moje’ [let your tears be mine], the meaning of which Dziewiątkowska illustrates by means of swings of seconds in a triplet rhythm that move in a descending direction in the mezzo-soprano part and by arpeggios in the piano part, or the words ‘jak ostatni traci dech’ [as he gives his last breath], which are also emphasised by means of a descending melodic line, additionally separated with a rest and ranging dynamically from *forte* to *piano* (see Example 5, p. 217). In the song *!o!*, the words ‘ale jeszcze, ale jeszcze’ [but still, but still], which bring false hope, take the form of a musical sequence (see Example 6, p. 218); the statements expressing the lyrical subject’s resignation, such as ‘nie przychodzisz’ [you are not coming] (see Example 6, p. 218) and ‘nie przypuszczałam’ [I didn’t presume] (see Example 4), have been emphasised by means of a tritone, while the continuance suggested by the phrase ‘czekam’ [I am waiting] is musically consolidated by means of a quintuplet rhythmic structure in the piano right-hand part and by the use of long rhythmic values in the solo voice part.

a)

Mezzo

24

Ni-ech ży-y-y Two-o-je bę 3 da mo-o-je, Ni-ech ży Two-o-je bę 3 - da mo-o-je, mo - je...

Pno.

mp

Rea Rea Rea Rea Rea Rea Rea Rea Rea Rea

b)

Mezzo

12

tak *mf* śmie-tel-nie o - pu-szczo - ne jak *subito f* o-sta-tni tra-ci

Pno.

mf

f

Rea Rea Rea Rea * Rea Rea

Mezzo

15

dech... *p*

Pno.

accel. *p*

Rea Rea Rea

The image displays three musical systems for a mezzo-soprano and piano. System a) shows measures 24-25 with a mezzo-soprano line featuring triplets and a piano accompaniment of chords marked *mp*. System b) shows measures 12-15, with the mezzo-soprano line having dynamic markings *mf* and *subito f*, and the piano accompaniment marked *mf* and *f*. System c) shows measure 15, with the mezzo-soprano line marked *p* and the piano accompaniment marked *accel.* and *p*. The piano part in system c) includes a triplet in the right hand.

Example 5. K. Dziewiątkowska, *Stala Matka...* [The sorrowful mother standing...] for mezzosoprano and piano, bars 24–25, 12–15. Reproduced from: Dziewiątkowska [2008: 2, 5]

a)

S

a - le je - szcze a - le je - szcze a - le je - szcze a - le je - szcze

Pfte

b)

S

nie przy-cho - dzisz

Pfte

Example 6. K. Dziewiątkowska, *!o!* for soprano and piano to words by Miron Białoszewski, bars 21–22, 44–46. Reproduced from: Dziewiątkowska [2022a: 3, 6]

The poetry of Maria Pawlikowska-Jasnorzewska has been used by Dziewiątkowska twice in recent years – in 2021 and 2022. She chose the poems *Chciałbym zaśpiewać ci...* [I would like to sing to you...] and *Samobójca* [Suicide]. The composer's fascination with the 'poet of love' can be associated, on the one hand, with the intense emotions and state of infatuation that Jasnorzewska's early works describe. In her love poems, the artist created depictions that were contemplative, but at the same time direct and natural, and also reflected her own relationships with men. On the other hand, the appeal of Jasnorzewska's poetry stems from the change brought by her later works, which became rich in reflection and showed fascination with the phenomena of passing, decay, ageing, and death [Dziewiątkowska 2023]. Jasnorzewska excelled in the genre that became characteristic of her output – the poetic miniature with a surprising punchline. She showed a predilection for the aprosdoketon, deliberately replacing an expected element in an expression with an unusual, unexpected one. The hallmark of her lyric poetry are the

poems that can be described as extremely condensed in form [Kluba 2008: 151]. Those succinct, concise works are a type of poetic utterance which, 'while concentrating on emotions, does not leave out their actual stimuli, but links the experience to both the object and the accompanying thought' [Głowiński, Sławiński 1956: 119].

The poem *Chciałbym zaśpiewać ci...* that Dziewiątkowska has set to music has a strophic structure, consisting of two stanzas of four lines each, and enclosed rhymes (ABBA). In the poem, the lyrical subject addresses the object of his love. The analysis shows that this is an unhappy love that has either already ended or cannot be fulfilled. The lyrical subject wants to form an intimate relationship with the object of his affection, he wants to be close. However, as the text shows, he has to 'iść w dalszą drogę' [go on his way] and cannot stay with the object of his love. The lyrical subject is overwhelmed with sadness, anxiety, and ardent longing. The object of his feelings remains unknown. The poem is quite elaborate in style, rich in metaphors and comparisons ('pieśń jako pędy wichrów, łamiące drzewa poddane' [a song like whirls of wind, breaking the surrendering trees], 'piosenkę cichą i złotą, jak kraje własne, kochane' [a quiet and golden song, like homelands, loved]).

The second of the poems chosen by Dziewiątkowska – *Samobójca* – is a strophic, free-verse work, consisting – like the previous one – of two stanzas of four lines each, but considerably shorter. The poet has employed here the form of poetic miniature. Cross rhymes (ABAB) are used in the poem, but these are not always exact (e.g. 'szkaradną' / 'şkaradnõw' [hideous] – 'dno' / 'dnõ' [bottom]). Jasnorzewska creates a lyrical situation in which the lyrical subject, from the perspective of a witness, reports with exceptional meticulousness on the incident involving the eponymous suicide. The observation grows into a metaphor for human fate, which is cruel to true love ('miał ciężkie serce' [he had a heavy heart]), investing the poem with a deep psychological and philosophical sense. The style of the work is again quite elaborate, given the condensed content: one may find here epithets ('piękną' [beautiful], 'szkaradną' [hideous], 'ciemne' [dark], 'mordercze' [murderous]), as well as metaphors ('tafla cienia' [a surface of shadow], 'ciężkie serce' [a heavy heart]).

In the case of Jasnorzewska's poetry, Dziewiątkowska has used the entire texts of the poems in both of her songs, changing the perspective of the lyrical subject from male to female in the poem *Chciałbym zaśpiewać ci...* In both songs, she uses repetitions of the text, but these are few. Only the title phrase – *Chciałbym zaśpiewać ci...* [I would like to sing to you] – which also opens the first line of the poem, is repeated many times throughout the work, thus becoming a kind of refrain, a leitmotif of the song (see Example 7, p. 220). The phrases 'i spoczął na dnie wśród kwiatów' [and rested at the bottom among the flowers] (in *Samobójca*) (see Example 8, p. 220–221) and 'w duszę' [into the soul] (in *Chciałbym zaśpiewać ci...*) occur twice. The composer chose to repeat them in order to reinforce their message, and to increase the tension and intensify the expression of the song. While in *Chciałbym zaśpiewać ci...* the structure of the poetic text determines the single-movement form of the song (with an internal division into two smaller sections), in *Samobójca* the three-movement form of

$\text{♩} = 60$

Soprano

Chciałabym - bym za - śpie - wać ci...

Piano forte

legato molto

pp mp p mp

pp mp

mf

loca

Example 7. K. Dziewiątkowska, *Chciałabym zaśpiewać ci...* [I would like to sing to you...] for soprano and piano to words by Maria Pawlikowska-Jasnorzewska, bars 1–10. Reproduced from: Dziewiątkowska [2021: 1]

33

B

mp *mf*

I spo - częł na dnie wśród kwia -

33

Pfte

mp *simile* *mf*

37

B

mp *mf*

tów. I spo - częł na dnie wśród kwia -

37

Pfte

mp

Example 8. K. Dziewiątkowska, *Samobójca* [A suicide] for baritone and piano to words by Maria Pawlikowska-Jasnorzewska, bars 33–44. Reproduced from: Dziewiątkowska [2022: 4–5]

the song – ABA₁ – does not result from the structure of the poem but is a consequence of the composer's individual preferences.

The analysis of Jasnorzewska's poems in terms of their phonic properties indicates essentially a balance between the occurrences of the 'vocal' vowel *a* /a/ (29 occurrences) and the 'not-very-vocal' *i* /i/ (24 occurrences) and *e* /e/ (23 occurrences) in *Chciałbym zaśpiewać ci...* There is no such balance in *Samobójca*, in which, moreover, the vowel *i* /i/ (28 occurrences)⁶ significantly dominates over the others. The nasal vowels *ą* /ɔ̃/ and *ę* /ɛ̃/ are also numerous in both texts. Their characteristic sound is reinforced by accumulation, for example in the phrases 'Minął sepię, piękną i szkaradną' /mɨ̃nɔw sɛpɨ̃ɛ̃w, pɨ̃ɛ̃knɔ̃w i ʃkaraɔ̃nɔ̃w/ [He went past the sepia, beautiful and hideous] (in *Samobójca*) and 'piosenkę cichą i złotą' /pɨ̃ɔsɛnkɛ̃w tɕɨ̃xɔ̃w i zwɔtɛ̃w/ [a quiet and golden song] (in *Chciałbym zaśpiewać ci...*). It should be noted, however, that the number of other types of sounds exceeds the number of vowels in the poems in question. In both of them, it is the voiced consonants that dominate, though the 'rustling' post-alveolar ones occur only occasionally. The words used in the text are semantically intelligible. Grażyna Borkowska points out that 'an additional value of this poetry is the way these great and shockingly tragic matters are dressed up by Pawlikowska in an original, elegant, feminine form' [quoted after Bazydło 2023]. With reference to the expressive aspect, it is impossible not to notice that the world of objects plays an important role in both poems, and that concrete objects are registered by the poet as something more than just minor details [Tkaczuk 2014: 120]. She captures objects of nature that can be easily noticed in close environment, such as mountain streams, trees, flowers. Jasnorzewska reaches into the realm of everyday life, searching for the unusual in things around her. As a result, in her poetry, even the deepest feelings are described with references to the ordinary and the close [Tkaczuk 2014: 120].

6| The second most frequent vowel – *e* /e/ – occurs 15 times in the text.

The phonic analysis shows that in Dziwiątkowska's songs Jasnorzewska's texts are sung against the background of cantilena-like melodic lines, with the use of traditional vocal technique. The heavily pedalled piano part features *legato molto* and *legato sempre* articulation, as well as some arpeggios. The words are presented both by means of musical recitation as well as with the use of larger intervals. The semantic and expressive qualities of the texts have been enhanced by changes of register from the lowest to the uppermost range in the vocal part. For example, on the initial words 'Chciałabym zaśpiewać ci...' [I would like to sing to you], the melody leaps by a thirteenth followed by a ninth, and on the words 'po taflach' [on the surfaces] in *Samobójca*, there is a leap by a ninth. The lyrical mood of the music changes with the words of increased dramatic quality. These are rendered by the composer with the use of the dark timbre of the soprano's and baritone's low tones. In this way, Dziwiątkowska intensifies the expression of such words as 'trwoga' [trepidation] (see Example 9), 'droga' [way], and 'dusza' [soul] in the song *Chciałabym zaśpiewać ci...*, or 'mordercze' [murderous] (see Example 10, p. 222–223) and 'dno' [bottom] in *Samobójca*.

The musical score for Example 9 consists of two staves. The top staff is for the Soprano (S) and the bottom staff is for the Piano (Pfte). The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and then a subito piano (*subito p*) section. The piano accompaniment also features dynamics of *f*, *mf*, and *mp*. The lyrics are: "po - ro - mi bi - je na trwo - gę".

Example 9. K. Dziwiątkowska, *Chciałabym zaśpiewać ci...* [I would like to sing to you...] for soprano and piano to words by Maria Pawlikowska-Jasnorzewska, bars 11–13. Reproduced from: Dziwiątkowska [2021: 2]

The musical score for Example 10 consists of two staves. The top staff is for the Baritone (B) and the bottom staff is for the Piano (Pfte). The key signature is one flat (B-flat) and the time signature is 4/4. The vocal line starts with a mezzo-piano (*mp*) dynamic and is marked 'tranquillo e triste e legato sempre'. The piano accompaniment features a complex, arpeggiated texture. The lyrics are: "Sko - czył w mo - rze cie - mne".

The musical score for Example 10 consists of two staves. The top staff is for Baritone (B) and the bottom staff is for Piano (Pfte). The baritone part has lyrics 'i mo - rde - rcze.' and dynamic markings 'mp' and 'pp'. The piano part features quintuplets in the upper register and chords in the lower register.

Example 10. K. Dziewiątkowska, *Samobójca* [A suicide] for baritone and piano to words by Maria Pawlikowska-Jasnorzewska, bars 3–6. Reproduced from: Dziewiątkowska [2022c: 1]

In structural terms, the composer has been guided, as in the case of the previously discussed songs, by the nature of the texts. The musical narrative and the compositional techniques employed are inextricably linked with the word and its emotional content, resulting also in the use of traditional formal structures. The emotionally rich texts of the poems provided an impulse for the creation of songs with elements that refer to tradition, such as tonal centres, quasi-ostinatos, vertical chord structures (although with no functional harmonic references), *nota-contra-notam* technique, *bel-canto* style, or declamatory melody. One may also notice some illustrative elements in the solo voice parts and in the piano accompaniment. In *Chciałabym zaśpiewać ci...*, on the words ‘piosenkę cichą i złotą’ [a quiet and golden song], the composer ‘brightens up’ the piano part by using the upper register, introducing a triplet rhythm and a brisk tempo. The text ‘lecz iść w dalszą muszę już drogę’ [but I have to go on my way] is set to music with the background of a steady ‘walking’ quaver rhythm in $\frac{4}{4}$ metre in the upper accompaniment part (see Example 11, p. 224). The words ‘pieśń jako pędy wichrów łamiące drzewa poddane’ [a song like whirls of wind, breaking the surrendering trees] are rendered with an undulating melodic line both in the solo voice and in the piano part, and the metre changes every bar. Dziewiątkowska has used a similar idea in the song *Samobójca*, in which the words ‘morze ciemne i mordercze’ [dark and murderous sea] are musically complemented by the lively quintuplets in the upper line of the piano part and the swaying chords of thirds in the lower register. On the word ‘ześliznął’ [slipped], the composer has introduced a whole-tone scale – interestingly, in an ascending direction – while the words ‘tafle cienia’ [surfaces of shadow], ‘ciężkie serce’ [heavy heart], and ‘dno’ [bottom] are illustrated with a descending sequence of long rhythmic values, which heighten the feeling of heaviness (see Example 12, pp. 224–225).

In her work, the composer has also drawn on the poetry of the Polish Nobel Prize winner Czesław Miłosz. In the song *O aniołach* [On angels]⁷ from 2011, she used the

7| For this piece, the composer was awarded the 2nd prize at the 21st Adam Didur National Composition Competition in Sanok (2013).

a)

S

mf *legato e affettuoso*

ci pio - so - - - - - nie ci - chę i zło - tą jak kra - je wia - no ko -

Pfte

mp *legato molto*

b)

S

p *mp*

ci lecz idę wda - lez mu - szę już dro - gę.

Pfte

mp *mf*

Example 11. K. Dziwiątkowska, *Chciałabym zaśpiewać ci...* [I would like to sing to you...] for soprano and piano to words by Maria Pawlikowska-Jasnorzewska, bars 16–18, 39–42. Reproduced from: Dziwiątkowska [2021: 2, 5]

a)

B

mf

Ze - śli - znął się po

Pfte

mf

b)

B

f

i - dzie - się na

Pfte

mp

Example 12. K. Dziwiątkowska, *Samobójca* [A suicide] for baritone and piano to words by Maria Pawlikowska-Jasnorzewska, bars 9–11, 47–51. Reproduced from: Dziwiątkowska [2022c: 2, 6]

poem of the same title, which is written in blank verse, has irregular structure, and is an expression of the poet's growing interest in tradition and Christian ideas over the final thirty years of the 20th century. This interest can be seen as related to the poet's search for identity after settling in the United States. Dziwiątkowska, a believer, has chosen Miłosz's poem because of the way the angels are depicted in it. As she points out, they give the impression of being canonical and deeply rooted in the biblical tradition and in the theological vision and understanding. The characteristics of these angels are associated with a fixed set of biblical attributes: they are treated as heralds and messengers [Dziwiątkowska 2023]. The characteristics of Miłosz's angels as indicated by Dziwiątkowska are also mentioned by Per-Arne Bodin [Bodin 2001: 198]. A significant feature of Miłosz's work is the mixing of styles: highbrow and lowbrow. As Per-Arne Bodin notes:

The solemn tone of the beginning: 'Odjęto wam szaty białe' [All was taken away from you: white dresses], is contrasted with the familiarity of 'zrób co możesz' [do what you can]. The phrase 'nadziemski język' [unearthly language] occurs alongside colloquialisms such as 'zrób co możesz' [do what you can]. The stylistic hierarchy has also been disturbed in the expression 'Ja jednak wierzę wam' [Yet I believe you]. With reference to heavenly beings, one would expect the verb 'believe' to be used in a different combination: in the phrase 'believe in'. The use of the complement gives the verb the more down-to-earth meaning of 'trust'. The colloquial word 'nakaz' [an order] may be a synonym for a solemn 'wezwanie' [an appeal] [...]. The obsolete expression 'o czasie jutrzennym' [at a matinal hour] occurs alongside the neutral 'pod wieczór' [at the close of day]. The parallel existence of two different stylistic levels in the same work merges two worlds into one. The divine categories remain divine, but the poet can grasp this divine dimension because it is inherent in and intrinsic to this world [Bodin 2001: 203].

Dziwiątkowska has used the entire text of the poem *O aniołach*. As is typical of her work, some lines or words, or even whole stanzas, are repeated in the piece to emphasise their meaning, as well as for timbral and expressive reasons. It should be noted

that the composer reiterates those fragments of the poem that refer to two different stylistic spheres: the sacred and the profane. On the one hand, she repeats two or three times the lines from the first stanza: ‘Odjęto wam szaty białe, skrzydła i nawet istnienie, ja jednak wierzę wam, wysłańcy’ [All was taken away from you: white dresses, wings, even existence. Yet I believe you, messengers], or the words about ‘nadziemskim języku’ [an unearthly language], on the other hand, she duplicates the lines ‘mówią, że ktoś was wymyślił’ [they say somebody has made you up], ‘ludzie wymyślili także samych siebie’ [humans made up themselves as well], ‘zrób co możesz’ [do what you can] (see Example 13). She, thus, interprets Miłosz’s poem as expressing a mindset of a contemporary sceptic who nevertheless wants to believe in the divine dimension of existence [Bodin 2001: 203]. The single-movement form of the song is determined by the structure of the poem.

Phonically, Czesław Miłosz’s poem shows a predominance of the ‘not-very-vocal’ vowel *e* /*ɛ*/ (67 occurrences), followed by the ‘vocal’ vowel *a* /*a*/ (59 occurrences). Occasionally, the nasal vowels *ę* /*ɛ̃*/ and *ę* /*ɛ̃*/ also occur, as well as the ‘rustling’ post-alveolar consonants, particularly *rz* /*ʐ*/. There is a noticeable balance between the use of voiced and voiceless consonants. The number of sounds of other types dominates

The musical score for Example 13 is presented in two systems. The first system covers bars 79-81, and the second system covers bars 82-84. The tenor part (T) is written on a single staff, and the piano part (Pfte) is written on a grand staff (treble and bass clefs). The tempo is marked 45. The score includes dynamic markings (mp, p, rubato, morendo) and articulation (accents, slurs). The lyrics are: 'je-szcze je - den', 'zrób co mo-żesz, zrób co mo - żesz.', 'zrób co mo - - - żesz.'

Example 13. K. Dziewiątkowska, *O aniołach* [On angels] for tenor and piano to a text by Czesław Miłosz, bars 79–84. Reproduced from: Dziewiątkowska [2022b: 13–14]

over the number of vowels. In semantic terms, the language used is not only intelligible but also sophisticated. In the poem, Miłosz develops a semantically coherent system of poetic devices that are carriers of the most important content; he also employs a sophisticated intertextual strategy (there is a biblical intertext: the vision of Daniel from the Old Testament Book of Daniel). In expressive terms, the text is dominated by contrasts, which become a vehicle for expression and impart a desired emotional character to individual words. The strongest expressive effect in the poem is achieved through the contrast between our expectation of a call to a heroic deed or to uncover a transcendent reality and the message of the angel who tells the poet to 'do what he can'. On the one hand, this is a banal, everyday phrase, on the other hand, however, it is a phrase with an existential meaning, pointing to the condition of human life [Bodin 2001: 204]. The poet also uses symbols – the angelic identifiers such as 'szaty białe' [white dresses], 'skrzydła' [wings], 'wysłańcy' [messengers], 'głos' [voice], 'błyskawica' [lightning] – which are the key to understanding the underlying emotions.

With regard to the phonic aspect, it should be noted that in her song, in addition to traditional *bel-canto* singing, the composer has also used less standard elements of vocal technique, such as falsetto, sounds performed in between speech and singing, or glissandos. In the strongly chromaticised piano part, one may find, among other things, an accumulation of chords, *ad-libitum* fragments and arpeggios. The semantic and expressive qualities of the poem are underscored by register changes in the vocal part. The composer uses larger interval leaps to emphasise significant words, for example the expression 'odjęto' [taken away] is marked with a sixth followed by an octave, the words 'światło' [light], 'bo ludzie' [for humans] – with a seventh, and 'w nadziemskim' [in an unearthly] – with an octave. Rhythmic values enhance the meaning of the text: semiquavers and demisemiquavers in the upper accompaniment part illustrate the beauty of embroidery ('ciężka tkanina haftowana w gwiazdy i zwierzęta' [a heavy fabric embroidered with stars and animals]), a *ritenuto* over a set of quavers in the solo voice part resembles a stroll ('spacerujecie oglądając prawdziwe ścięgi' [you stroll, inspecting the trustworthy seams]) (see Example 14, p. 228). The semantic and expressive functions are also served by the sonoristic sound effects that emphasise words and phrases such as 'przepasanych błyskawicą' [girded with lightning]. The composer intensifies the dynamics of this section through *ad-libitum* chord repetitions, glissandos in the tenor part, a *crescendo* towards *forte fortissimo*, and the expressive indication *con espressione* (see Example 15, p. 229). She also uses sonoristic means of expression in other fragments to highlight the phrases 'ja jednak wierzę wam, wysłańcy' [Yet I believe you, messengers], 'w melodii powtarzanej przez ptaka' [in a melody repeated by a bird], or 'w nadziemskim języku' [in an unearthly language].

In the analysed vocal-and-instrumental lyric works, Dziewiątkowska does not distract the listener's attention from the poetic text and the way it is delivered by the vocalists, thus emphasising its importance in the structure of her compositions. She strives to convey, in an evocative and vivid manner, the phonic, structural, semantic,

Example 14. K. Dziwiątkowska, *O aniołach* [On angels] for tenor and piano to a text by Czesław Miłosz, bars 28–31. Reproduced from: Dziwiątkowska [2022b: 7]

and expressive values of the poetry she has set to music. She achieves this effect through the choice of suitable means of compositional technique that guarantee clarity of artistic expression. The primary factor for the composer is the message of the poetic text. The analysis of the songs composed to words by Polish poets has shown that sensitivity to the word is an important aesthetic idea in Dziwiątkowska's work. It is most likely for this reason that she uses only syllabic singing, which, unlike melismatic and ornamental singing, does not distort the text. Dziwiątkowska's songs are further characterised by a moderate use of new technical and artistic means and by restraint in terms of experimentation. The music serves to bring out the expressive depth of the poetic work, for example through the use of musical structures of symbolic meaning (*diabolus in musica*), often revealing the unobvious but also profound beauty of the Polish language. Thanks to such an approach, the composer is far from what Tomaszewski warned against, namely reducing the text and its subjective content to the sound aspect and absorbing it manipulatively as an object into the realm of sound [Tomaszewski 2003: 161]. The word–music relations in the songs in question can be

The musical score is for a piece by K. Dziwiątkowska, 'O aniołach' [On angels], for tenor and piano. It consists of two systems of music. The first system covers bars 59 to 63, and the second system covers bars 61 to 63. The tenor part (T) has lyrics in Polish. The piano part (Pfte) provides accompaniment with various dynamics and performance markings. The score includes dynamic markings such as *mf*, *mp*, *f*, and *ff*. There are also performance instructions like 'con espressione' and 'Gliss.' (glissando). The piano part features complex fingerings, including triplets and sixths, and some ornaments.

Example 15. K. Dziwiątkowska, *O aniołach* [On angels] for tenor and piano to a text by Czesław Miłosz, bars 59–63. Reproduced from: Dziwiątkowska [2022b: 11]

described in terms of correspondence, or concordance between certain tendencies, but not in terms of full convergence.

In order to shed light on the way in which words and music ‘meet’ in Dziwiątkowska’s songs in the context of Tomaszewski’s theory of the vocal-and-instrumental work, it is necessary to pay attention to the two complementary dimensions: the length-wise one, which denotes imitative or transformative continuity and continuation, and the crosswise one, denoting the suspension of time [Tomaszewski 2003: 145–151, Kiwała 2013: 389–391].

In his fundamental publication *Muzyka w dialogu ze słowem* [Music in dialogue with the word], Mieczysław Tomaszewski concludes the chapter on the theory of the vocal-and-instrumental work with the statement: ‘Word and sound, music and text can be forcibly united, but they can also open up to each other – and this is the most wonderful thing that can happen in culture’ [Tomaszewski 2003: 162]. This openness is, according to the author of this article, what one can experience in Katarzyna Dziwiątkowska’s vocal-and-instrumental lyric music.

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Music in Dialogue with the Word.

Katarzyna Dziewiątkowska's Vocal-and-Instrumental Lyric Works

Summary

Vocal and vocal-and-instrumental works hold a special place in Katarzyna Dziewiątkowska's compositional output. Pieces for solo voice or for several voices with instrumental accompaniment or with electronics constitute a significant part of Dziewiątkowska's oeuvre.

The composer, who is also a vocalist, pays particular attention to the selection of texts for her compositions and to the harmonious combination of the musical and poetic layers. When analysing the choice of texts in Dziewiątkowska's songs, attention should be paid to the role of widely understood tradition. We can find in them, among other things, examples of the miniature genre ending with an

unexpected punchline (Maria Pawlikowska-Jasnorzewska), fascination with the phonetics and syntax of language typical of linguistic poetry (Miron Białoszewski), a turn towards tradition and Christian ideals (Czesław Miłosz). Dziewiątkowska also reaches for verses of medieval sequences and psalms.

In the musical layer, one should notice a tendency to avoid tonal associations, a loosening of functional links, a focus on the timbre of the sound texture. The literary forms used by the composer are not without influence on the musical structures. The overriding feature of Dziewiątkowska's vocal-and-instrumental lyric music is a coherent stylistic synthesis of Romantic features with newer harmonic means, emphasising the sound qualities of the structures, and with newer textural or instrumental perspectives.

For Dziewiątkowska, the music is a means of emphasising the inner dramaturgy of the text, while the text is a complement to the sound layer and its expressive dimension, as well as a kind of commentary to it. Through the contrasts used, the composer highlights the importance of individual phrases and words. The music is not merely an illustration of the content of the literary text, it is its equal partner. Katarzyna Dziewiątkowska's vocal-and-instrumental lyric pieces are, therefore, examples of works in which one can find balance and congruence between the verbal and sound layers.

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She participated in several dozen scholarly conferences, gave lectures on Polish music at the Başkent University in Ankara, and was a member of the scholarly committee of the 9th Hisarlı Ahmet Symposium in Kutahya (2018, Turkey). Since 2010, she has been associated with the Lower Silesian Festival of Science. Her texts have been published by the Academy of Music in Wrocław, the University of Silesia, the Polish Association of Teachers of Singing, Ossolineum, and the 'Remembrance and Future' Centre.

Aleksandra Pijarowska's scholarly interests are varied and focus on music history and theory, particularly the life, works, and activity of Jan Antoni Wichrowski and Ryszard Bukowski, and the history of the Academy of Music in Wrocław. She is also interested in the works of Polish composers of the second half of the 20th century, the Turkish composer Ahmet Adnan Saygun, and the contemporary Wrocław-based composer Katarzyna Dziewiątkowska. She is the author of two monographs on Wrocław-based composers: *Jan Antoni Wichrowski. Katalog tematyczno-bibliograficzny* [Jan Antoni Wichrowski. A thematic and bibliographic catalogue] (2005) and *Ryszard Bukowski. Człowiek i dzieło* [Ryszard Bukowski. The man and his work] (2014), and of many chapters in joint monographs. She acts for the integration of the European academic and artistic circles, with the aim of exchanging ideas and bridging cultural gaps between various academic centres. She was the originator as well as scholarly and organisational head of the International Conference 'Music – the Cultural Bridge. Essence, Contexts, References' (2020) and the scholarly editor of the publication under the same title. Both undertakings were part of the scholarly, educational, and artistic project 'Eastern Academic Artistic Platform' implemented in cooperation with the National Agency for Academic Exchange – International Academic Partnerships. In the years 2014–2022, she was the artistic director of the International Festival 'Music at Józef Ignacy Schnabel's' in Nowogrodziec and the scholarly head of the conference 'Józef Ignacy Schnabel and His Epoch'.

Axiology of Music

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Music Infused with Values. On the Oeuvre of Hanna Kulenty

Methodological principles

The question posed by philosophers: ‘What does and what does not constitute a work of art?’ [Stróżewski 2002a: 5], directs the intuition of scholars towards the axiological aspects of such works. Fundamental not only for philosophers but also for art historians, musicologists, music critics, and other scholars, the issue was considered by Roman Ingarden in the third volume of his *Studia z estetyki* [Studies in aesthetics] of 1970. In the paper ‘Artistic and Aesthetic Values’, in which he undertook philosophical reflection on the problem of the said values [Ingarden 1964], he put forth the thesis that an artistic value amounted to ‘a specific characteristic’ of a work of art [Ingarden 1964: 204]. Such values are constituted on the ground of ‘a certain aggregation of aesthetically valuable qualities, and they in turn, rest upon the basis of a certain aggregate of properties’ [Ingarden 1964: 205].¹ He went on to complement the aforementioned proposition by claiming that artistic values were not so much qualities as ‘various sorts of competence possessed by a work of art in virtue of its having certain properties and components and not others’ [Ingarden 1964: 207].

Ingarden further identifies three types of qualities (moments) affecting the value of a work of art. These are: axiologically neutral features, value significant (valuable) features, and defects. Neutral features determine the type and genre, the cast of performers, and other properties of a work of art. They can serve as the substrate for both positive and negative values. Defects, as the opposite of values, presuppose a negative valuation. With regard to value significant (valuable) features, they are a manifestation of the mastery of the artist’s technique and craftsmanship. Their emergence in the work

1 | According to Ingarden, ‘if any object lacks this thing which I here call artistic value, it ceases in consequence to be a work of art’ [Ingarden 1964: 204].

of art provides the ground for the constitution of aesthetic values experienced by observers perceiving the work of art [Ingarden 1964: 207–213].

Aesthetically valuable qualities can vary in their character; therefore, in his paper ‘Zagadnienie systemu jakości estetycznie doniosłych’ [The issue of the system of aesthetically valuable qualities], Ingarden [1970] specified the list of nine classes of aesthetic qualities that endow art with aesthetic allure and existential profundity. These are: 1) aesthetically valuable substantive moments (emotional, intellectual, material); 2) aesthetically valuable formal moments (purely objective qualities and qualities derivative for the observer); 3) varieties of ‘exclusiveness’ and ‘triviality’; 4) ways of qualities manifesting themselves; 5) varieties of ‘novelty’; 6) varieties of ‘naturalness’ 7) varieties of ‘genuineness’; 8) varieties of ‘reality’; 9) ways of impacting the observer.

For a researcher of a work of art, it is important, therefore, to distinguish these ‘aesthetically valuable qualities’ [Ingarden 1970], the presence of which enables one to reach the essence of the works of art studied, concurrently elucidating the position of the artist and their oeuvre within the world of art. Of significance for the researcher is also the philosopher’s remark that ‘values [...] are able to manifest themselves to the observer only at the moment when the latter achieves some apprehension of the work itself, even though a partial and as yet imperfect one, when his commerce with the work achieves an unveiling of the intrinsic features of the work’ [Ingarden 1964: 204]. Appreciating the work in its substantive and formal moments, which according to Ingarden constitute the aesthetically valuable skeleton of the work [Ingarden 1970: 300], thus appears as the initial stage of any analysis, leading the researcher to the discovery of other aesthetically valuable qualities within the piece, which are the derivative features [Ingarden 1970].

Anna Chęcka, who followed in Ingarden’s footsteps, formulated the following thesis regarding a work of art: ‘the “profundity” and “truth” can emerge where both emotional and intellectual qualities coincide with the formal values of a work’ [Chęcka 2023: 16]. I use this postulation by the Polish philosopher and pianist and Ingarden’s theses on the artistic value of a work of art as the starting point for my exploration of the phenomenon of the music of Hanna Kulenty and the values embodied in her musical compositions.

Particular qualities of Hanna Kulenty’s music

The music of Hanna Kulenty has been performed in concert halls for several decades. Her works had their premieres in prestigious venues in Europe, both Americas, Asia, Australia, and South Africa, performed by soloists and ensembles admired for their interpretive mastery. Meanwhile, the reactions of audience members – those highly competent, such as music critics, and casual classical music lovers alike – are a testament to the powerful aesthetic impression made by her music. Such a broad and intense reception of Kulenty’s compositions prompts some important questions. What, then, are the qualities of her music that engender the aesthetic values experienced by

audiences? What makes her works resonate so deeply with audiences? Two kinds of such qualities appear to play a major role here, namely, the formal ones and the emotional ones. The mastery of compositional craft is, as we know, the basis of each and every work of art, an indefeasible condition for evoking in the listener a sense of being confronted with something out of the ordinary. Kulenty's mastery of compositional craft manifests itself equally in the musical idiom and the form of her works, as well as in her ability to design and control the spacetime of the composition created.

The musical language of the works from the period when the composer had reached her artistic maturity reveals several idiomatic qualities. These pertain to the tonal and harmonic orders, preferred types of sounds, the spatial layout of the musical structures, and the metric and rhythmical organisation. What is characteristic here are the timbre-layers, oftentimes euphonic in nature. They comprise sequences of chords in third-based morphology, constitutive elements of which are juxtaposed in such a way so as to generate tension-inducing combinations of sounds (sevenths, seconds, ninths, tritones) or conjure the sense of tonal ambiguity.

The character of the sounds obtained is influenced not only by their morphology. Equally important is their spatial layout. Depending on the dramatic function they serve, they constitute a layer of a given phase of the piece or separate themselves as the harmonic counterpoint to the dominating musical voice. The stabilisation of such harmonic layers throughout long passages of a piece has a centralising effect. The sonic and temporal structures that make up the course of Kulenty's pieces are composed of chords that enable her to bring out subtle instrumental timbres. An important aspect in achieving the desired sonic qualities is the use of microtones. The artistic goal, as the composer wrote in a letter, is 'to conjure up a sonic "rainbow" out of microtones, to demonstrate the specific colouristic and ultimately emotional tension associated with such a rainbow' [Kulenty 2020b]. We can find an example of such a 'rainbow cloud' in the opening of *Viola Concerto No. 1*, composed in 2015 (see Example 1, p. 238).

The artistic priorities of Kulenty's musical idiom have for years been predominantly centred around the organisation of musical time. It has a solely psychological significance for her, because the adequate composition of musical events results in 'an easy-to-assimilate course of the formal whole of a work' [Kulenty 1986: 27]. In her works, Kulenty uses two categories of time, which she refers to as 'short times' and 'long times'. The short times serve to structure the gradually unfolding culminations and, thus, to energise the course of the work, they are the musical tensions intended to enable the transition from short times to the long time, signifying the state of trance, by which she means a different mode of experiencing the present [Kulenty 1986]. As she told the editor of the *Ruch Muzyczny* magazine, 'bewitching and manipulating the listener' [Cyz 2007: 41] is precisely the result of her idiosyncratic approach to musical time.

A significant means for generating aesthetically valuable experiences is the composition of the course of the piece, i.e. providing the work with its final soundscape. The phase structures of her compositions reveal the logic of the tonal order correlated with the organisation of their temporal, textural, and dynamic course. It should be noted

Example 1. H. Kulenty, *Viola Concerto No. 1*, bars 24–36 – opening of the piece, with ‘rainbow clouds’ determining its aural expression. Reproduced from: Kulenty [2016: 3], by courtesy of Donemus, Den Haag

that tonality is understood here broadly as such an organisation of musical structures in which aural centres (either individual tones, chords, or sound complexes) outline certain stages in the development of the musical plot. The composer described the ideas for shaping the musical course which she had developed in the following way:

The form of the composition consists in the juxtaposition, the combination of several musical, emotional, and spatiotemporal motif-structures in such a way as to achieve at the level of the entire piece a series of increasing culminations and thereby a 'multithreaded' trance that integrates the whole composition! [Kulenty 2012: 17].

It should be added that the balancing of tensions between the various arcs is intended to create adequate energy through the music to bring forth the desired emotions and musical states.

The aforementioned concepts can be exemplified by *A Cradle Song* (1993) – a trio for violin, cello, and piano. It is based around a lullaby melody that opens with a repeated note B, which is the first of the two tones (the other being D) that define the musical space of the initial motif (see to the opening fragment of the trio in Example 2). At the same time, both tones serve as tonal centres of the piece. The note B initiates the phases opening the narrative and the closing phase of the piece, whereas the note D opens the phases of the central section of the trio in which the pace of the narrative, the density of musical events, and their dynamics, are most intense. The dynamic

Example 2. H. Kulenty, *A Cradle Song* for violin, cello, and piano, bars 1–19 – opening fragment. Reproduced from: Kulenty [1996: 1], by courtesy of Polskie Wydawnictwo Muzyczne, Kraków

outline of the piece, regulated by the levels of loudness, ranging from *pianissimo* to *fortissimo*, the densification and lightening of the sound substance, as well as the harmonic saturation serve mainly to create a fluctuation of tensions that culminate when the concentration of energy reaches its maximum. It is directly followed by the narrative becoming calm and the time stopping, which the composer refers to as the 'derealisation of natural time' [Kulenty 2017]. It is at this point that the melody of the lullaby makes its return, now complemented by rich harmonics.

However, the perfection of form, 'which should support the [musical] content in a unique [sonic] aura!' [Kulenty 2020a], is not the objective of Kulenty's creative activity. For her, music is above all else 'a trance, an emotion. Music is time. Music is metaphysics' [Kulenty 2012: 17]. Therefore, while maintaining the balance between the two layers of a musical piece – the form and the message – she composes the form of the whole so as to be able to thereby reach a new kind of musical experience. The composer formulated the following artistic creed:

I am a surrealist musician precisely because I convey to the listener the states and emotional gestures that may accompany the musical conventions (but do not have to do so) [...]. I am not afraid of emotions, not only because music is made of emotions, but because music is above all emotions! Feeling – that is the key. I reconstitute emotions anew [Kulenty 2019: 3].

Emotional gestures that are to reach and move the listener serve to create a state of trance which is intended by the composer to enable the listener to 'experience space-time, metaphysics' [Kulenty 2015: 9]. Meanwhile, the metaphysical quality as 'a specific feature emerging in certain works of art' – as it has been explained by Władysław Stróżewski – 'is discovered wherever one perceives art as a medium connecting our everyday experience with the transcendence, whether understood as the ultimate foundation of the obvious (transcendence of the depth) or as a strictly transcendent cause' [Stróżewski 2002b: 111]. At this juncture, however, we are stepping beyond the field of artistic and aesthetic values and approaching the issue of supra-aesthetic values.

Artistic values in the musical works of Hanna Kulenty

Therefore, to remain within the field of aesthetically valuable qualities, one can distinguish those features of Kulenty's works that constitute the aesthetically valuable moments. These are:

- the aural qualities of the music;
- the manner of composing the musical time;
- the balancing between *emotio* and *ratio*;
- a consistent emotional structure throughout the piece, able to 'hypnotise' the listeners;
- an accentuation of the emotional factor, which influences the listener with the dynamics and character of emotions.

The said features of the musical works of Kulenty are, above all, the substrate for the substantive and formal moments, which – as demonstrated by Ingarden – constitute an aesthetically valuable skeleton of a work of art. Let us identify the most important of these in Kulenty's music:

1. substantive moments:

- emotional moments – for example the highly emotionally intense expression of her works;
- intellectual moments – inventive, extraordinary dramatic tension of the course of the piece;
- material moments – sophisticated timbres;

2. formal moments:

- purely objective moments – thematic cohesion, the balancing between structural and dramatic factors;
- moments derivative for the observer – formal clarity, dramatic dynamics.

These moments are complemented by aesthetically valuable moments which Ingarden refers to as derivative. These are:

- varieties of 'naturalness' – 'natural', unforced development of musical tension;
- varieties of 'genuineness' – providing an unadulterated emotional message;
- ways of influencing the observer – giving a tension-ridden course of events that leads to the calming of the narrative.

In conclusion, one could argue that the artistic value of the works by Hanna Kulenty emerges from the coincidence of the three types of aesthetically valuable qualities, as identified by Anna Chęćka, the emotional, the intellectual, and the formal ones, complemented with derived qualities. These determine both the aesthetic 'allure' of her music and her artistic originality, being the source of a lasting aesthetic impression and of the sense that we are confronted with art infused with numerous aesthetic values.

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Music Imbued with Values. On the Oeuvre of Hanna Kulenty

Summary

The question posed by philosophers: 'What does and what does not constitute a work of art?' [Stróżewski 2002a: 5], directs the intuition of researchers towards the axiological aspects of the work. Roman Ingarden, indicating the qualities that give art 'aesthetic charm' and 'existential depth', distinguished nine classes of aesthetically valuable moments, their varieties and ways of occurrence [Ingarden 1970]. Following in his footsteps, Anna Chęcka formulated the following thesis in relation to a work of art: 'the "profundity" and "truth" can emerge where both emotional and intellectual qualities coincide with the formal values of a work' [Chęcka 2023: 16]. The aforementioned claim of the Polish philosopher and pianist was adopted by the author of the article as a starting thesis in the investigation of the phenomenon of Hanna Kulenty's music and the values embodied in her musical compositions.

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Spirituality in Music as an Object of Analysis: Based on the Oeuvre of Marcin Bortnowski

The concept of spirituality is an ambiguous one. According to the Polish linguist Renata Grzegorzczkova, spirituality as a phenomenon can be reflected upon within the psychological dimension – spirituality as a sublime form of human psychological life, within the religious one – spirituality as a form of religious life that consists in participation in the sacred (Lat. *sacrum*; transcendental reality), and within the philosophical one – spirituality as a feature of the objective spirit [Grzegorzczkova 2006: 13–28].

An attempt to define the concept of spirituality was made by the Polish sociologist Aldona Jawłowska. According to her,

the word/notion [of spirituality] refers to a way – typical of a given community, but at the same time personal and individual – of seeking contact with the non-material dimension of existence, and to self-fulfilment as a human being that is rooted in this dimension [Jawłowska 1999: 53].

The culture specialist Zbigniew Pasek, in turn, believes that spirituality refers to man's aspiration to transcend their temporal, existing condition, an individual's pursuit of transgression both in the social and individual dimensions, usually in the name of greater values that they consider to be positive, good [Pasek, Skowronek 2011: 81].¹

Interesting reflections on musical spirituality have been undertaken in the Polish musicological literature by Bohdan Pociąg [2009, 2005: 85–95]. In his view, spirituality is

a special state, characteristic only of human beings, of emotional, mental, intuitive, and intellectual tension, intensity of feeling and thought, a state of higher and sharpened consciousness: of one's Self, of the existence of Being, of interiority and exteriority (immanence and transcendence), of self-transcendence [Pociąg 2005: 88].

1 | This is also how spirituality is defined by Maria Gołszewska [1995] or Halina Grzymała-Moszczyńska [2024].

Spirituality can be explained through concepts that are fundamental and central to human existence – these are called transcendentals and include Being, Goodness, Truth, and Beauty. Pocij distinguishes three types (stages) of musical spirituality: metaphysical, religious, and mystical spirituality. He also indicates how these types of spirituality manifest themselves in a musical work. Pocij's reflections are complemented by the texts of Kinga Kiwała, who lists the artistic criteria for the presence of the sacred in music [Kiwała 2006: 131–140, 2014: 195–213].

Following Pocij's and Kiwała's methodological approach, in this article the author attempts to examine the spiritual aspects of music by Marcin Bortnowski, a Wrocław-based composer (b. 1972). The starting point for her discussion are the artist's statements on the issue of spirituality, as well as his reflection on the metaphysics of music, and commentaries to his works. These are followed by an analysis and interpretation of the composition *Miserere* (2013), and a discussion of the elements that give the composer's music its spiritual character.

Bortnowski's oeuvre includes symphonic, chamber, and solo works, often composed for the accordion, an instrument that is particularly close to his heart. In some of the works, an important role is played by the computer, which is used to compose timbres and expand the technical possibilities of the instruments (e.g. in the cycle of *Etudes* for disklavier and computer or in *Four quartets* for four computers). In his vocal-and-instrumental and choral works, he usually makes use of biblical texts (Psalms, the Gospel of John), St Augustine's writings (*Confessions*), and religious poems by Thomas Stearns Eliot. Bortnowski's compositions are often a manifestation of religious attitudes associated with the Christian tradition (e.g. the cycle entitled *I już nocy nie będzie, I morza już nie ma* [And night will be no more, and there is no more sea], *Oczekiwanie* [Expectancy], as well as *Psalms, Miserere, Interrogavi Terram, In Paradisum, and Sero te amavi*). According to the composer, there is something more to his music than the sounds themselves, as the titles of the compositions suggest. For him, 'a piece of music creates the world' [quoted after Redziak 2017: 7]. One could say that Bortnowski's entire oeuvre is religious, and this religiousness, as the composer emphasises, does not stem from the texts, but from the music. In his opinion, it is in the sound itself that one should look for the spirituality of his works [Bortnowski 2022].

Marcin Bortnowski is an artist who explores the essence of music. In his view, in order to fully grasp a work of music, it is not enough to understand its physical dimension, as it has another dimension beyond this physical one. In his work *O naturze dzieła muzycznego* [On the nature of the musical work], he writes:

I believe that music [...] is capable not only of posing questions that are most essential to man, but also of overcoming the barrier of reason – it is capable of transcending the ideas of the creator-composer. I also believe that music can transcend itself – its own physicality – which enables it to grasp the 'Mystery'. This is the task I set before music, and I believe it is capable of accomplishing this goal [Bortnowski 2011: 58; cf. Bortnowski 2019b: 9].

Accordingly, in his works, Bortnowski strives to achieve a balance between the precision of musical structure and an idea that transcends the music itself – thus taking

the music into the metaphysical dimension. Conceived in such a way, a musical work requires the listener to engage their reason and emotions, to combine these two seemingly contradictory forms of perception into one. The composer claims that this way of understanding music and looking at a musical work has determined his entire oeuvre for many years [Bortnowski 2019b: 9].

When examining the issue of spirituality in Bortnowski's music, it is also important to study the commentaries to his works. They are the source of the composer's views on matters of faith, God, and the sacred, and they enable one to understand the spiritual aspect of his music. In the commentary to *In Paradisum* for mixed choir (2019), composed to a funeral song of the same title, we can read the following:

This text confronts us with a great Mystery, but also with a great Hope. It confronts us with a reality that we do not know, but which we intuit. My desire and intention was to touch at least a tiny piece of this reality, in which everything would be new. I do not know if I have succeeded in this task, as it seems impossible to achieve. However, I still believe that music has the power to reveal at least a part of this Mystery [Bortnowski 2019a].

In his commentary to the piece *Sero te amavi* for accordion, harpsichord, boys' choir, and electronics (2021), the composer admits:

In the face of beauty, which I have longed to touch, I can say nothing, and silence also seems inadequate. All that remains is the sound of voices and instruments, and the text I used in the piece [Bortnowski 2021].

It is evident from the statements quoted that Bortnowski wants to compose music that has the capacity to evoke a religious experience, that allows one to experience the Mystery, music whose value lies in Beauty, which he identifies with Goodness [Bortnowski 2022].

Having learnt the composer's views on music, let us now analyse the selected musical piece in terms of its spirituality. Taking into account the three types of musical spirituality distinguished by Bohdan Pociąg, we shall refer to the criteria established by the musicologist for these types of spirituality and try to apply them to *Miserere* for chamber choir and ensemble² by Marcin Bortnowski.

According to Pociąg, **metaphysical spirituality** is 'a musical reflectiveness, a kind of reflection in sounds, timbres, and sound structures on matters most important for our spiritual existence' [Pociąg 2005: 91]. It manifests itself in such characteristics of music as, among others, slowed-down time, extended narrative sequences, variability of movement, tempo, and rhythm, melodic lines developed with an aim to create an impression of an endless weaving of melody, 'wandering harmonies', solemn, reflective, or meditative mood.

2| This is the first version of the work composed in 2013. The second (B) version from 2014 is scored for voices and instruments.

Having applied these criteria of spirituality to Bortnowski's *Miserere*, one can notice that the composition has a mystical dimension. The tempo is slow, sometimes moderate (maintained between MM=48 and MM=70), the narrative develops slowly over long sections, we can observe a variability of movement, rhythm, and tempo, the dominant mood is that of concentration, solemnity, reverie that encourages contemplation (e.g. at the end of the piece, where the text of the Apocalypse is used, p. 72). The composer builds this type of mood by using, among other things, 'splashes' of timbre, resounding sounds and their combinations (*lascia vibrare*) in the parts of percussion instruments (vibraphone, gong, glockenspiel), which bring to mind the sound of bells, or the so-called 'glass' chords (see Example 1).

Example 1. M. Bortnowski, *Miserere*, bars 131–134 – the sound of bells. Reproduced from: Bortnowski [2013b: 24]

Religious spirituality – in Pocięj's view – manifests itself overtly, declaratively, and explicitly (through the text or the title of a work), as well as implicitly (in the instrumental music forms of modern times). An important element in this type of spirituality is inspiration, which is either experienced directly (an experience of the sacred or a religious experience) or comes indirectly – for example through the words of the Holy Scriptures or through fine arts.

In Bortnowski's *Miserere*, religious spirituality manifests itself explicitly and becomes overtly recognisable as the source of inspiration through the work's title and its text, which comes from the Scriptures. The composer uses the Latin version of Psalm 51, as well as an excerpt from the prologue to the Gospel of John and one sentence from the Apocalypse of St John, also in Latin. By drawing on Psalm 51, Bortnowski refers to the centuries-old tradition of music associated with the Christian culture created within the Church. The religious character of the work is also emphasised by the Latin language in which all the texts are written. The fact that the composer preserves the original language is important, since, as Regina Chłopicka notes,

The ritual, dead language creates a certain distance towards the colloquial and facilitates openness to the sacred dimension, which emphasises the mysterious character of the work [Chłopicka 1988: 26].

In Bortnowski's composition, the text is presented in different ways. Excerpts from the Gospel of John and the Apocalypse are usually spoken or sung on a single note, which makes them clear and comprehensible to the audience. The composer makes use of the *nota contra notam* technique and presents the musical material in rhythmic unison (see Example 2).

The image shows a musical score for Example 2, which is an excerpt from Marcin Bortnowski's *Miserere*, bars 49–51. The score is written for four vocal parts (1, 2, 3, 4) and three instrumental parts (G.C., Vbf, Trg). The vocal parts are in unison, with lyrics: 'Om - ni - a per ip - sum fac - ta sunt, et si - ne ip - so fac - tum est ni - hil, quod fac - tum est;'. The instrumental parts include G.C. (Guitar), Vbf (Violoncello), and Trg (Trombone). The score is marked with dynamics like *mf*, *mp*, and *ppp*. The notation shows a rhythmic unison for the vocal parts, with notes on a single pitch for each syllable.

Example 2. M. Bortnowski, *Miserere*, bars 49–51 – the *nota contra notam* technique, rhythmic unison. Reproduced from: Bortnowski [2013b: 7]

In contrast, the text of Psalm 51 is not that comprehensible, since due to the imitative technique and polyphonic texture which are consistently applied throughout its presentation, it is performed in a non-synchronous manner (see Example 3, p. 250).

The text is broken up into syllables, and in individual voices, words are shifted in relation to each other, so that the verbal material loses its semantic function in favour of timbral and sonoristic value. This effect is also facilitated by the fact that the text is performed freely, but at the same time in a rhythmicised manner.

There are also other elements that allow us to perceive the piece in question as sacred. As Pocij notes, there are features in the musical structure of a work of music itself thanks to which the sacred can be expressed. In his opinion,

the sacred resides in the very intervals, gestures, and melodic phrases, in the melodic (linear) structure of the chant itself, in its rhythm, in the pulsation of musical time, in the melismas, in the flow of the psalmodic narrative, in the strophic regularity of the hymns, in the proportional melody of the sequences [...]. The true sacredness lies at the core of musical structure, of musical substance [Pocij 1980: 427; quoted after Mrowiec 1980: 101].

When analysing the melodic line of the choral voices in Bortnowski's *Miserere*, one can notice that it is dominated by a progression of seconds (as in medieval sequences),

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Example 3. M. Bortnowski, *Miserere*, bars 279–282 – polyphonic texture, soprano part. Reproduced from: Bortnowski [2013b: 55]

the melody develops gradually in one direction, and it is characterised by little motion. The phrases and sounds are often repeated. Occasionally, archaising elements are used, such as single-voice singing that is reminiscent of Gregorian chant (see Example 4).

Example 4. M. Bortnowski, *Miserere*, bars 247–250 – the imitation of Gregorian chant in the first alto part. Reproduced from: Bortnowski [2013b: 47]

The work's sound material is based on a modal scale constructed by Bortnowski from the tones of a meta-mode,³ which combines the features of three modi created by the composer (see Example 5, p. 251).

3| A term coined by Marcin Bortnowski. Cf. Bortnowski [2011: 33]. The composer has created his own system of pitch organisation and used it in various works.



Example 5. Bortnowski's meta-mode. Reproduced from: Bortnowski [2011: 33]

All of the modi are built of minor and major seconds, and minor thirds. Bortnowski's composition is therefore neo-modal, which also translates into the expressive character of the work. The pitch material has been extended to include quarter tones performed by the choir voices (see Example 6). As elements of contemporary composition technique, the microtones give the work the sonoric quality.

Example 6. M. Bortnowski, *Miserere*, bars 70–72 – quarter tones in the alto part. Reproduced from: Bortnowski [2013b: 13]

The horizontal structures are closely linked to the vertical ones. The composer consistently broadens the ambitus and extends the number of chord components from one to twelve.

The sacredness of the work in question is also determined by the rhythmic element. Bortnowski uses repetitions of notes in the choir parts and combines them with the hoquet technique, interrupting the melodic line with rests (see Example 7, p. 252). He also introduces rhythmic patterns in the instrumental and vocal parts, which serve to ritualise the music.

In exploring the issue of the sacred in Bortnowski's work, Kinga Kiwała's suggestions may also be helpful. In one of her works [Kiwała 2006: 131–140], the author lists the criteria for the sacredness in music; these are: Latin and liturgical sources, epiphanic moments, reduction of musical means, sacred time and space. In another article,

The image shows a musical score for four voices, numbered 1 to 4. The notation is in treble clef with a key signature of one flat (B-flat). The lyrics are 'Mi se re re me li us,'. The music is marked 'mp' (mezzo-piano) and 'staccato'. The score illustrates the hocket technique, where different voices play short, rhythmic fragments of a melody in a staggered fashion. Voice 1 and 2 have the most active parts, while voice 3 has a single note 'us,' and voice 4 is mostly silent.

Example 7. M. Bortnowski, *Miserere*, bars 55–58 – imitation of the hocket technique. Reproduced from: Bortnowski [2013b: 9]

she also mentions sublimity and the contrasting of artistic qualities – the profane and the sacred [Kiwala 2014: 195–213].

The ‘epiphanic moment’ that Kiwała mentions after Mieczysław Tomaszewski,⁴ also known as the ‘moment of revelation’ [*Sacrum...* 2000: 3; quoted after Kiwała 2006: 134], usually entails a reduction of musical means. The term is used to refer to the juxtaposition of a sacred fragment with elements of the profane, which is combined with an ascetic use of musical means (such as the dynamic level of *piano*, reduced texture and instrumentation, melodic simplification) [Kiwala 2006: 135]. In *Miserere*, such features can be found in the fragments of the Gospel of John and the Apocalypse recited by the choir – these appear three times in the course of the composition [Redziak 2017: 64]. The profane element in this case is the percussion ensemble featured in the work; percussion instruments are typically secular, and their use in the liturgy of the Roman Catholic Church is limited to a minimum. The reduction of musical means which is characteristic of the epiphanic moment consists here, for example, in singing being replaced by speech, as illustrated by Example 8 (p. 253).

The sacred tone of the composition also results from the composer’s way of handling musical time and space. When analysing the elements that sacralise time in a work of music, one should consider – following Pocięj’s idea – such factors as, among others, the economy of material, continuous repetition, slow tempo, constant returns to one and the same sound or combination of sounds [Pocięj 1980: 54–55].

In *Miserere*, the economy of material is evident in the way Bortnowski uses the meta-mode that he created – the meta-mode determines the pitch and harmonic material of the work. In the rhythmic layer, one can notice the repetition of rhythmic structures and the use of rhythmic patterns. The tempo of the piece is slow. The final factor that confirms the sacredness of the work is the constant return to the single E sound, which is both the first and last tone of the aforementioned meta-mode.

4] The term ‘epiphanic moment’ was defined by Mieczysław Tomaszewski in relation to the music of Fryderyk Chopin. See e.g. Tomaszewski [1996: 80]: epiphanic moment in Fryderyk Chopin’s *Fantasy in F Minor*, Op. 49.

Example 8. M. Bortnowski, *Miserere*, bars 103–105 – the epiphanic moment – the text of John’s Gospel 1:1: ‘In the beginning was the Word, and the Word was with God, and the Word was God’. Reproduced from: Bortnowski [2013b: 22]

When listening to the composition, we have the impression of a slowed-down flow of musical time, which results from the repetition of melodic and harmonic formulas, as well as of the slowing down of textural and rhythmic changes, and of tempo. In this way, Bortnowski demonstrates his sense of sacred time.

Sublimity, as defined by Mieczysław Tomaszewski, denotes clarity and structural transparency [Tomaszewski 1997: 87]. Bortnowski’s piece has a clear multi-movement structure. The individual movements vary in terms of texture, rhythm, and timbre. What comes to the foreground is the text presented by the choir (with four singers in each voice section: soprano, alto, tenor, and bass) accompanied by percussion instruments, which perform a timbral and expressive function. The composition is characterised by an austerity of sound resulting from the instrumentation that combines a choir (a reference to the chant tradition) and percussion instruments. Such choice of instruments, although unusual for works marked with the idea of sacredness, is an attempt at a modern and very personal reading of the text of Psalm 51, which the composer himself emphasises in the commentary to the piece:

the text of Psalm 51 [...] is [...] a very personal, individual prayer. It, therefore, allows for a very individual, sometimes even tradition-defying, treatment of musical matter [Bortnowski 2013a: 21].

The last type of spirituality mentioned by Pociąg is **mystical spirituality**. Is *Miserere* also marked by this third type of spirituality? There is no clear answer to this question, as mystical spirituality largely depends on individual perception. It is the listener’s

attitude that determines the experience of revelation, and so religious insight (the experience of the Mystery) or the lack thereof is a matter of subjective appreciation on the part of each listener.

The spirituality criteria used here to study Bortnowski's *Miserere* can also be applied in the analysis of instrumental works that lack a religious text, for music can also express meaning without words. It is now an accepted premise in musicology and in composers' circles that sacredness in music can manifest itself in various ways and pertain to many musical forms and genres. Following Bohdan Pocij, who looks for the idiom of musical sacredness in the sound itself, it is plausible to assume that this phenomenon may also exist in instrumental music. Examples from Bortnowski's oeuvre would include such works as ...*zapatrzony w serce światła, w ciszę* [...looking into the heart of light, the silence] for symphony orchestra (2006), *ku dźwiękom nocy* [into the sound of night] for accordion and string quartet (2015), *Psalms* for accordion and three computers (2018), and the triptych consisting of *I już nocy nie będzie* [And night will be no more] for accordion and chamber orchestra (2010), *I morza już nie ma* [And there is no more sea] for harpsichord and chamber orchestra (2012), and *Oczekiwanie* [Expectancy] for cello and chamber orchestra (2016). The last three of the aforementioned works are a kind of 'concerto' for solo instrument and chamber orchestra. The pieces are united by recurring motifs and musical gestures, and by references – in terms of idea – to the Apocalypse of St John. In the case of the first two works of the cycle, these references are also indicated by the titles which come from the aforementioned biblical text. The third one – *Oczekiwanie* – has been inspired by Joseph Ratzinger's book *Death and Eternal Life*. In his work, the Pope writes:

The willingness to expect is itself a transformative factor. A world in which the willingness to expect is awakened is a different one from a world without this willingness. But willingness itself also differs depending on what it is directed towards: whether it expects emptiness or the One, whom it recognises through His signs, being certain of His closeness when purely human hopes are dashed [quoted after Bortnowski 2016].

In the case of the instrumental works mentioned here, the links with religious culture are evident through the sources of inspiration that the composer himself reveals in the commentaries. These sources determine the type of spirituality that can be identified in the works. From the commentaries, we learn what mental state the composer was in when creating the music. For example, with reference to the piece *I już nocy nie będzie*, Bortnowski confesses:

However, when I was working on the piece, a surprising thing happened. For it turned out that the whole creative process took place outside of me, so to speak. Although I was composing, it was the music that was guiding me. It is difficult to explain. At the time, I had the impression that the situation was opposite to the usual one – it was not I who shaped the music, but it was the music that shaped me [Bortnowski 2010].

When exploring spirituality in Bortnowski's music, one should pay attention to the concept of correspondence between life and creative output.⁵ The composer's works are influenced by his deep faith in God, and thus marked with sincerity and truthfulness. Perhaps this is where the unique power of Bortnowski's music comes from. It is *musica vera*.

In conclusion, it should be emphasised that the types of spirituality and the criteria determining the presence of the sacred suggested by Bohdan Pocij and Kinga Kiwała can be useful in analysing a work of music. However, it must be borne in mind that the understanding of spirituality and sacredness is constantly changing⁶ because it is shaped by time and culture.⁷ Each era and culture defines the concept of spirituality, as well as those of the sacred and the profane, differently.

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5| This aspect is emphasised by Kinga Kiwała [2014: 211].

6| This is confirmed by such authors as Aldona Jawłowska [1999: 51–70] and Zbigniew Pasek [Pasek, Skowronek 2011: 69–83].

7| As emphasised by Rastislav Podpera [2013: 143].

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Spirituality in Music as an Object of Analysis:

Based on the Oeuvre of Marcin Bortnowski

Summary

Spirituality is an ambiguous concept, interpreted differently by linguists, sociologists, and culture experts, as evidenced by the definitions proposed by Renata Grzegorzcykowa, Aldona Jawłowska, and Zbigniew Pasek. In the field of musicology, extensive reflections on musical spirituality were undertaken by the Polish researcher Bohdan Pociąg. He distinguished three types of spirituality: metaphysical spirituality, religious spirituality, and mystical spirituality, and also identified the musical characteristics in which these types manifest themselves. Pociąg's reflections are complemented by the texts of Kinga Kiwała, who lists the artistic prerequisites for the presence of the sacred (*sacrum*) in music. Following Pociąg's and Kiwała's methodological approach, in her article the author attempts to examine the spiritual aspects of the music of Marcin Bortnowski, a Wrocław-based composer (b. 1972). The starting point for her discussion are the composer's statements on the issue of spirituality, as well as his self-reflection on the metaphysics of music and commentaries to his works. These are followed by an analysis and interpretation of the composition *Miserere* (2013), and a discussion of the elements that give the composer's music its spiritual character.

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Tansman, Marta Ptasińska, Wrocław-based composers, the history of music culture in the post-war Wrocław, and music analysis (especially semiotic analysis). She has published two books: *Forma w twórczości instrumentalnej Aleksandra Tansmana* [Form in the instrumental works by Alexander Tansman] and *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław composers in the years 1945–2000], numerous articles in Polish and foreign collective monographs and scientific journals as well as entries in *Encyklopedia muzyczna PWM* [PWM music encyclopaedia], *Encyklopedia Wrocławia* [Encyclopaedia of Wrocław], and in *Polski słownik biograficzny* [Polish biographical dictionary]. She has participated in a number of scientific conferences both at home and abroad (Paris, Los Angeles, Imatra, Rennes, Banská Štiavnica, Canterbury, Kaunas, Cluj-Napoca, Athens). She is also the editor-in-chief of ten collective monographs from various series: *Musical Analysis. Historia – Theoria – Praxis*, *Tradycje śląskiej kultury muzycznej* [Traditions of Silesian musical culture], *Muzycy wrocławscy* [Wrocław musicians] (Ryszard Bukowski, Tadeusz Natanson), *Karol Lipiński – life, activity, epoch, Hommage à Alexandre Tansman*. She is a member of various societies: Les Amis d'Alexandre Tansman in Paris, Polish Composers' Union in Warsaw, Polish Music Analysis Society in Warsaw, Academy of Cultural Heritages in Helsinki, and Athens Institute for Education and Research.

Musical Meaning and Significance

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Interference between Berislav Popović's Compositional and Music-Theoretical *Écriture*:¹ *String Quartet* (1962) and *Music Form or Meaning in Music* (1998)

The present article focuses on two contributions by Serbian composer, music theorist, teacher, and cultural worker Berislav Popović (1931–2002): his *String Quartet*, and his music-theoretical study, *Music Form or Meaning in Music*.

Although these two works were created three and a half decades apart – *String Quartet* in 1962 and *Music Form or Meaning in Music* in 1998, one may argue that both are part of the same whole in terms of lived experience, reflection, research, music-theoretical and artistic expression. Namely, the composition and the study are unique pieces of research concerning the subject of music space-time and the concepts of energy, gravity, symmetry, equivalence, and boundaries, all of which constitute a *punctum saliens* in Popović's music-theoretical *écriture* and his compositional oeuvre.

Popović's drive to use 'the lens of individual, authentic research and address problems pertaining to the autonomous laws of musical development' [Popović Mladenović 2007: 225–226] in order to penetrate, also, the essence of the aforementioned phenomena and concepts shaped his work in music theory as well as his compositional oeuvre alike. It is, therefore, arguable that almost every artistic accomplishment by Popović may be read with reference to his explorations in theory (and vice versa), since he addressed in them not only the complex laws of shaping musical forms but also the complex general laws underpinning the universe, with their repercussions on the laws of forming works of art in general. Thus, 'in his oeuvre as a whole one may identify numerous *sub-universes*, that

1| In this context, *écriture* refers to the dual process of musical and theoretical writing – both the concrete act of composing and the selective articulation of these principles in theoretical discourse – thus highlighting the continuum between Popović's compositional practice and his music-theoretical thought.

is art-theoretical “diptychs” and “triptychs” whose epicentres are populated by questions and possible solutions regarding the formation of the work as a whole’ [Petković Lozo 2022: 70–91, 71]. Therefore, in his artistic and theoretical thought alike, Popović dealt with the same sets of problems – or phenomena – shaping a living, ever-shifting connections between Berislav Popović the artist and Berislav Popović the theorist, a link that one may always read *mutatis mutandis*. For that reason, the artistic oeuvre of Berislav Popović may be viewed as ‘a theoretical discussion of its own self’ [Veselinović 1986: 5], just as his oeuvre in music theory, especially the line of thought pursued in *Music Form or Meaning in Music*, may be seen ‘as an articulation of a musical flow [in time], that is as a *helix*-shaped cluster of multiple parallel intentions with a certain number of keywords [or musical motives] and thematic areas [or musical phrases]’ [Premate 1999: 170]. In that sense, although chronologically removed, Popović’s musical work, the *String Quartet*, and its music-theoretical counterpart, *Music Form or Meaning in Music*, do constitute rather specific ‘diptych’, one of Popović’s many *sub-universes*. In a broader sense, this sub-universe searches for ‘*meaning* concealed still more deeply behind meaning’ [Popović 1998: 123], for the foundations of musical and non-musical phenomena, essentially, for the fundamental laws of the universe itself, thus ‘for the one who creates and all the periods of (music) history in which one creates’ [Popović-Mladenović 1996: 48].

* * *

In Popović’s theoretical framework concerning music, the terms ‘musical form’, ‘musical work’, and ‘musical flow’ are largely interchangeable. This is a consequence of his phenomenological approach, which integrates aspects of objectivism and ontology, while also encompassing a hermeneutic dimension. His analytical focus is predicated on the interpretation of music as an art form defined by its temporal characteristics – an art form that is temporal to its core (*a temporal art* par excellence), aligning closely with the aesthetic principles articulated by Roger Scruton [Veselinović-Hofman 2007: 122],² that is understanding music through the process of an engaged and informed act of listening. In other words, in his music-theoretical work as well as in his compositions, he elucidates that musical architectonics is embodied in the “movement” [of music], [which is] directed and purposeful’ [Popović 1998: 18], existing dynamically over time through its progressive changes. He considers the phenomenon of music to be a continual process of formation – ‘that which is formed being at the same time the creator of the form’ [Popović 1998: 18]. This concept ties into his perception of musical content as multifaceted and appreciable in its diversity when contrasted with underlying constants throughout the listening experience. Popović [1998: 18] asserts that the essence of musical form lies in these constants, which provide coherence and allow for understanding. These elements, which he

2| It was Mirjana Veselinović-Hofman [2007: 122–125] who first emphasised the closeness of aesthetic perspectives between Berislav Popović and Roger Scruton.

deems essential for understanding music, constitute what he refers to as musical form in its deepest sense, equating it to the broader organisation of a musical work. In other words, meaning in music resides in musical form – 'in the organization of the musical work' [Popović 1998: 18], since musical form and musical work are, in his words, essentially the same thing. He extends this concept by asserting that the capacity of a formal unit to integrate into a higher-order structure constitutes the meaning within music. The essence of a motif, as the most fundamental constructive element in/of music, is embodied by the entirety of its potential interactions with other motifs. Such interactions are significant not in their arbitrary occurrence but when they stem from their defined functions within a specific musical composition. The critical task for a given piece or form (which is fundamentally identical) is '*to isolate a definite sense from the totality of possible meaning*' [Popović 1998: 130].³ Thus, to listen to music with understanding or to understand the meaning of music means to grasp the autonomous laws of music and the logic of shaping the musical flow / musical form / musical work, that is all of the musical components and their elements by which the musical flow is shaped. As Popović pointed out:

Setting out from the assumption that a musical flow represents a certain whole, that is a system whose parts are dynamically related to and dependent on each other, our very first task will be to give a closer definition of what *music flow* means. In this sense, the unit in which *the selection of certain musical components* or their elements (elements of melody, rhythm, dynamics, agogics, texture, tone color...) – or rather, the unit in which the combination of a whole series of chosen musical elements *determines the choice* of other musical elements is called **musical flow**. Furthermore: a musical flow is completed only when the probability of the choice of new musical elements and their combinations has ceased to depend in any way on the choice of previous elements and their combinations [Popović 1998: 15].

In essence, sound, with its inherent characteristics and interrelations, forms the fundamental substrate of meaning in music. According to Popović,

a musical composition is *a system of sound* capable of installing meaning in the spirit of the listener. The semantic function of music is shown as the absolute particularity and is effectuated, so to speak, beneath the spoken language, which makes no discourse capable of producing its authentic verbal description [Popović 1998: 123].

What is crucial in this context is the notion of musical form in its most profound and extensive sense – as a distinct method of structuring sound, a unique mode of cognition – '*thinking through music*' [Popović 1998: 357], that is thinking by means of

3| Furthermore, Popović explains that regardless of its scale, a musical flow can stand as an independent entity and, thus, represent a complete musical work. In more complex compositions, a greater diversity of musical flows is anticipated, each with the potential to embody an autonomous whole. These flows, with their capacity for independence, contribute to the comprehensive structure of the larger work. Therefore, to 'understand' music is to recognise the importance of these individual flows and how they interrelate to form a cohesive whole that resonates with the intended meaning of the piece. For more details, see Popović [1998: 18–20].

music. Popović [1998: 123], however, suggests that the pursuit of meaning, and even more so, the quest for a meaning that lies further obscured behind meaning, is an on-going endeavour in the experience of music. He perceives this more elusive meaning in the connection between music and the entirety of nature and argues that the processes of musical development, whether it be a flow, form, or work, or the cognitive act of musical thought, are grounded in fundamental natural principles: energy, gravity, equivalence, and symmetry. As previously highlighted, in Popović's view, these principles are fundamental and largely resistant to shifts in civilisation or individual perspective [Popović 1998: 359, 362, 267]. They are essential for the existence of musical works / musical forms, i.e. the organisation of musical flow across all historical musical styles and periods.

* * *

If we understand music as a 'universal code that is inextricably linked with the structure of consciousness' [Popović 1998: 86], meaning that, consequently, remembering releases in the brain precisely the same energy that arises from the energy configuration of the music being listened to, that implies that the energy released by remembering a piece of music equals the energy released by listening to the music itself [Popović 1998: 89]. The source and mediator of that energy is, as Popović [1998: 100–119] asserts, the motif, as the basic structural unit of every musical flow, itself essentially formed not only by 'adding', 'supplementing', 'multiplying', but also by directing its motivic energy. Thus, the motif is the generator and conveyor of energy in music.

The source of energy, that is the 'concrete emotional-intellectual product of music-spiritual activity' [Bergamo 1989: 214], in Popović's *String Quartet*⁴ appears at the very beginning of the first movement – in its introductory segment, in the shape of two distinct scale sequences, each comprised of eight discrete tones. These sequences delineate a musical terrain wherein individual segments interconnect and undergo transposition, transitioning seamlessly from one instrument to another – specifically, from the violoncello to the first violin. The culminations of each of the four passages, marked by the sustained final note of the respective scale series, converge in the third bar. This convergence results in the establishment of a vertical harmonic structure characterised by three minor sevenths: e–d¹–c²–b-flat³ [Popović-Mladenović 1996: 26]. Therefore, at the beginning of the cycle, the tonal material, whose typical inherent properties involve ambivalence and openness, is defined (see Example 1, p. 265). In other words, the first movement, as well as the cycle as a whole, begins by conquering a sort of sound space, which is stimulated to flow through a highly specific condensation, the addition of tones from the chromatic totality, as well as the addition of instrumental colour. Thus, determining the tonal space, along with its 'dilemmas', 'entails

4| For this work, Berislav Popović won the University of Belgrade's October Award in 1963.

The image shows a musical score for a string quartet. At the top, the composer's name 'Berislav Popović' is on the left and 'Partitura' is on the right. The title '~Gudacki kvartet~' is centered in a large, stylized script. Below the title, the tempo 'Allegro (♩ = 128)' and key signature 'b' are indicated. The score is for four parts: Violin I, Violin II, Viola, and Cello. The first three measures are shown. The Violin I part starts with a rest, then enters with a series of eighth notes. The Violin II part enters with a similar pattern. The Viola and Cello parts enter with a more complex rhythmic pattern. Dynamics like 'pp', 'p', 'mf', 'f', and 'ff' are marked throughout the score. There are also articulation marks like 'acc' and 'ten'.

Example 1. B. Popović, *String Quartet*, 1st movt, opening: *Allegro*, b. 1–3. Reproduced from: Popović [1962: 1]

deciphering its tonal foundations and modes of structuring – pitch organizations in the horizontal and vertical “events” taking place in the work’s musical flow’ [Popović-Mladenović 1996: 18]. This sonic space / music nucleus / music embryo – the *energy*⁵ – that carries the sense of the sound totality of the work, initiates all applied compositional procedures in the composition that articulate both horizontal and vertical axes. This means that all the motifs defined by this *energy* will link up by means of greater attraction, thereby producing larger units, whose interaction will generate still larger units, repeating the process on different levels, all the way to global forms – macro-models [Popović 1998: 259].

Furthermore, Popović, with this music nucleus, in an almost manifest manner, shows an affinity for the avant-garde exploration of sonic expanses (in the most traditional of chamber genres – the string quartet), now unburdened by the ‘pressure’ of tonality, within a formal conception that adheres to traditional precepts only in the broadest sense – ‘opting for consistently free atonality’ [Popović-Mladenović 2007: 234]. This music *energy*, unaffiliated with serialism, navigates a space where tonal material is liberated from the dictates of traditional tonal hierarchies, the dodecaphonic system, and serialist prescriptions. This liberation results in a tonal weaving that eschews conventional hierarchical relationships, thereby complicating the recognition

5| The concepts of energy and gravity are applied concepts borrowed from physics, i.e. Einstein’s theory of relativity, which, briefly, identifies energy as the origin of gravity. In Popović’s [1998: 21] view, a musical flow / musical work / musical form is a dynamic system of energy based on intentional causality, i.e. the interdependence of its elements. According to Popović, ‘the generators and carriers of this specifically musical type of energy are musical motives, the smallest structural units of a musical flow, which are responsible for whatever “happens” on every level of a musical work’ [Popović 1998: 104, 105].

of traditionally constructed chords. It presents a musical architecture where chordal blocks, capable of generating bichordal or polychordal constructs, cluster formations, chromatic collections, and identifiable scale sequences or twelve-tone rows, do not subscribe to pre-compositional structural archetypes.

In this milieu, ascertaining dominant intervals or ordered intervallic series, whether within the piece's melodic, chordal, or harmonic weaving, is notably complex. Popović's *String Quartet* manifests an equilibrium among the twelve chromatic tones reminiscent of atonality, where tonal impartiality reigns. This equilibrium is dispersed with relative uniformity across the piece's horizontal melodic lines and vertical harmonic structures, dependent on their contextual function and role in thematic and structural elaboration. Crucially, both the linear and harmonic strata of the quartet are predicated on a non-hierarchical twelve-tone foundation, rejecting the rationalistic constructional principles characteristic of dodecaphonic and serialist compositional methods. This approach reflects a conscious departure from the doctrinaire imposition of any singular compositional dogma, asserting 'the primacy of individual musical creation' [Popović-Mladenović 1996: 26].

Thus, novel scale series – purposefully created for this composition, each encompassing eight distinct notes (one of them consists of six whole tones and one semitone, the other one is comprised of four whole tones and three half tones, but each time with a different configuration of minor and major seconds) and unambiguously traceable in origin – manifest themselves across all three movements in a proliferated, diversified, or partially duplicated manner. For example, in the first movement, whose external formal framework suggests an incarnation of the sonata form, these two new scale series are 'inscribed' nearly in every part and segment of the musical flow. In other words, the energy of the beginning is modelling the linear structure and horizontal interval movement of the first movement segments. It is evident in the first theme, in the first violin part and its melodic curve in terms of intervallic 'restlessness', 'nervousness', and 'abrupt movements' [Perić 1969: 394, Veselinović 1986: 8], as well as in the quasi-accompaniment. This accompaniment layer of the first theme is built from various combinations of diverse intervals that create harsh chordal frictions. In addition to simultaneous chordal formulations (often articulated as intervallic symmetrical vertical co-occurrences; see Example 2, p. 267), the vertical aspect, that is the accompaniment of the melodic curve of the first theme, is also articulated through contrapuntal structures and the polyphonisation of the musical texture and musical flow.

Notably, these scales, characterised by distinct configurations of minor and major seconds, manifest themselves in the robust and texturally dense segments such as the bridge (transition) section (see Example 3, p. 268) and the development section (see Example 4, from b. 151, p. 269) in which all figures and passages, that is all semiquaver and demisemiquaver motion, could be understood in terms of an 'extremely elaborate and functional motivic work' [Popović-Mladenović 1996: 26], based on these scale series or fragments thereof.

L'istesso tempo, ma ben ritmico

Example 2. B. Popović, *String Quartet*, 1st movt: *L'istesso tempo, ma ben ritmico*, b. 16–27 – the first theme. Reproduced from: Popović [1962: 2]

Example 2. B. Popović, *String Quartet*, 1st movt: *L'istesso tempo, ma ben ritmico*, b. 16–27 – the first theme. Reproduced from: Popović [1962: 2]

The thematic nucleus present in the introduction of the composition is 'imprinted' in the second theme of the first movement as well, embodying the concept of 'oneself as another'. This theme, characterised as a sonorous reflection of a dreamlike, fluid, and ethereally subtle *self*, emerges subsequent to the high-energy, densely textured transition section (see Example 5, p. 270).

Example 3. B. Popović, *String Quartet*, 1st movt: *L'istesso tempo, ma ben ritmico*, b. 37–42 – the transition section, the first and second violin parts. Reproduced from: Popović [1962: 3]

This thematic transformation exemplifies the transference and modulation of musical energy through the musical flow of the first movement. This process of energy transference is regulated by the composition's structure, which functions as a framework delineating distinct sections and themes within the piece, much like the boundaries. These boundaries act as regulators, shaping the intensity and distribution of musical energy by forming discrete segments or 'networks' within the composition. They effectively control the dynamic flow of music, much as a gravitational field shapes the movement within its sphere of influence, according to the physics analogy provided by Popović [1998: 144, 143, 69]. The modulation from the dynamism of the bridge to the serene second theme illustrates the deliberate recalibration of musical energy, guided by the compositional boundaries that define and differentiate sections of the musical flow, as well as thematic materials.

In the second movement of Popović's *String Quartet*, the energy that commenced the first movement undergoes further transformation. The linear energy, originally outlined in the first movement, is now 'compressed' into a vertical sonority. The movement opens with a complex chord that encapsulates a tritone, sixth, third, and second, which collectively comprises eight tones [Popović-Mladenović 1996: 26] – a number mirroring the scale series introduced in the first movement's opening (see Example 6, p. 271). This chord effectively forms a specific sonic gravitational field whose tones, if condensed, yield two cluster chords within a major second of each other: the first spans a major third from C to E and includes micro-intervallic steps (C–C-sharp–D–E-flat–E), while the second spans a major second from F-sharp to A-flat (F-sharp–G–A-flat).

Example 4. B. Popović, *String Quartet*, 1st movt: *L'istesso tempo, ma ben ritmico*, b. 150–161 – the development section (from b. 151). Reproduced from: Popović [1962: 11]

This unique, very dense gravitational field serves as the genesis of nearly all the vertical sonorities and the intricate melodic contours of the second movement, articulated through melodic-rhythmic flourishes, delicate tremolos, glissandi, pizzicati, and intermittently pierced by forceful chordal entries (see Example 7, p. 272). It is from this sonic gravitational field that not only the thematic material derives but also the very texture, sonic situations and their contrasts, which are instrumental in moulding

The image shows a handwritten musical score for a string quartet, specifically measures 61-72 of the first movement. The score is written on four staves, with the first two staves using treble clefs and the last two using bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'sul tasto non vibr.', 'pp sul tasto non vibr.', 'f arco', 'sfz', 'pizz.', 'ord.', and 'arco'. A box containing the number '63' is visible at the top right of the first staff.

Example 5. B. Popović, *String Quartet*, 1st movt: *L'istesso tempo, ma ben ritmico*, b. 61–72 – the fragment from the second theme. Reproduced from: Popović [1962: 5]

the second movement's structure. The movement is articulated as a tripartite song with contrasting sections, and these contrasts are achieved through diverse sonic situations, creating textural sound images that demonstrate the paramount importance of sonic experience to the composer's creative vision. In other words, in the second



Example 6. B. Popović, *String Quartet*, 2nd movt: *Adagio. Molto pesante e rit.*, b. 1–2 – the chord at the beginning serves as the basis for other vertical sonorities. Reproduced from: Popović [1962: 15]

movement, Popović's gravitational field is not a static entity; it is dynamic and influential, affecting the way the musical flow/form unfolds.

The clustering of the chords and the intervals chosen suggest a hierarchy of tones, with some acting as the 'heavier' elements that anchor the movement, while others could be seen as 'lighter', providing contrast and relief (see Example 8, p. 273). The gravity of the chord attracts and organises these elements, creating a structure that is coherent yet flexible, allowing for the emergence of complex textures and rhythmic interplays.

Popović's concept of gravity is central to understanding this relationship. He considers gravity as the quintessential musical interaction, essential for maintaining the form's integrity, as it dictates the arrangement of musical material based on the 'distances between its equivalent segments' [Popović 1998: 89]. This principle of gravity is not just a theoretical construct, but is also manifested in the way musical form develops, maintaining cohesion even through contrasting segments. It anchors the music's structural development, ensuring that the piece retains its coherence and continuity through the distances and relationships between its parts. Thus, gravity in Popović's work is the force that binds the elements of the composition, and it is also a fundamental aspect of his compositional philosophy, shaping the music's very essence and ensuring that the experience of the music remains the composer's focal point.

Regarding the notion of gravity, Popović [1998: 21] emphasises the related principle of equivalence. As he articulates, equivalence entails a pronounced magnetic pull among segments that are alike, regardless of whether they are contiguous or disparate, fully equivalent or partially so – that is, whether they are identical or merely similar. Such segments lead to the emergence of various forms of symmetry (a concept adapted from mathematics, specifically geometry).⁶ This symmetry principle is active at all

6] For more details on the manifestation of different types of symmetries in music, see: Popović [1998: 272–291].

Example 7. B. Popović, *String Quartet*, 2nd movt: *Adagio. Molto pesante e rit.*, b. 19–26 – the ‘brokenness’ of the melodic line in its symmetric repetition. Reproduced from: Popović [1962: 17]

levels within a musical piece, ensuring its overall coherence, even if its equilibrium is disrupted to some degree. Popović [1998: 279] acknowledges that ‘*dissymmetry is necessarily present*’ at times, achieved by introducing elements of partial equivalence or stark contrast – that is, by weaving in new, non-equivalent entities. In other words, the

Example 8. B. Popović, *String Quartet*, 2nd movt: *Adagio. Molto pesante e rit.*, b. 39–42 – Coda. Reproduced from: Popović [1962: 19]

concept of symmetry, even in the face of some degree of dissymmetry, ensures that the overall form maintains its integrity. And, it is the case with this cycle, as well.

On the level of the external formal framework of the first and third movements (which suggests an embodiment of the sonata form), one can notice the presence of non-adjacent equivalence, which is also noticeable on the level of the entire cycle. Further, both movements are based on the same musical nucleus stated in the introduction to the first movement, which is *spatiotemporally* articulated uniquely in their temporal flows, shaping, among other things, both the linear material and horizontal intervallic motion. The third movement leads to a quite specific synthesis of how the original musical energy of the cycle is further distributed through the first and second movements. In other words, the third movement emanates the musical embryo's '*polaron self/other*' [Popović-Mladenović 2009: 280] – that is energy manifested in the introduction of the cycle and then transformed in the second movement – which is in the finale's musical flow set into a dynamic process. Although the finale of the cycle 'relies on the texture and the inherently excited character of the first movement' [Peričić 1969: 395], it transforms this same energy and elevates it to a higher level of sonority by intensifying and adding colour to the overall linear sonic mass (akin to the one in the first movement) with a variety of dynamics (*pianissimo possibile*, *piano*, *mezzo forte*, *forte*, *fortissimo*, *fortissimo possibile*), agogics, and articulations, such as *col legno*,

arco, *pizzicato*, *sul ponticello*, and *getato* cluster breakthroughs (thus alluding to the type of energy heard in the second movement; see Example 9). Hence, through his

The musical score is for the 3rd movement, *Allegro* (♩ = 126), of a String Quartet by B. Popović. It consists of four staves. The first system (measures 1-4) shows the Violin I and II parts with *col legno* and *arco* markings, and the Viola and Cello/Double Bass parts with *arco* and *pizz* markings. The second system (measures 5-8) features *sul pont* and *ord.* markings for all parts. The third system (measures 9-12) includes *pp (getato)*, *f*, *mf*, *semp. pp*, and *arco* markings. The fourth system (measures 13-16) shows *mf*, *pizz*, *ff (getato)*, *arco (getato)*, *ff (getato)*, *sul pont.*, and *sul pont.* markings. The score is characterized by complex rhythmic patterns and frequent changes in articulation and dynamics.

Example 9. B. Popović, *String Quartet*, 3rd movt: *Allegro*, b. 1–12 – the fragment from the first theme. Reproduced from: Popović [1962: 20]

distinct shaping of the musical material, Popović warps the work's musical *space-time*,⁷ thereby contesting and transcending conventional forms. He profoundly transforms these forms, both expressively and technically, evolving and refining them, and elevating them to an advanced state of artistic conception, all in alignment with his unique musical vision.

The result of the interaction between material and form in the first and third movements of Popović's *String Quartet* is a quasi-sonata form, without a 'reconciliation' between the primary and secondary subject, but featuring instead a further music-dramaturgical intensification of their mutual relations and, consequently, 'contraction' of musical *space-time*. Thus, in the opening movement, one may note the omission of the first subject in the reprise, the contraction of the second subject in the same segment of the musical flow, and (subsequently) the presence of material from the first theme in the *Coda* of this movement. In terms of texture and its predominantly overwrought character, the third movement, as it was mentioned afore, harks back to the opening movement, featuring an abbreviation of the second theme in the reprise. The result of this unique shaping of a musical flow in time is an extremely sharp, expressionist kind of sound, manifested through the turbulent emotionality of the first and third movements of Popović's *String Quartet*, 'their ragged, nervous, and robust melodic content, pungent harmonic frictions based on second- and fourth-relations, beyond the laws of tonality, with a tendency toward conquering the chromatic total' [Veselinović 1986: 8].

Berislav Popović's *String Quartet* predates the exploration of the fundamental tenets of his music-theoretical thinking found in the study *Music Form or Meaning in Music*. Within his composition, Popović not only delves into the distinctive musical argumentation of various physical phenomena, abstaining from mimicking them in his music, but also engages with the autonomous laws governing music. This extends

7| The operation of the universal principles mentioned above, which form the basis of musical form, actually takes place by way of mental activities that occur in the listener's mind – perception and memory, which entails an imaginative reconstruction conditioned by the organisation of the mind at the moment of recollecting. The perception of processes that take place in succession, i.e. on the micro-syntactic level (that of sentences/phrases and sub-sentences/sub-phrases), generates the feeling of temporality, while the perception of processes on the macro-syntactic level (noticing equivalences or non-equivalences between sentential/phrasal structures, sections, and entire segments of the form) generates the feeling of space or non-temporal, spatial relations [Popović 1998: 89, Popović-Mladenović 2009: 223]. What is at stake here is keeping track of a specific musical space-time, by analogy with the four-dimensional definition of physical *space-time* in modern physics and its 'bending', as Popović [1998: 65–71, 8] put it, by means of formal shaping, that is 'modelling' of musical material in that space (again by analogy with Einstein's general theory of relativity), which entails interaction between form and material. Moreover, according to Berislav Popović [1998: 305–306], certain states of a musical flow (in certain aleatoric pieces) cannot be understood through the single, horizontal dimension of time but must be observed through 'unreal', 'stopped' vertical time as well, that is they may be understood as an imaginary musical *space-time* comprising five dimensions: two dimensions of time and three dimensions of space.

beyond exclusive adherence to musical principles and encompasses the universal laws that shape musical works, as expounded in his music-theoretical study. Emphasising that the foundational laws of nature align with those of music, Popović's achievements signify a profound interference between sound and thought within the realm of the natural world. Both his *String Quartet* and his theoretical study exemplify a distinctive quest to unveil the 'meaning concealed still more deeply behind the meaning' [Popović 1998: 123], exploring the essence of musical and non-musical phenomena and, fundamentally, the universal laws governing the universe itself.

* * *

Therefore, to find answers to the question of *meaning in music* is to reveal the musical dimension of human beings. For, just like the human brain, understood as a 'super-network of neurons [...within which] nervous weaving has a fractal geometry [that is reveals] fractal correlates of cognitive activity' [Globus 1995: 80–81, Popović-Mladenović 2009: 39], that is a 'non-linear, delocalized, dynamic brain', so is music 'in a constant structural and functional flux' [Popović-Mladenović 2009: 80]. In other words, the architectonic content of a super-network of neurons is, just like in music itself, movement, focused and purposeful [Popović 1998: 18]. In the context of Popović's entire oeuvre in composition and music theory alike, it seems as though he found himself on the side of believing, or, perhaps, rather living the fact that music, as Tijana Popović-Mladenović states,

inhabits the 'edges' of the field of consciousness, penetrates that type of consciousness that divides the empirical reality from the imaginary, that is the 'waking' from the 'dreaming' world, rests on thinking in those 'other dimensions' that reach deeper than the relation between subject and object, constitutes the link between the unsaid and the ineffable in what is 'said', the not-done and the impossible in what is 'done', the unordered and the elusive in what is 'ordered' and 'reliable', the unusual in what is 'usual' – helping to build a world inside us, or all of our possible worlds, but as a structure, meaning, signage of the lived world [Popović-Mladenović 2009: 80].

Thus, proceeding along the line of viewing the phenomenon of music as a 'biologically mysterious capability of humans' [Popović-Mladenović 2009: 80], as well as the processes that are activated when one is making music and thinking of/in/about it, we arrive at one of many Popović's music and music-theoretical responding *sub-universes*...

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Interference between Berislav Popović's Compositional
and Music-Theoretical *Écriture*: *String Quartet* (1962)
and *Music Form or Meaning in Music* (1998)

Summary

This article explores the interference between Berislav Popović's compositional and music-theoretical thought through two central contributions: his *String Quartet* (1962) and his study *Music Form or Meaning in Music* (1998). It demonstrates how both works share a single conceptual matrix in which sound and thought emerge from the same *écriture* – a mode of musical writing that unites energy, gravity, symmetry, and equivalence into the organisation of musical space-time. By analysing how these principles operate within the *String Quartet* and are articulated theoretically in the study, the article reveals a coherent poetics grounded in the parallel of composition and reflection. Ultimately, Popović's music and theory together illuminate a quest for the 'meaning concealed still more deeply behind meaning' [Popović 1998: 123] – a search for the universal laws that shape both musical and human creativity.

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Music and the Child's Discovery. ***Ein Kinderspiel* by Helmut Lachenmann**

When we think of the world of a small child, we tend to consider it as something familiar, well-known, and partly remembered from our own childhood. However, the answer to the question of whether the knowledge of children's culture, including musical culture, is really as profound among adults as we conceive it to be, turns out to be problematic. The Polish cultural studies scholar Krzysztof Moraczewski argues that contemporary research is concerned with methods of musical education and the effects that music has on the development of a child's cognitive faculties [Moraczewski 2014: 53]. However, the results of this research do not extend our knowledge of children's musical culture from an anthropological and cultural studies perspective. A project taking such a perspective into account would first require an answer to the question of whether there are distinct musical activities and creations typical of children, i.e. children's repertoire. It would also require an examination of the relationship between adult music and children's music. And finally, it would be necessary to establish how the transmission of children's culture takes place and what its most important media (performative-oral, audiovisual, and others) are. While posing the question of intergenerational exchange within musical cultures, Moraczewski also emphasises that:

[T]he adoption of de-functionalised elements of adult culture may turn out to be one of the permanent regularities establishing the relationship between the cultures of different age groups. Such a situation also sheds important light on the overall function of children's cultures in maintaining the cultural continuity of social groups¹ [Moraczewski 2014: 68].

1 | Original Polish text: '[P]rzejmowanie zdefunkcjonalizowanych elementów kultury dorosłych może okazać się jedną ze stałych prawidłowości ustalających relację między kulturami różnych grup wiekowych. Taka sytuacja rzuca też istotne światło na całościową funkcję kultur dziecięcych w zachowaniu ciągłości kulturowej grup społecznych.'

Questions about the distinctiveness of children's culture should also be confronted with the question of the vision of childhood and the meaning we attribute to it in the so-called cultural image of the world [Moraczewski 2014: 65–66], whereby, according to the aforementioned author, the recognition of the distinctiveness of childhood does not necessarily lead us to respecting it. On the contrary, in European culture the 'discovery of childhood' has implied a manipulation of the culture created by children. Moraczewski emphasises that today 'children's culture, including children's musical culture, is no longer just an autonomous world of children's meanings and an object of enculturation but also a newly discovered field of economic exploitation'² [Moraczewski 2014: 70]. Unlike traditional pedagogical actions, which intervened in children's culture but respected the limits of such intervention, economic exploitation already involves the development of products that can compete with or substitute for children's culture [Moraczewski 2014: 66].

In the following text, I would like to reconstruct Helmut Lachenmann's vision of childhood in his piece *Ein Kinderspiel* (1980). I will attempt to situate this vision within the framework of the aesthetics formulated by the composer, as well as in the broader context of the vision of childhood in the music of modernism. I will also refer to selected problems identified by Moraczewski for the study of children's musical culture.

1. Modernity, modernism, and the idea of childhood

According to Julian Johnson, the author of a book with the evocative title *Out of Time: Music and the Making of Modernity* (2015), modernity situates itself 'out of time' in at least two senses of the word. Modernity does not fit into the historical framework ascribed to it, as it is conceived in terms of attitude, consciousness, and sensibility. Instead of the usual history of compositional styles and techniques, Johnson, thus, wants to create a '*sensible* history of musical modernity, a history of the feeling and experience of being modern' [Johnson 2015: 10]. Modernity also situates itself 'out of time' because it generates contradictory experiences of time. On the one hand, it evokes a sense of 'being late', of irreversible loss and the need to put together a lost whole from pieces. On the other hand, it brings a sense of 'being early', the need to choose a path for the future and to be ahead of one's time. In the suspension of the individual between past and future, the sense of the present loses its importance [Johnson 2015: 9]. One of the manifestations of 'being late' is the fact that:

The art of modernity has perennially attempted, in Schiller's words, to 'retrieve by means of a fiction the childhood of the race'. The cultivation of the pastoral, the ideal of the noble savage, and the rediscovery of folk culture and myth were all outward signs of such an endeavour – to image something *unbroken*, albeit as lost. The idea of childhood itself was

2| Original Polish text: 'kultura dziecięca, w tym dziecięca kultura muzyczna, nie jest już tylko autonomicznym światem dziecięcych znaczeń i przedmiotem zabiegów enkulturacyjnych, ale także nowo odkrytym polem eksploatacji ekonomicznej'.

increasingly deployed as a symbol of this lost content which, at the same time, art might momentarily restore [Johnson 2015: 34].

Thus, 'achieving, through memory, a content "out of time", becomes a way of re-grounding the modern subject in the present' [Johnson 2015: 37]. Wolfgang-Andreas Schultz expresses a similar thought when he writes that 'dreams of Western music since Romanticism, but especially in the 20th century, have been about the longing for a source, a beginning, and the liberation of what has been suppressed'³ [Schultz 2014: 129].

Modernism is considered nowadays to be a late 20th-century chapter of modernity, and scholars such as David Metzger postulate that 'the late modernism' of the turn of the 21st century should be seen in the context of long-standing, recurrent compositional explorations:

Modernism has a strong awareness of its own precedents and builds upon them. Constantly reworking established elements, modernist idioms strengthen connections with past explorations, thereby creating the surprising result of modernism solidifying the past, its own past [Metzger 2009: 7].

With the continuity of modernism and its 'connections with past explorations' in mind, we can, therefore, sketch modernist narratives related to the idea of childhood in various ways, including those undertaken by Béla Bartók, Maurice Ravel, Benjamin Britten, Witold Lutosławski, György Kurtág, although Johnson would argue that: 'Whether in Schumann or Britten, the musical evocation of a childlike world is always the activity of an essentially adult vision' [Johnson 2015: 34].

Metzger does not focus on the idea of childhood itself, but one of the main areas of exploration of musical language that the author refers to as 'compositional states' is 'purity', understood as an acoustic and at the same time spiritual ideal. And it is in the ideal of 'purity', identified with 'essence, the absolute, the untainted, and the natural' [Metzger 2009: 30], that the vision of childhood as something innocent and uncontaminated is also contained. Composers such as Karlheinz Stockhausen and Jonathan Harvey gave expression to this in their compositions *Gesang der Jünglinge* (1956) and *Mortuos plango, vivos voco* (1980), in which sacred motifs are combined with 'pure' acoustic material in the form of sinuous tones and childlike, boyish voices.

In the light of the approaches discussed above, the vision of childhood seems central to both modernity as a whole and to late modernism at the turn of the 21st century. Viewed from an adult perspective, it acquires a remarkable gravity and relevance. On the one hand, it appears as a nostalgic vision of a return to origins, oriented towards the desynchronisation of time and the experience of 'being late'. On the other hand, it is a vision of an unattainable but still vital ideal of purity and innocence. Both of these visions, partly intertwined, already have their history in 20th-century music.

3| Original German text: 'Die Träume der abendländischen Musik seit der Romantik, besonders aber im 20. Jahrhundert erzählen von der Sehnsucht nach dem Ursprung, dem Ursprünglichen und von der Befreiung des Unterdrückten.'

2. Helmut Lachenmann's aesthetics and the attitude of the child

Children's motifs recur in Helmut Lachenmann's works at different stages of his artistic career and in different musical genres. The titles of some of his compositions directly refer to the world of children's games and fairy tales, starting with the early piano piece *Wiegenmusik* (1963), which alludes in its title to the German word *Wiegenlied*, through the cycle of piano miniatures *Ein Kinderspiel* (1980) to *Das Mädchen mit den Schwefelhölzern* (1990–1996) defined as *Musik mit Bildern* and based on the motifs of Hans Christian Andersen's fairy tale, which moved Lachenmann as a child [Jungheinrich 2006: 61]. In these works, the composer refers to children's songs or repertoire intended for children's music education. *Ein Kinderspiel* for piano marks the moment in his oeuvre when Lachenmann begins to revisit familiar musical patterns, such as children's songs or dance forms, and incorporates them within his structural thinking. The composer has already proceeded in this way in *Tanzsuite mit Deutschlandlied* (1979–1980) and *Salut für Caudwell* (1977) [Lachenmann 2015: 394].

Lachenmann is known for his critique of the habits of bourgeois society, the attachment to the familiar, the cultivation of a sense of security and nostalgia for the past. One may, therefore, wonder how he interprets the children's attitude and what use he makes of it in his work. The composer himself poses this question openly in his text *Vom Greifen und Begreifen – Versuch für Kinder* (1982). In this text, too, he first criticises adult culture and the social sense of security that reduces musical tradition to the role of 'warme Bettdecke', and then asks what his and his peers' music, at the risk of falling into conflict with society, can offer children [Lachenmann 2015: 162]. In further argument, it becomes clear that the attitude of a child is associated by the composer with aroused curiosity, heightened perception, emotionality, play, touch and tactile examination of the environment, and a revealing attitude to the world. Interestingly, it is this constellation that well describes Lachenmann's creative attitude in general; these are its key elements.

As Eberhard Hüppe writes, curiosity (*Neugierde*) or 'the driving force for the acquisition of new cognition and knowledge'⁴ [Hüppe 2005: 89] manifests itself in Lachenmann's aesthetics in many ways. The composer calls for courage, 'a bold leap into the new'⁵ [Lachenmann 2021: 484], and for getting rid of the fear of the incomprehensible. He argues that the incomprehensibility of information is what modern man fears most, and that the only antidote to this fear could be a social 'practice of curiosity': 'This would be a task for our not only musical but also general mental and social sensitisation and education, at home, in schools, at universities, and through the media'⁶

4] Original German text: 'Triebfeder zur Erlangung von Neuigkeit Erkenntnis und Wissen.'

5] Original German text: 'den kühnen Sprung ins Neue.'

6] Original German text: 'Dies wäre eine Aufgabe unserer nicht nur musikalischen, sondern allgemeinen geistigen und gesellschaftlichen Sensibilisierung und Erziehung, im Elternhaus, in den Schulen, in den Hochschulen, durch die Medien.'

[Lachenmann 2021: 484]. In relation to Lachenmann, Hüppe speaks of a 'topography of aesthetic curiosity', as the composer often refers to the figure of the wanderer and characters of restless, insatiable explorers, as well as to metaphors related to orientation and movement in space. In the melodrama '*...zwei Gefühle...*', *Musik mit Leonardo* (1991–1992) based on the text by Leonardo da Vinci, the wanderer who does not know whether he should look into the cave he has discovered is driven by both curiosity and fear. Both of these feelings belong, according to Lachenmann, to 'the span of human experience of existence'⁷ [Lachenmann 2021: 486]. This story also manifests the epistemological topos typical of European culture: 'A topos that – simultaneously a place of reflection, desire, doubt, and fear – is in turn based on archaically acquired psychological conditioning'⁸ [Hüppe 2005: 89].

For children, curiosity and the drive for new knowledge seems natural, which is why, in Lachenmann's terms, they appear as little explorers. Curiosity is usually accompanied by the joy of discovery, which deepens the experience of existence. 'Being a child [...] means: experiencing with pleasure and discovering the world, nature, technology, art, and in all of them oneself through such experiences, thus developing and unfolding one's powers ever further'⁹ [Lachenmann 2015: 162]. The child is also identified with development and change, which adults may find uncomfortable:

So we obviously trust children, as the discoverers and learners par excellence, who indeed pleasurably experience their own abilities, to actually do what we adults, where it is expected of us, repress as uncomfortable and what we so readily close ourselves off to in art: namely the experience of broadening horizons and our own ability to change¹⁰ [Lachenmann 2015: 163].

According to Reinhart Meyer-Kalkus, '*...zwei Gefühle...*', *Musik mit Leonardo* 'can actually be understood as a manifesto of a haptic-phonetic musical aesthetic. Music for hands and mouths, for tapping and speaking'¹¹ [Meyer-Kalkus 2006: 102]. The text is decomposed, and its descriptions of the violent, primordial forces of nature are complemented by the exposition of the eruptive nature of sound, in the articulation of single voices and syllables. Meyer-Kalkus compares this artistic endeavour to an

7| Original German text: 'die Spannweite menschlicher Daseins-Erfahrung.'

8| Original German text: 'Topos, der – zugleich ein Ort der Reflexion, des Wünschens, des Zweifels und der Angst – wiederum auf einer archaisch erworbenen psychischen Konditionierung beruht.'

9| Original German text: 'Kind sein [...] heißt doch: lustvoll erleben und über solches Erleben die Welt, die Natur, die Technik, die Kunst und in allem sich selbst entdecken so sich entwickeln und seine Kräfte immer weiter entfalten.'

10| Original German text: 'Wir trauen offenbar also den Kindern, als den Entdeckenden und Lernenden schlechthin, und zwar durchaus als lustvolle Erfahrung der eigenen Möglichkeiten, tatsächlich das zu, was wir Erwachsenen, wo es uns selbst zugemutet wird, als unbequem verdrängen und dem wir uns in der Kunst so gern bequem verschließen: nämlich die Erfahrung der Horizont-Erweiterung und der eigenen Veränderbarkeit.'

11| Original German text: 'kann geradezu als Manifest einer haptisch-phonetischen Musikästhetik verstanden werden. Musik für Hände und Mäuler, für Tasten und Sprechen.'

attempt to decipher an obliterated ancient inscription, fragment by fragment. The deconstructed speech testifies to the illegibility of the writing: 'If we imagine a wanderer who finds this text by Leonardo and reads it by touch, we recognise the self-reflexive dimension of the composition'¹² [Meyer-Kalkus 2006: 104]. *Abtasten* understood as a tactile examination of the environment is one of the leading metaphors used by Lachenmann. According to Meyer-Kalkus, *Abtastprozess* encompasses both 'the act of the material production of music' on the part of the performer and 'the process of listening into and imagining into'¹³ on the part of the listener [Meyer-Kalkus 2006: 104–105]. In noticing the efforts of the instrumentalists to produce sound, the listener also notices their own virtual sound-motor skills. 'The listener as well as the instrumentalists are like blind men trying to orientate themselves tactilely and acoustically in unknown sound spaces, and only retrospectively do they assemble the partial sounds into a form'¹⁴ [Meyer-Kalkus 2006: 105]. The tactile metaphor encompasses in Lachenmann's thought both the physical and the sign or structural properties of music. It includes both musical writing and musical performance. Using his typical German-language wordplay¹⁵, Lachenmann writes about gripping (*Greifen*) and grasping (*Begreifen*): 'In this sense, my pieces *Ein Kinderspiel* aim to be models that are easy to grip and grasp'¹⁶ [Lachenmann 2015: 163]. For these pieces, therefore, the composer wants to treat *Abtasten* not only metaphorically but also quite literally, and writes of the cycle that: 'the seven pieces together complement each other to form an overall constellation in which those seven different exploration processes are in turn explored according to a well thought-out order'¹⁷ [Lachenmann 2015: 165].

Abtasten manifests itself fully in the concept of *musique concrète instrumentale*, in which 'the entire materiality, physicality, and spatiality of instruments is drawn into the playing and is represented in the sound'¹⁸ [Hüppe 2005: 97]. This concept marks Lachenmann's special place in the music of his time:

12] Original German text: 'Nimmt man die Vorstellung eines Wanderers, der diesen Text von Leonardo findet und ihn abtastend liest, so erkennt man die auto-reflexive Dimension der Komposition.'

13] Original German text: 'den Akt der materiellen Hervorbringung der Musik', 'der Prozess des Hineinhörens und Hinein-imaginierens.'

14] Original German text: 'Der Hörer wie auch die Instrumentalisten sind gleich Blinden, die sich taktil und akustisch in unbekannten Klangräumen zu orientieren versuchen und erst retrospektiv, in der Erinnerung, die Teilklänge zur Form zusammenfügen.'

15] Lachenmann also refers to the title of a well-known German-language piano handbook by Anna Hirzel-Langenhahn: *Greifen und Begreifen. Ein Weg zur Anschlagkultur* (1951).

16] Original German text: 'Meine Stücke *Ein Kinderspiel* wollen in diesem Sinn leicht zu greifende und zu begreifende Modelle sein.'

17] Original German text: 'die sieben Stücke zusammen ergänzen einander zu einer Gesamtkonstellation in welcher jene sieben verschiedenen Abtast-Prozesse ihrerseits nach einer durchdachten Ordnung abgetastet werden.'

18] Original German text: 'die ganze Materialität, Körperlichkeit und Räumlichkeit von Instrumenten in die Spielweise einbezogen und klänglich repräsentiert wird.'

Lachenmann's music, like the theatre of musical performance explored by Mauricio Kagel, might be thought of as a music that stands at the end of musical modernity and casts a deeply reflective ear and eye over its tradition [...]. But its extreme position, inverting the usual relation between the primacy of musical sound and the (repressed, inaudible) physicality required to produce it, retrospectively opens up the centrality of the body to music across the modern period [Johnson 2015: 299].

Perception (*Wahrnehmung*) constitutes one of the central concepts in the composer's writings. In his text with the difficult-to-translate title *Hören ist wehrlos – ohne Hören*, Lachenmann writes:

I am concerned with music in which our perception becomes sensible and attentive on the basis of itself, of its own structuredness; music in which perception attempts to make the perceiving spirit conscious of the structures outside and within us, the very structures to which such musical composition is a reaction [Lachenmann 2003: 49].

The child's exploratory nature is also proving to have far-reaching effects due to an attentive and intense perception of the world:

[...] children's discovery is not limited to satisfying their curiosity about sensory stimuli, but also aims to increase their perception and understanding of them as products of causes, of the connections and rules at work within them. Such discovery certainly also includes adapting and disciplining oneself in the immediate environment¹⁹ [Lachenmann 2015: 162].

Lachenmann's vision of childhood, however, is not idyllic, as it also includes the existential experience of the 'abyss' (*Abgrund*). 'It is, of course, no secret that no child is spared the experience of the human being as an "abyss", indeed that children probably fall into more abysses than their educators are aware of and wish for'²⁰ [Lachenmann 2015: 162]. Hans-Klaus Jungheinrich reminds us that many Europeans of Lachenmann's generation had a catastrophic childhood and were confronted daily with the horrors of war, which also permeated children's games and perceptions of the world [Jungheinrich 2006: 58]. Although the composer himself does not openly address this theme, Lachenmann's wartime memories, never publicly articulated, are also invoked by Wolfgang-Andreas Schultz, demonstrating the broader connections between the avant-garde and post-war trauma and loss of expressive capacity [Schultz 2014]. The autobiographical context is also outlined by Lachenmann himself, who dedicated the cycle, *Ein Kinderspiel*, to his son David, and one of the pieces is named after his daughter,

19| Original German text: 'Nun erschöpft sich aber gerade kindliches Entdecken nicht bloß im Befriedigen der Neugier nach Sinnesreizen, sondern zielt auch auf deren gesteigerte Wahrnehmung und deren Verständnis als Produkte von Ursachen, von darin wirkenden Zusammenhängen und Regeln. So gehört zu solchem Entdecken gewiß auch das Sich-anpassen und Sich-Disziplinieren in der unmittelbaren Umwelt.'

20| Original German text: 'Wobei es natürlich kein Geheimnis ist, daß wohl keinem Kind die Erfahrung des Menschen als "Abgrund" erspart bleibt, ja daß Kinder wohl an mehr Abgründe geraten, als ihren Erziehern bekannt und erwünscht ist.'

Akiko. It was seven-year-old Akiko who, according to the composer, was the first public performer of the cycle, although only ‘in parts’ [Lachenmann 2015: 394].

In conclusion, it can be said that in Lachenmann’s approach, the child rises to the rank of cognitive authority and model personification of those aesthetic categories that are particularly close to the composer. However, this image is not unambiguous, for the child is also someone fragile and delicate, carries the memory of a turbulent childhood, and directs thought towards the private, family sphere.

3. *Ein Kinderspiel* – material, performer, instrument

3.1. Exploration (*Abtasten*) of the material

In formulating his convictions about music teaching, Lachenmann emphasises that disciplining should be used for the purpose of understanding and discovery, not of tabooing and solidification. Only in this way can the ‘mental development of the learner’²¹ take place. The child is to understand the rules of the game, the ‘structure of music, its rules, principles of construction’²² and above all the ‘connection between structure and the expressive effect of music’²³ [Lachenmann 2015: 162–163]. The elements of structure are, thus, disassembled, because this allows the expression to be seen as the result of the application of certain rules, but also of the courageous breaking of them. Although Lachenmann focuses on structure and principles of construction, he also speaks of the experience of musical expression and of ‘the exploration of construction principles’²⁴ [Lachenmann 2015: 164]. Hüppe elaborates on this thought when he writes that ‘*Ein Kinderspiel* presents elementary situations of piano playing that have been inspired by children’s exploration of the world and space’²⁵ [Hüppe 2016: 37]. The author lists a number of aspects of the musical material developed in the following miniatures. He includes the 88 keys/tones of the piano (no. 1: *Hänschen klein*), the energy of resonance (no. 2: *Wolken im eisigen Mondlicht*, no. 7: *Schattentanz*), the juxtaposition of pentatonic and diatonic (no. 3: *Akiko*, no. 4: *Falscher Chinese (ein wenig besoffen)*), 88 beats (no. 5: *Filter-Schaukel*), intervallic and sonic spectra (no. 6: *Glockenturm*). Each of these aspects opens up a horizon of certain experiences, for example the experience of cold, the juxtaposition of East and West (also in the context of family relations), or urban space and the symbolic violence associated with it [Hüppe 2016: 38–39].

Using simple elements of musical material, Lachenmann demonstrates not only the possibilities of arranging them into larger structures but also the possibilities of

21| Original German text: ‘die gestige Entwicklung des Lernenden’.

22| Original German text: ‘Struktur der Musik, ihren Regeln, Bauprinzipien’.

23| Original German text: ‘Zusammenhang von Struktur und expressiver Wirkung der Musik’.

24| Original German text: ‘das Abtasten von Bauprinzipien’.

25| Original German text: ‘*Ein Kinderspiel* inszeniert elementare Situationen des Klavierspiels, die sich von der kindlichen Raum- und Welterschließung haben anregen lassen.’

breaking the usual schemata. 'Thus, *Ein Kinderspiel* is also entangled in a dialectic that emphasises the power of structure in its depictions of simplicity'²⁶ [Hüppe 2016: 38]. Among the images and experiences evoked by the composer are the shadow, the night, and the cold, which will return with increased force in *Das Mädchen mit den Schwefelhölzern*. The purity and Arcadian vision of childhood is, thus, tainted here.

3.2. The body of the playing child

Peter Szendy opens his 2002 book *Membres fantômes. Des corps musiciens (Phantom Limbs. On Musical Bodies)* with a recollection of his first instrument lessons. The first chapter, entitled *Training*, recounts the persistent memorisation and imitation of the gestures of the piano teacher hidden behind the initial G.:

Learning means: watching where he puts his fingers, memorizing the keys he presses down as you would identify the footprints of an animal you're tracking. [...] I am under the impression that I will have to pour my body into the mobile, moving mold formed by the keys that G. pushes down or releases. Plastically, I will have to espouse this contour whose hollowed-out shape he has left for me [Szendy 2016: 1].

It is significant that, in the cited description, the child focuses exclusively on the physical imitation of the teacher, and does not focus attention on the notes or even refer to them at all. As Moraczewski writes, children's culture makes extensive use of oral-performative and audiovisual media, which distinguishes it from Western European adult culture, which uses written media. This generates 'a specific tension between the oral character of children's musical culture and the written character of art music practised by adults'²⁷ [Moraczewski 2014: 70]. Moreover, the content conveyed to children in the educational process, even if derived from a written culture, needs to be translated into oral-performative forms.

Lachenmann's piece seems to expose and problematise this relationship, as both elements related to the nuances of notation and performative elements are relevant. In the course of the piece, at many moments one can identify sound effects that are associated with the clumsy reading of notation or with painstaking repetition and rehearsal. This is determined, on the one hand, by the frequent repetition of schematic musical structures and, on the other, by their unexpected decomposition or desynchronisation. Martin Scherzinger described this phenomenon as follows: 'Thus, in *Ein Kinderspiel* the deconstructive rupture paradoxically emerges at the crossroads between the cliché of a child-like formula and the inquisitiveness of a child-like technique'²⁸ [Scherzinger 2009: 108].

26| Original German text: 'So ist *Ein Kinderspiel* auch in eine Dialektik verstrickt, welche in den Darstellungen von Einfachheit die Macht der Struktur hervorkehrt.'

27| Original Polish text: 'specyficzne napięcie między oralnym charakterem dziecięcej kultury muzycznej a pisemnym charakterem muzyki artystycznej uprawianej przez dorosłych.'

28| Original German text: 'So erscheint in *Ein Kinderspiel* paradoxerweise der dekonstruktive Ausbruch an der Schnittstelle zwischen dem Klischee einer kindlichen Formel und der Erfahrungsoffenheit einer kindgemäßen Technik.' The author of the text is very grateful to Martin Scherzinger for

In *Hänschen klein*, the familiar course through the steps of the chromatic scale extends to the 88 keys of the piano. In the performative layer, we find here the typical behaviour of a child undergoing enculturation into the adult sphere: 'As if to conjure the practicing of a child suspended between boredom and fascination, the music slowly, almost absent-mindedly, pounds out the scalar half-tone descent in a deliberate, but mischievously uneven, rhythm (a halting lapse in concentration?)'²⁹ [Scherzinger 2009: 108]. Clumsy efforts to maintain the rhythm manifest themselves in various sections of the piece. The superimposition of the chromatic scale progression on the rhythmic pattern of the song gives the impression of slowing down, as if the child is struggling to cope with the exercise 'step by grinding step'³⁰ [Scherzinger 2009: 108]. In the final bars, on the other hand, it seems that the child has finally found the right, if strikingly banal, rhythm. Scherzinger draws attention to the high pressure of information in all seven pieces [Scherzinger 2009: 107], while at the same time pointing out that there is a reduction of this density in their course. The most important simplification in *Hänschen klein* manifests itself in the abandonment of the text of a song commonly known in Germany and the reduction of the whole to an easily recognisable rhythm. 'This curious case of informational shrinking recalls a common children's guessing game; the art of speculating the name of a song based on the simple tapping of its characteristic rhythm'³¹ [Scherzinger 2009: 109]. What Scherzinger reads in terms of childish play and riddle, Alastair Williams interprets in aesthetic terms 'as a way of accessing a stratum of shared childhood experience' [Williams 2013: 100]. However, this procedure can also be read from a psychological perspective. It brings to mind simplifications associated not only with the beginner's playing skills Scherzinger wrote about but also with cognitive limitations. According to Moraczewski, it is children's cognitive abilities, which are psychologically and even biologically conditioned, that strongly determine children's musical culture and should lie at the heart of any study of it [Moraczewski 2014: 66–67].

3.3. The resonating body of the piano

Szendy's story of his first piano lessons is not limited to imitating the teacher's gestures. The student's attention is also directed towards the instrument itself, with which he connects as he plays in a thrilling, bodily experience:

providing the original English-language version of his article. All citations of the article in the text above are drawn from this version.

29| Original German text: 'Als wolle sie das Üben eines Kindes beschwören, schwankend zwischen Langeweile und Faszination, hämmert die Musik langsam, fast geistig abwesend den leitermäßigen Halbtonabstieg in einem freien, aber mutwillig ungleichmäßigen Rhythmus (ein hinkender Verlauf der Konzentration?).'

30| Original German text: 'Schritt für quälenden Schritt.'

31| Original German text: 'Dieser seltsame Fall von informationeller Schrumpfung erinnert an ein gängiges Kinder-Ratespiel: die Kunst, den Namen eines Liedes allein aufgrund des Klopfens seines charakteristischen Rhythmus zu erraten.'

Behind the repetitive idiotism of my training [...] there will have been this gripping experience: espousing another body. (When I recall these moments, I no longer know how many fingers, hands, and phalanges I have.)

But that's not all. There is also the piano's belly: its hollow, disemboweled, or eviscerated belly, its old emptied-out, upright Steinway interior, which had been equipped with a roller mechanism to allow it to play all by itself [Szendy 2016: 2].

In *Ein Kinderspiel*, the piano as 'the resonating body of the piano' [Williams 2013: 102], as a body that even has a shadow of its own, comes to the fore, among other things, through the varied use of resonance. In his text *Vom Greifen und Begreifen*, Lachenmann discusses the role of the pedal and the seven different resonance variants (*Nachhall-Varianten*) in great detail, starting with '1. Open pedal'³² up to '7. Fully depressed pedal'.³³ These are arranged in a reverberation scale, which has its maximum (the seventh: fully depressed pedal) and its minimum (the fifth: *secco*, without pedal). The second: 'Silent low cluster as a partial quasi-harmonic pedal',³⁴ or the sixth: 'The muted low cluster as a real harmonic pedal *under* struck notes, which thus reverberate as overtones',³⁵ also appear here [Lachenmann 2015: 164]. The composer also points out that his aim is to enhance and incorporate into the musical playing the 'rather peripherally understood properties':³⁶ 'the ever-changing manipulation of the real piano sound, as well as its resonance and the multiple layers of interval and time orders'³⁷ [Lachenmann 2015: 164]. The classification of resonance variants is reminiscent of Lachenmann's serial origins, and at the same time, the use of such a rich scale not only has the effect of 'emancipating' resonance as a musical parameter but also directs attention back to the presence of the sound source – the piano as a sounding body. Special aesthetic effects are also achieved through this. The use of the pedal in *Hänschen klein* triggers a mechanism for defamiliarising the musical material. According to Williams, the piece 'concludes with the pedal being held down while the melody descends to the extreme depths of register culminating in a bass "roar" from the body of the piano that is far removed from the domain of nursery rhymes' [Williams 2013: 100–101]. The strangeness of the 'piano body' can prove downright terrifying for the child. According to Scherzinger, the effect of defamiliarisation in this section of the piece can also be linked to the implicit text of the song, in which Hans returns home and is not recognised by his sister [Scherzinger 2009: 111]. The piano also receives a spectral presence in *Schattentanz*, where the phantasmagoria effect is already expressed

32| Original German text: 'Offenes Pedal'.

33| Original German text: 'Das voll niedergetretene Pedal'.

34| Original German text: 'Stummer tiefer Cluster als partielles, quasi Flageolett-Pedal'.

35| Original German text: 'Der Stumm gehaltene tiefe Cluster als reales Flageolett-Pedal *unter* angeschlagenen Tönen, welche so als Obertöne nachhallen'.

36| Original German text: 'eher peripher verstandene Eigenschaften'.

37| Original German text: 'der immer wieder anders manipulierte reale Klavierklang, sowie sein Nachhall und die Mehrschichtigkeit von Intervall – und Zeit-Anordnungen'.

through the title. ‘Does “shadow” qualify “dance” or does “dance” qualify shadow?’³⁸ Scherzinger asks rhetorically [Scherzinger 2009: 111]. The piece makes use of ‘the kinetic qualities of Baroque dance forms’, including the ‘rhythmic gestures reminiscent of a gigue’ [Williams 2013: 101]. Scherzinger sees the gigue figure and its variant in diminution as the two basic rhythmic figures. The gigue figure even determines the macro-rhythm of the composition [Scherzinger 2009: 111]. In Lachenmann’s approach, the dance rhythm is, therefore, not only a reference to tradition but also the basic building block of the composition, determining structures on a micro- and macro-scale. By the end of the piece, the full ‘emancipation’ of the resonance takes place. ‘The final tones are produced by the pedal alone, which is lifted and depressed (“*marcato possibile*”) in march-like time’³⁹ [Scherzinger 2009: 113]. As Williams states: ‘Instead of functioning as an unacknowledged acoustic mirror, enhancing the quality of the sound without drawing attention to itself, the resonating body of the piano emerges with a voice of its own, altering the object to which it responds’ [Williams 2013: 102]. The dance movement is also transmitted from inside the piano to the body of the player. Scherzinger writes vividly about this: ‘From these foot movements alone residual sounds, still swirling in the rattled belly of the piano, emanate. [...] Has the dancing finger-music finally become the footwork of a march?’⁴⁰ [Scherzinger 2009: 113]. Again, this brings to mind the childhood fantasies described by Szendy:

I can also play while I plunge into this vibrating piece of furniture. And it is when I do so that, with my ear up against the wires and in an acrobatic position, I absolutely forget my body, giving myself up body and soul to this improbable sound coupling or montage by which I reinvent myself even more formidably than in childhood games [Szendy 2016: 2].

In Lachenmann’s composition, the ‘reinventing’ of the instrument also impacts on the ‘reinventing’ of the instrumentalist himself and his body. Lachenmann would also continue this practice in much later work, *Serynade* (1998). Samuel Wilson grasps the relationship between the player and the instrument as follows:

With this ‘rerouting’ of resources, the established directness of gestural inputs and sonic outputs is severed. Circuits of relationships between player and instrument, between physical actions and musical expression, are rewritten. Handed-down playing techniques – *physical and expressive actions historically inscribed with symbolic significance* – are subject to a transforming perception, through a rerouting of the relationships found between player and instrument [Wilson 2013: 430].

38| Original German text: ‘Ist es der Schatten eines Tanzes oder ein Tanz von Schatten?’

39| Original German text: ‘Die letzten Klänge bringt das Pedal allein hervor, in marschähnlichem Zeitmaß getreten und losgelassen (“*marcato possibile*”).’

40| Original German text: ‘Allein diese Fußbewegungen bringen die Restklänge hervor, die noch im ratternden Bauch des Klaviers wirbeln. [...] Wurde die tanzende Finger-Musik am Ende zum Fußwerk eines Marsches?’

4. Conclusion

Does Lachenmann share the modernist nostalgia for Arcadia? According to Williams, the composer is trying to change the very vision of childhood to invert it, as it were:

Just as he wants to retain from the bourgeois music tradition a sense of enlightenment by challenging accepted practices, so in this case he wants to retain a sense of childlike wonder without succumbing to a magic-of-childhood rhetoric, with its associations of security [Williams 2013: 100].

Jungheinrich's interpretation of *Ein Kinderspiel*, however, does not dismiss the romantic approach. 'The implicit romanticism contained here is not excluded either, it functions here as a poetic insight into the now alien and unsurpassed soul of the child'⁴¹ [Jungheinrich 2006: 63].

One gets the impression that, in Lachenmann's view, the figure of the child is both 'progressive' and 'regressive'. To use Johnson's concepts again, the child is 'being early' and 'being late' at the same time. It resides in the adult, who sometimes acts like an ill-behaved child, as Lachenmann argues that in the end the world of the child and the world of the adult are not so far apart. 'Childhood and its associated musical experiences are a deep part of the inner world of every adult'⁴² [Lachenmann 2015: 394]. However, children are also forerunners, innovators. They develop faster than adults and escape adult schemes. They learn about the world but give its elements a different meaning, a new light (*Neubeleuchtung*). The children's defunctionalisation of elements of adult musical language, mentioned by Moraczewski, manifests itself in Lachenmann in the form of deconstruction. Children are, thus, both familiar and strange. And so is their music.

The playing here signifies at the same time the dialectic of the early and the late, the familiar and the unfamiliar. As part of this playing, Lachenmann also evokes the physical presence of the child and their experience of interacting with the music. In doing so, he transcends what is critical and dialectical in his music to show once again the 'centrality of the body'. The child, thus, ceases to be a figure and becomes present.

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41 | Original German text: 'Auch die implizierte Romantik ist damit nicht ganz ausgeschlossen. Sie funktioniert nun aber nicht unumwegig als poetisierende Einfühlung in eine fremd und unverfügbar gewordene Kinderseele.'

42 | Original German text: 'Kindheit und daran gebundene musikalische Erfahrungen sind tiefer Bestandteil der inneren Welt jedes Erwachsenen.'

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Music and the Child's Discovery. *Ein Kinderspiel* by Helmut Lachenmann

Summary

In Helmut Lachenmann's works, quotations from children's songs return, and the titles of some compositions directly refer to the world of children's games and fairy tales (*Wiegenmusik*, *Ein Kinderspiel*, *Das Mädchen mit den Schwefelhölzern*). The attitude of a child is associated by the composer with aroused curiosity, heightened perception, emotionality, tactile examination of the environment, and a revealing attitude to the world. In her article, the author shows how children's threads function in Lachenmann's thought and work. On the one hand, they can be associated with the notion of novelty typical of modernism and the myth of lost childhood. On the other hand, they direct attention towards the composer's autobiography and towards the bodily aspects of the musical performance.

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Listening to Gdańsk: An Audiospheric Reminder of the City by Elżbieta Sikora

Born in Lviv and living in Paris, the outstanding Polish composer Elżbieta Sikora spent her early youth in post-war Polish Gdańsk, in one of its districts: Oliwa. As she recalls in a conversation written down by Krzysztof Stefański:

I lived in Oliwa from 1949 to 1963, for less than 15 years, but since these were the years of my youth, it was the most important period in my life, as for probably everyone. Childhood, first school, first contacts with music. I am very attached to this place, I always come back to it very willingly and with great sentiment. My parents lived in Oliwa until the end of their lives. Now my brother and his family live in the same house, so I still have someone to come back to. Of course, a lot has changed since that time, both in Gdańsk and in Oliwa. Fortunately, the old Oliwa has been preserved almost unchanged, so strolling through its wonderful streets, I can still easily find my childhood memories [Stefański 2022: 150–151].

Alongside the pleasant memories of the city's surroundings, there are also the more gloomy ones:

I remember the ruins of Gdańsk very well, because I used to go by tram from Oliwa to Gdańsk to the primary music school. I started my education in Oliwa, but when the number of classes and groups increased, the school was moved to Gdańsk. I used to get there by special school tram, which took all the children on the way from Oliwa to Gdańsk. Classes often finished quite late, especially those in piano and other musical subjects, and in winter, we would return after dark. It was very dark, because Gdańsk was then poorly lit. It was frightening to look at the ruins, which looked like menacing black silhouettes against the sky. It was a terrifying sight, one that stuck in my memory very strongly [Stefański 2022: 153].

For the composer, childhood memories of Oliwa seem to be a space of her own universe, in which aural memory is an important component. Her words resonate with Kaja Czaczyk's concept of the audiosphere of inhabited space:

[...] the audiosphere of inhabited space should be considered in a broader context; it should involve going beyond the walls, or visible boundaries of our comfort zone, which is an

integral part of the city space. Sounds, like objects, build up the space around us creating an audial landscape that we perceive multi-sensorially; it is usually overlooked by us, because it is habituated, and we do not think about it on a daily basis, yet it plays an important role by giving our space character, identity of place, and also influences our memory of it. It is an important part of our lives, as it defines for us our place in the space of the city, the home, the universe [Czajczyk 2020: 2].

Similar reflections are formulated by Robert Losiak:

Phonic memories of the personal past, especially of childhood, convey a sense of the audio-sphere as being distinguishable as one's own and that of the stranger, the near and the far, the comprehensible and that which remains unexplained and therefore arouses anxiety, but also curiosity. The child's sensitive auditory imagination links the sounds of the surrounding world above all with the feeling of security that comes from being able to identify phonically with the surroundings [Losiak 2010: 224].

The audiality of the universe is the dominant element of Sikora's sonic explorations. After all, her first path of education was sound engineering, and listening to the soundscape of the environment is one of the basic professional habits of a sound engineer. In many conversations, Sikora also admits that she has been collecting sounds for years, initially recording them on tape, and these tapes are lying around in her apartments. As she unequivocally states:

I need some kind of sound event. Sometimes two people walk down the street, and suddenly one of them says something to the other in a very special tone. This creates a unique sound cell. I'm interested in moments that are unpredictable and for which you have to be very open. I want such a sound moment – or even a longer fragment – to have a certain emotional charge, so that behind such a small cell, composed of a few sound elements, a whole story is suddenly created that can be added to it. If you can capture that moment, then it's very interesting [Stefański 2022: 32].

Elsewhere in the same interview, she categorically states:

I never say that I make music that is completely abstract. Even if it is instrumental, it always leads the listener somewhere. And although I have a fairly clear idea of the direction in which my pieces are going, I don't want the listener to follow blindly this one interpretation but to look for their own way. [...] It all has to stem from an underlying idea [Stefański 2022: 40–41].

Following this lead, it should be noted that although the connection with Gdańsk is not a strongly exploited theme in Sikora's pieces, from time to time the composer returns to this motif in her work, which resonates in her achievements in various ways.

The first impulse for a kind of commemoration of the city was Sikora's emotional reaction to the introduction of martial law in Poland in 1981. This is how the composition *Janek Wiśniewski – December – Poland* was created, which relates its unambiguous title to the events of December 1970 in Gdańsk and Gdynia. In this piece, the composer uses studio-processed guitar chords from the famous ballad sung by Krystyna Janda: *Janek Wiśniewski padł* [Janek Wiśniewski fell].

I was in Paris at the time, and I figured I wanted to use these four chords, and someone found this recording for me. These chords sound very sharp on their own, and I processed them a lot, and an amazing effect was created [Stefański 2022: 34].

This is what Sikora says about being inspired by the events in Gdańsk:

Martial law began in Poland, and I was very concerned about it, as was everyone at that time. I decided to refer to the events in Gdańsk in 1970 and use these chords. This is how the whole composition was born. Apart from the guitar, there are no specific sounds, all the others were created in the studio, but they also have some meaning [Stefański 2022: 35].

The backstage of the creation of the piece is connected with personal memories and the intense reaction of her relatives, witnesses of the events. Sikora herself worked at the Polish Radio Experimental Studio in Warsaw in the 1970s and was not a direct witness to the events of December 1970:

My parents lived in Gdańsk, so I used to go there very often. My relatives lived in Gdynia opposite the footbridge over the railway tracks, where the workers were shot. I knew all this from stories, this memory was very intense in me. When in 1981 I started working on *Janek Wiśniewski* in Paris, I didn't know exactly what was happening in Poland, I wasn't able to comprehend it or relate to it as an artist. But under the influence of this event, memories of horror from 10 years before came back and that's why I decided to give the piece such a specific title, which I don't usually do [Stefański 2022: 35].

In a statement recorded during the 'Warsaw Autumn' Festival in 2021 in an interview with Aleksandra Bilińska [2021], Sikora directly calls the work a 'musical reportage'. In the over 16-minute-long composition, there are effects that can be easily recognised as an imitation of gusts of wind (which is quite characteristic of the seaside climate, especially in winter), or more unambiguous sounds, such as police whistles (around 8:15), the bang of gunshots (around 10:15), the sound of a helicopter flying (around 12:40), and police sirens (around 5:40).¹ All these imitations of original, but at the same time imaginary, street sounds clearly refer to the December events, evoking the audiosphere of the fights in the city.

Sikora refers to the issue of the city for the second time in the *Gdańsk Oratorio: Omnia tempus habent*, which was commissioned by the Committee for the Celebration of the 1000th Anniversary of the City in 1997. The title of the piece contains the words of a biblical inscription which was engraved on one of Gdańsk's bells.

This is how the composer recalls the creation of the piece:

I have approached this genre many times. When I received the commission for an oratorio for the millennium of Gdańsk, I was in a bind because I didn't really know how to approach it. Should I take a universal text that could be subsumed under the subject of Gdańsk, or should I look for something about the city itself? I spent long hours in the Polish Library in

1 | The recording: *Janek Wiśniewski – December – Poland*, INA/GRM, Paris, is available online on the composer's website [*Janek Wiśniewski...* 2012] and on CD [*Blanc et Rouge...* 2012].

Paris, I dug through a lot of texts, and still nothing suited me. It wasn't until I searched through the family papers that I found the right lead. My mother, who was a classical philologist, had searched for various Latin inscriptions in Gdańsk. She had penetrated the whole city, written down all those texts, and they were published in the form of an article and then a small book, which was then in my possession. Among the many inscriptions, I saw the words: 'Omnia tempus habent' from Ecclesiastes, which are engraved on the bell of the Main Town Hall. Suddenly, it all came together perfectly for me – the Gdańsk bell, a text about the fact that everything had its time, the millennium of the city, and a universal biblical quote. I immediately decided to use it. [...] There are a few sounds in the drum part that sound a bit like it [the bell], but I didn't want to emphasise this effect too much [Stefański 2022: 87–88].

In fact, the inscription *Omnia tempus habent et suis spatiis transeunt universa sub caelo* [All things have their time, and with their deliberate course, all things under heaven pass away] was engraved on the bells of the 1561 carillon located in the tower of the Main Town Hall. It originally consisted of 14 bells, and it survived in this form until 1945.

The oratorio is a three-phase multi-cast work, with a choir, alto solo voice, and an extended orchestra. The wide organ solo sections are also brought out in the composition. The first, expository phase features predominantly instrumental parts, the second phase consists mostly of choral parts, at more moderate tempos, with the alto solo part always appearing in a slow tempo. The third phase is a synthesising finale in which the composer resolves, as it were, the earlier themes, calms and quiets the course, the whole ending with a suspension on an A-minor chord.

However, contrary to what the composer says, the bell effect is an extremely important musical gesture in the work. In the first two minutes of the piece,² it appears four times. In the three-phase oratorio, it is presented a total of 11 times, most often in the first phase (see Example 1, p. 299). It returns, echoed, in the third phase. It is also particularly prominent, often used as a sonic caesura.

The second thread that is constitutive of the work's semantic area is the recurring verbal form of the inscription *Omnia tempus habent*, which appears many times in various configurations – in the choir and in the solo voice – as the primary symbol of the city and its 1000-year-long history. The way it is displayed centres around the word *tempus*, which is repeated multiple times, including as a key word in subsequent verses taken from Ecclesiastes. However, the first verse of the biblical text is the primary verse for the composer. It appears in the choir part in an intelligible form – in one or many voices synchronously, or in a blurred form in more complex polyphonic structures (see Example 2, p. 300). The layering of these structures means that, while not even the full verse of the inscription is legible, the word *tempus* is clearly exposed in a dense polyphonic fabric.

2| The work was performed as part of the Gdańsk Millennium celebrations in 1997, on 20 June at Oliwa Cathedral, with the participation of the Polish Baltic Philharmonic Orchestra conducted by Wojciech Michniewski, the Polish Chamber Choir, and soloist Ewa Marciniak. The concert was broadcast live on TVP [Polish Television] and PR [Polish Radio].

Example 1. E. Sikora, *Gdańsk Oratorio: Omnia tempus habent*, bars 1–6 – bell gesture, excerpt from the orchestral part. Reproduced from: Sikora [1997: 1]

The composer's beloved district, Oliwa, was commemorated in the *Oliwa Concerto* for organ and orchestra from 2007. The most important symbol of this part of the city is the Oliwa Cathedral with its historic organ instrument.

This is how the composer comments on the creation of the work:

I composed it for an instrument well known to me, i.e. the organ in the Oliwa Archcathedral. I've known it since I was a child, because after the war, I grew up in Oliwa, where I went to a music school and – as a child – to masses at the Cathedral. After that, I went there less often, but it was still a charming place in a beautiful park in Oliwa, which you just visited. In addition, organ concerts were organised in the Cathedral, and I even played the instrument myself when I was still in high school. As a child, I was fascinated by all these mechanisms, moving angels and other elements of the prospect decoration that were activated at the end of the performance. So when I received a commission for the 50th International Festival of Organ Music in Oliwa, I called it *The Oliwa Concerto* for obvious reasons. And because I knew this instrument, I wanted all these mechanisms to be activated at the end of the piece. They don't matter at all, but visually, they're very attractive. It was a memory from my youth. This piece was my first serious approach to the organ. It was a big challenge for me, because the organ is – I must admit – a difficult instrument [Stefański 2022: 148].

The concerto clearly follows the model of the 19th-century genre with reminiscences of sonata form in the first movement, the slow–fast–slow tempo succession in

Handwritten musical score for the choir part of 'Omnia tempus habent' by E. Sikora. The score is written on multiple staves, with the top staff featuring vocal lines and lyrics. The lyrics include 'tempus', 'omnis tempus habent', and 'et nunc'. The score is marked with '135' and '905' in circles, and '1: 110' and '1: 40' in circles. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 2. E. Sikora, *Gdańsk Oratorio: Omnia tempus habent*, bars 901–906 – exposition of the first verse of the text in the choir part. Reproduced from: Sikora [1997: 135]

the cycle, the clear separation of the orchestral and solo instrument bodies. The relationship between the two is mostly based on the principle of interplay.

Overall, the organ sound has similar characteristics to electronic sounds. On the one hand, it has very great timbral possibilities; on the other hand, once produced, the sound is very stable, it does not change over time. You can possibly add some vibration, but it is mechanical [Stefański 2022: 149].

If we follow the afore-quoted words of the composer closely, it will turn out that the most important theme here is the memory of her childhood and the times of the Oliwa music school, and thus her intensive piano lessons. In this context, one motif in particular is characteristic, which the composer brings out in the third movement of the concerto, initially in the trombone part. This motif, based on the descending procession of sounds: C, B-flat, A-flat, G, as well as its exposition in the brass section and the almost exact rhythmic-metric reproduction, brings to mind the first bars of Pyotr

Tchaikovsky's *Piano Concerto in B-flat Minor*. However, this completely intuitive clue seems to be justified by the composer's statement about a special memory of her childhood symbolically connected with the organ in the Oliwa Cathedral, but in her personal experience – mainly with the piano, the dominant instrument in her youthful life. All the more so because this musical gesture returns in the opening section of the third movement many times, always clearly highlighted (see Example 3).

The musical score for Example 3 is presented in two systems. The first system consists of a 4-measure first system and a 2-measure second system. The second system also consists of a 4-measure first system and a 2-measure second system. The score is written for a variety of instruments, including tuba (tbn. a 3), xylophone (xlr.), timpani (t. picc.), and tom-toms. The music is marked 'vivo' and includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The score is divided into two systems, each with a 4-measure first system and a 2-measure second system. The first system shows the initial entry of the trombone motif, while the second system shows its continuation and development.

Example 3. E. Sikora, *Oliwa Concerto* for organ and orchestra, 3rd movt., bars 1–6 – exposition of the trombone motif. Based on: Sikora [2021a: 3]

The last of Sikora's Gdańsk-related works is *Running North* for carillon from 2020. Here, in turn, the composer refers to the historical phonosphere of the city with the special role of carillons in the everyday social life of its inhabitants. However, the immediate impetus for the piece came during the COVID 19 pandemic.

In a commentary on the release of the piece, the composer writes:

To flee from one's fate, from oneself, from plague, war, enslavement, and all forms of evil. To the north. There, where the sea opens out, beyond which lies freedom, the lure of the unknown.

Gdańsk, 14th century. The city is in the grip of the plague. To flee from the city or shut oneself away, in quarantine? Gdańsk, 21st century. A new virus has arrived from China. A new quarantine. No panic, but fear. The Baltic lures you with its vanishing horizon. You just have to run there, immerse your feet in the sea's gentle waves. Rest, wait for more storms [Sikora 2021b: 3].

This comment obliges us to look back at a time when the medieval city was plagued by epidemics. The first documented plague epidemic in Danzig occurred in the years 1349–1350. Among the victims of the disease at that time were Danzig's notables: the mayor (Detlef von Osten), town councillors (Jeske von Osseck and Augustion Glocke), and jurors (Arnold and Gryvener) [Możejko 2022]. Various pestilences also passed through the city in the following years, information about them appearing in the books of the Main Town Council. The commercial and harbour character of the metropolis made it easier for people to come into contact with each other, hence the particular ease with which diseases spread.

This aspect, as a reflection initiating the composer's thinking about the piece, is important insofar as it relates to the geographical location of the city and its maritime specificity. In Sikora's comments, *Running North* is a piece in which, symbolically in the title, the composer signals the direction of escape. This direction is north, which is always indicated by the pointer in the compass. It is, thus, a certain imperative of the north, which in wandering determines our position and is the most important, decisive direction.

An even more distinctive identification of the city is achieved by means of the instrument the piece is composed for – the carillon. In early Gdańsk, carillons were part of the city's audiosphere. The first such instrument appeared in the city on the tower of the Main Town Hall as early as 1561. As a city of the Hanseatic League, Gdańsk had extensive contacts with cities in northern Germany and the Netherlands. Gdańsk merchants had representation in other Hanseatic cities, patrician youths made journeys with the aim of acquiring education and contacts. 'The ways of living in the Dutch cities, and the playing of the bells along the way, were learnt by the Gdańsk patricians and their sons during their travels' [Popinigis 2014: 43]. The playing of the carillons, which in time also appeared in other parts of the city including on the tower of St Catherine's Church, was for centuries Gdańsk's calling card. After the period of post-war reconstruction and political change, the tradition of bell music returned thanks to the efforts of the Gdańsk City Museum and the city authorities. Today, there are three

instruments of this type operating in Gdańsk: the carillon on the tower of the Main Town Hall, the carillon on the tower of St Catherine's Church, and the mobile carillon. The music of the bells, not only as an element signalling the passage of time but also in the form of weekly concerts, remains an important aspect of the city's audiosphere.

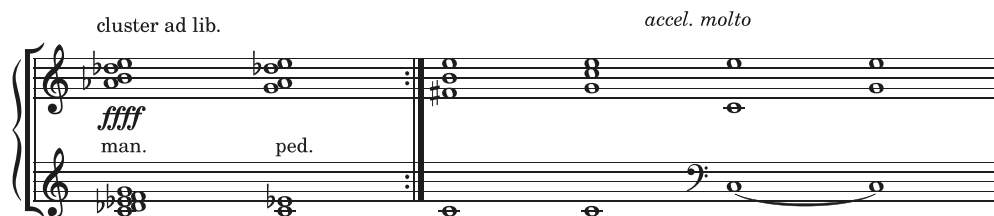
Finally, the sound of bells is linked to exceptional events; it carries with it a warning, it becomes a signal of impending disaster, it brings the community together, it warns of a plague... The use of this sound in *Running North* is, therefore, by all indications symbolic and in itself carries an important message. The composer, moreover, explicitly declares her thoughts in her commentary on the publication of the piece, but also in other statements: 'I composed *Running North* thinking [...] of a plague or a pandemic [...] in each of these situations, there is a danger from which one wants or even needs to escape' [Stefański 2022: 160].

The composition consists of five main parts, which are preceded by an Introduction and closed by an Epilogue. In addition, the introduction to Part V is a short Interlude. There are a number of sections in the piece marked *ossia VIDE*, which the performer may omit. Essentially, in terms of sound language, the composer operates with the technique of structuralism. She emphasises selected interval structures including mainly thirds and minor seconds. These appear in various configurations as intervals built up and down, and also as inversions of these intervals. Minor seconds especially fill the runs with a gamut figuration character, giving the impression of fluidity. Empty fourths and sometimes fifths also appear in a few chords, and in a limited number of situations, the composer reaches for chords from the major-minor palette, such as C-sharp minor (in Part II) or E minor (towards the end of Part III). More sublime mirror arrangements also appear locally. The consistent transfer of scale formulas, which stand out especially in the figurative derivations, leads to a unification of the course in line with the principle of building tonal centres outside the traditional major-minor tonality. Formulas based on the same or different notes, but with a fixed interval structure, are commonly used by the composer (e.g. Part I, stave 3 and following).

In the construction of the form, the expansive outer parts (I and V) are contrasted with synthetic middle parts (II–IV), which are internally coherent (consisting of two or three sections). The outer parts, on the other hand, break up into a series of finer sections differentiated texturally, rhythmically, and metrically. The climax in the form of a sharp-sounding cluster, which is then softened by a C-major chord (with #4–5 and 7–8 retardations), occurs at the beginning of the Interlude (see Example 4, p. 304). In the temporal proportions of the entire work, this is the moment that marks the so-called golden division (around 14:00 of the recording which lasts 20:30).³

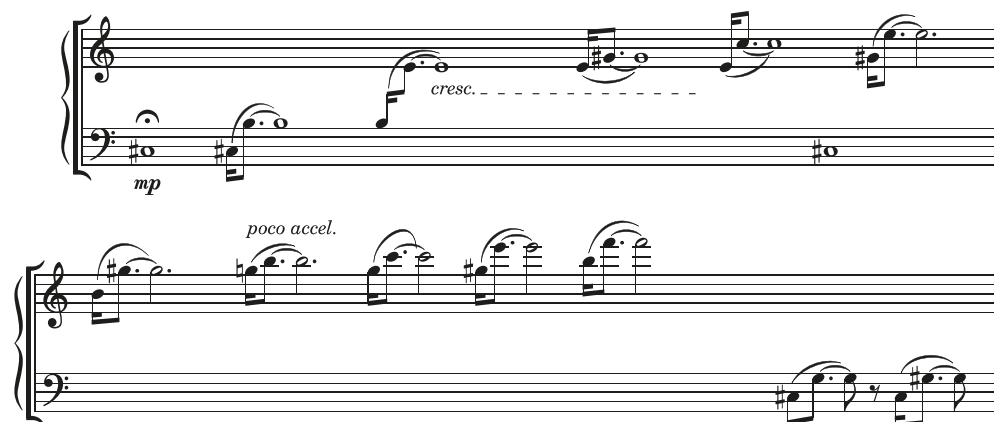
The link between the work's ideological premise and its musical construction is built by the composer on the basis of three fundamental ideas. The existence of these sound formulas and their interpenetration becomes the key bond of the composition.

3| The recording is available on CD [*Contemporary Carillon* 2021].



Example 4. E. Sikora, *Running North* for carillon, Interlude – climax cluster. Based on: Sikora [2021b: 18]

The first paradigmatic structure A is the sound of bells, to which the composer gives a primary communicative function, for example that related to warning. This idea of using a carillon appears as early as the Introduction, when it is basically unclear whether the piece has already begun or whether it is still simply the tolling of a bell (see Example 5).



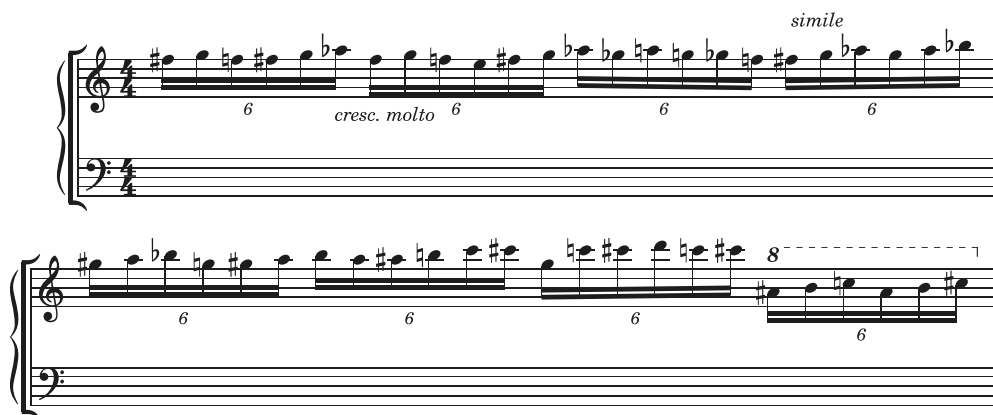
Example 5. E. Sikora, *Running North* for carillon, Introduction – two initial staves, structure A. Based on: Sikora [2021b: 6]

This structure, essentially consisting of a resounding effect, also takes on a more rhythmically regular form, with a characteristic accent shift that imitates the undulating movement of the bell's heartbeat. This form of the A structure appears at the beginning of Part II (see Example 6, p. 305).

The second characteristic structure of the piece consists of the imitative figurative runs: the B structure (see Example 7, p. 305). Its movement is related to the composer's idea of a 'flight to the north', which is/was the unspecified destination of those fleeing the pestilence. Sikora usually writes the episodes based on this structure *senza misura*, often annotating them with the term *ad libitum*. In this way, the effect of the naturalness of the movement, which is to be realised without accents (as Sikora makes clear), is achieved.



Example 6. Elżbieta Sikora, *Running North* for carillon, the beginning of Part II – structure A as the movement of the bell's heartbeat. Based on: Sikora [2021b: 12]

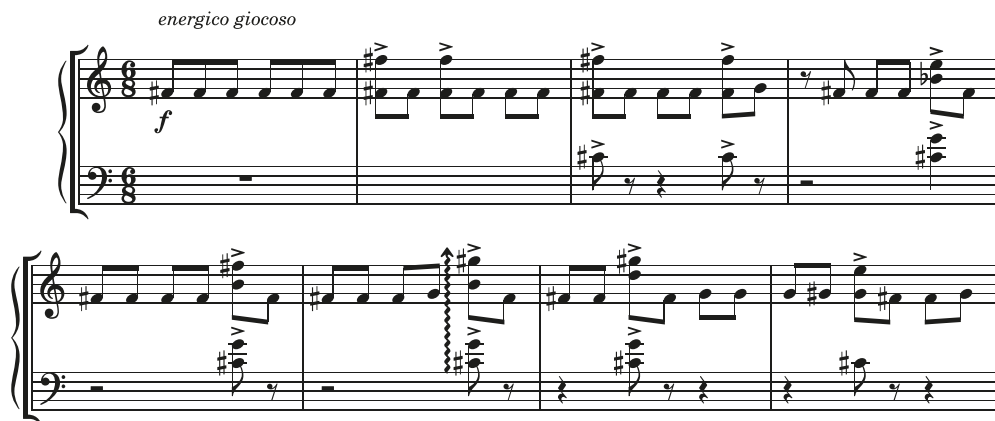


Example 7. E. Sikora, *Running North* for carillon, Part 1 – structure B. Based on: Sikora [2021b: 7]

The mobility is, thus, based here on homogeneous formulas, which usually progress in minor rhythmic values ascendingly or descendingly. These formulas are at the same time distinguished from others, their beginning and end are clearly marked, and sometimes they are also framed by rests, or a longer rhythmic value appears at their end. In this way, the composer achieves an effect of dynamism, variability, and indetermination of purpose.

The third paradigmatic structure comprises motoric features: the motoric C structure. This idea, in turn, is characterised by a pronounced pounding out of accents, a concentration in the central area of the sound field, and a texture derived from the characteristic formulas of ostinato accompaniment. This unit is attributed metrical regularity by the composer, so that a strict order of accents and a fast tempo (e.g. *tempo giusto vivo possibile*) is maintained. Pitch repetitions are also a typical procedure which again serves to build up local tonal centres. Movement is also a fundamental issue for this unit. However, it has a completely different character – it is an ordered, homogeneous movement with a clear accent (see Example 8, p. 306).

An important issue is how Sikora uses these structures to build the entire piece. The A structure seems to be the most important for the composer because of its leading role. Structure B is less representative, but it is combined with the A structure. And the



Example 8. E. Sikora, *Running North* for carillon, Part V – motoric structure C. Based on: Sikora [2021b: 18]

third structure – C – is in fact mostly present in the last part of the piece – the Epilogue. The dominant formulas, therefore, are those typical of structure A, which most explicitly refers to the idea of the city's memory being its calling card.

The use of the carillon also has other connotations that directly relate to the title. The bells warn of impending misfortune, but also announce tragic events, such as the end of life. The effect of movement is present in the piece in two ways: in quick, natural but free-flowing runs imitating the restlessness of movement, and in coordinated, motoric motion, orderly but full of inner tension.

The composer's declarations that her music always carries an extra-musical message are important for the research perspective. The audial flashbacks suggested in the title of the article are a peculiar manifestation of the memory of the city. The attempt to unravel the meanings hidden here raises two levels of reflection: on the one hand, the personal memory of the city's soundscape, which for the composer is a formative experience related to her youth, on the other hand, a more universal level of historical memory – the unique sonic specificity of the place.

In her work, the composer performs an act of sound retrospection, recalling memories of Gdańsk, including those revived by her loved ones. She does this directly – by referring in the title to the place where she lived in her youth, but also in a more sophisticated way: through the presence of the sound of bells, as well as other sound memories associated with her youth, such as learning to play the piano. The most explicit references to sonic memory appear in *Janek Wisniewski – December – Poland*, and also through the presence of the carillon in *Running North*. The inscription *Omnia tempus habent* used in the *Oratorio* is a symbol of the city as well. All these treatments are not a coincidence but a conscious suggestion of meanings, as the composer mentions in her interview with Aleksandra Bilińska: 'I always want my music to tell a story, but that doesn't mean it has to be unambiguous to everyone' [Bilińska 2021].

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Listening to Gdańsk:

An Audiospheric Reminder of the City by Elżbieta Sikora

Summary

Born in Lviv and residing in Paris, the eminent Polish composer Elżbieta Sikora spent her early youth in the post-war Polish city of Gdańsk, in one of its districts: Oliwa. As she herself admits in

a conversation transcribed by Krzysztof Stefański: 'I lived in Oliwa from 1949 to 1963, for less than 15 years, but since these were the years of my youth, it was the most important period in my life, as for probably everyone' [Stefański 2022: 150]. Following this train of thought, it should be noted that although the relationship with the city is not a dominant feature in Sikora's oeuvre, the composer returns to this motif in her works from time to time, and it resonates in them in various ways. The first impulse for a specific commemoration of the city was the composer's emotional reaction to the introduction of martial law in Poland in 1981. At the time, an electronic composition was created: *Janek Wiśniewski – December – Poland*, which relates its unambiguous title to the events of December 1970 in Gdańsk and Gdynia. In the finale of this piece, the composer uses the studio-processed guitar chords of the famous ballad sung by Krystyna Janda: *Janek Wiśniewski padł* [Janek Wiśniewski fell]. The second time Sikora refers to the symbolism of the city is in the *Gdańsk Oratorio: Omnia tempus habent*, which was commissioned by the Committee for the Celebration of the 1000th Anniversary of the City in 1997. The title of the piece symbolically features a biblical inscription written on one of the bells of Gdańsk. The composer's beloved district of Oliwa, in turn, was commemorated in the 2007 *Oliwa Concerto* for organ and orchestra. The most important symbol of this part of the city is the Oliwa Cathedral with its historic organ. The choice of medium in this piece can, therefore, hardly be considered accidental. The last of Sikora's Gdańsk-related works is *Running North* for carillon from 2020. Here, in turn, the composer refers to the historical phonosphere of the city with the special role of carillons in the everyday life of its inhabitants.

The composer's declarations that her music always carries a message are important for the research perspective. The attempt to unravel hidden meanings also raises two levels of reflection: on the one hand, the personal memory of the city, which is such a formative experience for the composer, related to her youth, on the other hand, the more universal level of historical memory, which is also linked to the sound specificity, understood as the peculiar sonority of the place.

Joanna Schiller-Rydzewska

A graduate of the Composition and Theory of Music Faculty at the Academy of Music in Gdańsk (graduated with honours in 1997). She was a scholarship holder of the Ministry of Culture and Arts and held the city mayor's scholarship in both Gdańsk and Gdynia. In 1998, Joanna Schiller-Rydzewska was awarded the third place at 11th Master's Degree Dissertation Competition for her dissertation on Pierre Boulez's piano sonatas. In 2008, she defended her doctoral dissertation on Augustyn Bloch – his life and works, at the Fryderyk Chopin Academy of Music in Warsaw (currently the Fryderyk Chopin University of Music in Warsaw), written under the supervision of Prof. Marek Podhajski (reviewers: Prof. Mieczysław Tomaszewski, Prof. Jagna Dankowska). In 2019, she received a habilitated doctor's degree at the Ignacy Jan Paderewski Academy of Music in Poznań on the basis of a series of works devoted to the genesis and contemporary identity of the composers' milieu in post-war Gdańsk. In 2025, she obtained the title of professor.

From 1997 till 2021, she worked at the University of Warmia and Mazury in Olsztyn at the Department of Arts (1997–2008 as an assistant, 2008–2019 as a lecturer, 2020–2021 as a university professor, and as Head of the Department of Arts and Cultural Sciences in 2019–2021). Currently, she works at the Stanisław Moniuszko Academy of Music in Gdańsk, the Faculty of Conducting, Composition and Music Theory.

She was the editor of the scholarly journal *Ars inter Culturas* published by Pomeranian University in Słupsk in 2013–2015. She published two books: *Augustyn Bloch – twórca, dzieło, osobowość artystyczna* [Augustyn Bloch – the artist, his work and artistic personality] (Warszawa 2016),

Kompozytorzy w powojennym Gdańsku. Geneza środowiska [Composers in post-war Gdańsk. The origins of the milieu] (Olsztyn 2020), and about 40 scholarly articles.

Her academic research interests are focused on the works of Polish composers of the 20th and 21st centuries.

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Madness and Clarity of Thought in the ‘Tarantella’ from John Corigliano’s *Symphony No. 1*

On the 5th of June 1981, a historic report stated that between October 1980 and May 1981 five young men – aged 29–36 – were admitted to hospitals in Los Angeles with the same disease: *Pneumocystis carinii pneumonia* (PCP) – an unusual lung infection. Two of them died. The aforementioned date is said to have been the day when the acquired immunodeficiency syndrome (AIDS) was first reported in the United States of America [Kaur 2021]. These were not zero patients – there had been a verified case of human immunodeficiency virus (HIV) in the Democratic Republic of Congo in 1959 [*Who is...* 2023], but for Americans, 1981 marks the official starting point of the AIDS epidemic. In the 1980s, more and more of people with similar symptoms, but also with cancers (like Kaposi’s sarcoma) and other infections, were admitted to hospitals. What linked many of them was the fact that they were gay. It was enough for the press and public to call the disease ‘a new homosexual disorder’ and gay-related immunodeficiency (GRID) [Ayala, Spieldenner 2021: 1240–1242; Landers, Kapadia, Bowleg 2021: 1180–1182]. There were also talks about the so-called 4H club – groups of people who could more likely develop AIDS: homosexual males, haemophiliacs, heroin users, and people from Haiti [*4H Club* 2016, *Stigmatising the 4 Hs* n.d.]. As Susan Sontag pointed out in her book from 1989, AIDS was seen as a plague, as God’s punishment [Sontag 1989, 2016: 124ff], and Grzegorz Niziołek [2018: 354–368] recalls another metaphor that was used to refer to the AIDS epidemic, especially in the pioneering plays: *As Is* by Larry Kramer and *The Normal Heart* by William M. Hoffman – the metaphor of Holocaust.

People suffering from AIDS were dead to the society long before their bodies were defeated by the disease. The illness became a source of stigmatisation and something humiliating to the point that some people could not get any medical help, nor be buried. As Sontag underlies [1989, 2016: 87–171], the diagnosis proved something that should have remained private, that was shameful and hidden. In the 1980s, the epidemic became a political issue dividing the society, not only in the United States.

Search for meaning in loss – the NAMES Project

In 1985, Cleve Jones came up with an idea for a project that would not only manifest helplessness and pain of those suffering from AIDS but also commemorate the lost ones. Two years later the work on the NAMES Project began in San Francisco, and those involved in it were: Cleve Jones, Joseph Durant, Jack Caster, Gert McMullin, Ron Cordova, Larkin Mayo, Steve Kirchner, and Gary Yuschalk. They started making a quilt by hand using the patchwork technique, which was important to their country, but also already known to the ancient Egyptians and the Chinese. Patchworks were often created out of poverty and for practical reasons. They also serve as a symbol of childhood – quilts are something warm, personal, a gift of love that covers a child. Cleve Jones underlined that a certain vision came to his mind when he was thinking about the meaning of the word ‘quilt’. He remembered being tucked in with one by his grandmother. The quilt had been made by and repaired by previous generations. The vision was comforting for him [Abrams 1988]. He also pointed out that:

Just the word quilt itself is very important [...]. It makes you think of being comforted, of being warmed. It is something that is usually handmade by friends and family working together... It was a symbol that was very positive, that was very American, that was healing, that was collaborative. The symbolism isn't buried; it's not obscure: We join together, we take our individual experiences, we stitch them together, we come up with something that's beautiful, that's comforting, that is a symbol of love and compassion [Abrams 1988].

The panels in the NAMES Project are not made of marble, like many monuments, but often of clothes and things that were close to the deceased [*The History*... n.d.]. They reflect the character and interests of the person that died – they are a kind of ‘[...] “snapshots of the soul” that no one touches up, censors, or edits’ [Hawkins 1993: 764]. Individual panels of the quilt are dedicated to specific people and serve as a personal farewell to or a commemoration of a given person. Since the initial fear of AIDS caused problems with burials,¹ each panel also serves as a representation of a coffin. The project is combined with documentation, often containing farewell letters from relatives who prepared a given fragment of the quilt. The AIDS Memorial Quilt consists of approximately 50,000 pieces and, unfortunately, keeps growing.

Response to loss and the NAMES Project in a symphony

In those horrible times of the 1980s, John Corigliano – a contemporary American composer – experienced some extreme emotions [Adamo 2000: 22]. For a long time,

1| Burials were more expensive in the case of people who died of AIDS-related diseases; they were often buried in mass, anonymous graves. In New York, the Hart Island is ‘[...] the burial site of more than 1 million people who were unclaimed, unidentified or unable to be buried elsewhere’ [Alfonseca 2023].

he had rejected the idea of composing a symphony, considering this genre too focused on the creator and a showcase of his or her skills. However, the events caused by the AIDS epidemic – in particular the loss of the loved ones and friends and the resulting helplessness, as well as the feelings evoked by seeing the NAMES Quilt – made him decide to compose a piece dedicated to the memory of the deceased. As he said:

The combination of the loss of so many friends – I stopped counting when I reached a hundred – and this other-worldly scene of most of society going about their business blithely unaware that so many around them were dying... [...] Meanwhile, I'm in residence in Chicago (with the Chicago Symphony), and I owe them a piece, and all I can think about is all these friends, dying and dying, and suddenly the writing of a symphony became, well – not just possible – imperative, really. This just seemed an epic, epic tragedy to me, and I was feeling such staggering loss that a whole self-consciousness I had about this grand form just fell away. And it was no longer about some ego shouting me-me-me for forty minutes. This was not a symphony for me but for my friends – those I had lost and the one I was losing [Adamo 2000: 22].

In the programme note, he also wrote:

During the past decade I have lost many friends and colleagues to the AIDS epidemic, and the cumulative effect of those losses has, naturally, deeply affected me. My First Symphony was generated by feelings of loss, anger and frustration.

A few years ago, I was extremely moved when I first saw 'The Quilt', an ambitious interweaving of several thousand fabric panels, each memorializing a person who had died of AIDS, and, most importantly, each designed and constructed by his or her loved ones. This made me want to memorialize in music those I have lost, and reflect on those I am losing. I decided to relate the first three movements of the symphony to three lifelong musician-friends. In the third movement, still other friends are recalled in a quilt-like interweaving of motivic melodies [Corigliano 1999].

Symphony No. 1 was completed in 1989 and premiered on 15 March 1990, performed by the Chicago Symphony Orchestra under the baton of Daniel Barenboim, then an assistant conductor. The piece received the Grawemeyer Award for Music Composition (University of Louisville, 1990) and three Grammy Awards (two in 1991 and one in 1997).

The symphony is scored for a symphony orchestra with a triple ensemble of wind instruments (with an optional contrabass clarinet), an extended percussion section (including a police whistle, anvil, and flexatone), harp, mandolins, piano, and string quintet. The arrangement of the orchestra is important – the wind instrument players sit symmetrically around the rest of the ensemble [see Corigliano 1999], and the piano is also played from behind the stage. These methods of using surround sound will also be employed by Corigliano in his *Symphony No. 3 'Circus Maximus'* [Bartos 2017].

Corigliano's *Symphony No. 1* is divided into four movements bearing the following titles:

1. 'Apologue: Of Rage and Remembrance'
2. 'Tarantella'
3. 'Chaconne: Guilio's Song'
4. 'Epilogue'

In her discussion, the author will focus on the second movement of the *Symphony*.

Musical and non-musical signs in 'Tarantella' from *Symphony No. 1*

1. Title

In 'Tarantella' from *Symphony No. 1*, there are a few musical and non-musical signs which suggest madness alternating with clarity of thought that a person who suffers from AIDS may experience. The first of them is the title. The term 'tarantella' refers to an Italian folk dance from the Taranto area. The dance is light, fast, set in a $\frac{6}{8}$ time, and most often performed with the accompaniment of a guitar, mandolin, or accordion, and tambourine. The tarantella was supposed to be a 'cure' for spider bites (of the Apulian tarantula) and tarantism. The dancing movements are repetitive (they may even seem crazy) and increasingly faster, so that the dancers end up in a trance [Basso 2024].

2. 'Tarantella' as a musical 'prophecy'

In his 'Tarantella' from *Symphony No. 1*, Corigliano uses modified themes and motifs from another piece, which serves as a further means of suggesting extramusical meaning in music.

The original material was written in 1972 as a four-movement suite initially intended for piano four hands. The title of this composition – *Gazebo Dances* – was inspired by a pavilion in which concerts were organised on summer evenings. Each part of the cycle was dedicated to different piano-playing friends of Corigliano. As the composer wrote in the programme note for this suite:

The title *Gazebo Dances* was suggested by the pavilions (often seen on village greens in towns throughout the countryside) where public band concerts are given on summer evenings.

The delights of that sort of entertainment are portrayed in this set of dances, which begins with a Rossini-like Overture, is followed by a rather peg-legged Waltz, a long-lined Adagio, and finishes with a bouncy Tarantella [Corigliano 1994].

'Tarantella' served as a great finale of the suite. Later, Corigliano prepared two other versions of *Gazebo Dances* – for orchestra and for wind instruments.

The piano 'Tarantella' was dedicated to Jack Romann and Christian Steiner. Romann is also a person commemorated in the second movement of *Symphony No. 1*, although not mentioned by name. An obituary published by *The New York Times* on 6 May 1987 states that Jack was born in 1928 and studied piano in Juilliard. As we can read: 'Although an able pianist, Mr. Romann never gave public performances' [Schonberg 1987: 11]. He worked for record and concert companies, such as the Baldwin Piano Company. Jack was not even sixty when he died because he 'had encephalitis and meningitis' [Schonberg 1987: 11]. The first is an inflammation of the brain that can be linked to memory loss, hallucinations, problems with hearing. The second is also an inflammation, but of the membranes of the brain; its symptoms include confusion and photophobia. Both of these diseases can be caused by many viruses, HIV

among them. In the obituary, Romann's friends underlined how respected he was; according to Santiago Rodriguez, 'He was always there when you needed him' [Schonberg 1987: 11]. *Nachspiel*, a movement from a song suite, was dedicated to him by Leonard Bernstein in 1988.² A year earlier Romann was involved in the organisation of a concert called 'Music for Life' at Carnegie Hall, which aimed to raise money for queer men suffering from AIDS. He died before the concert, during which 1,5 million dollars were raised [Holland 1987].

'Tarantella' from *Gazebo Dances* became a kind of prophecy for Romann. As Corigliano wrote in the programme note for the *Symphony*:

The association of madness and my piano piece proved both prophetic and bitterly ironic when my friend, whose wit and intelligence were legendary in the music field, became insane as a result of AIDS dementia [Corigliano 1999].

The dance from the piano or orchestral suite, used later as a material for transformations in the symphony, is fast but very steady in pulse, with some accents added from time to time. In these original versions, it is a kind of rondo form (ABACDABACA + coda), with a persistent rhythm of a crotchet and a quaver, which serves as a kind of ostinato or rhythmic pattern (see Example 1, p. 316–317).

Every time a section comes back, there is a slight difference. The sections consist mostly of odd numbers of bars – 7, 3+2, which creates the impression that there is something missing or that the music depicts something moving, but slightly out of control. The piece is rather cheerful and playful in character.

To depict the fact that the 'prophecy' became truth, in the *Symphony* the composer distorts the material; it is decomposed and seems almost as if written by a person who just vaguely recalls the first version of the piece. Because of that, it sounds grotesque. The form is also the opposite of what was there in the original – instead of following a simple rondo form, the material is shaped loosely, it becomes a kind of a fantasy that uses pre-existing motifs and themes. The melodies do not form any symmetrical phrases or periods, and the omnipresent ostinato or rhythmic pattern of a crotchet and a quaver is almost always there, but in a modified version (see Example 2, p. 317).

3. Contrasts and changes

What shows the combination of madness and clarity of thoughts in the 'Tarantella' are mostly the changes of tempo and metre (see Example 3, p. 318). The movement is not

2| As Leann Osterkamp writes: 'In the proof of the score Bernstein crosses off "in memory of Jack Romann" and replaces it with "in memoriam...". I believe this was done for social reasons. The death of Jack Romann was a result of the AIDS epidemic of the time. John Corigliano, in a letter to Bernstein, indicated that he planned on dedicating the fourth movement of his Symphony No. 1 (1988–1989) to Jack Romann. Perhaps, for this reason, Bernstein removed his personalized dedication' [Osterkamp 2018: 102].

a long one – it has only 295 bars, and taking that into consideration, the changing of metre almost 50 times (e.g. $\frac{6}{8}$, $\frac{2}{2}$, $\frac{3}{2}$...), sometimes just for one bar, does not seem to be a coincidence. The same happens with the tempo – it is not steady as in the original piece from *Gazebo Dances*. It fluctuates, and sometimes the composer adds annotations like ‘suddenly panicked, slightly faster’. On page 94 of the score, there is even a note instructing the performers to ‘continue at the same tempo – ignore conductor’s beat’. The movement ends with a performance marking: *accelerando e crescendo possibile*.

Another important feature of this movement is the contrast of dynamics, as this element also changes constantly. ‘Tarantella’ begins with *forte fortissimo*, just after the harmonics played *decrescendo* by the strings and the general pause at the end of the first movement. The dynamic level shifts between extremes – from *pianissimo* to *subito forte fortissimo*. As early as in bar 5, there is a sudden dynamic change to (*mezzo*)*piano*, but in bar 15, the volume switches again to the level of *forte fortissimo* without any *crescendo*. Such contrasts are repeated persistently throughout the piece, but at the same time, they seem unexpected, as they appear so suddenly.

Allegro $\text{♩} = 138-144$

Flute 1

Flute (Piccolo) 2

Oboe 1 2

Clarinet in B \flat 1 2

Bassoon 1 2

Horn in F 1 2 3

Trumpet in B \flat 1 2 3

Trombone

Tuba

sfz

mp

p

a2

1. solo

(1.)

(2.)

7

Fl.

Fl. picc.

Ob.

Cl. in B b

Bn.

Hn. in F

Tpt.

Tbn.

Tba.

1. solo

mp

p

(1.)

(a2)

(1.)

(2.)

1.

p

Tba.

Example 1. J. Corigliano, 'Tarantella' from *Gazebo Dances*, bars 1–11 – the melody (with the beginning of its repetition) and ostinato. Based on: Corigliano [1994: 83–84]

8

Hp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

sim

sim

pizz.

arco

pizz.

arco

pizz.

arco

1. solo

Example 2. J. Corigliano, 'Tarantella' from *Symphony No. 1*, bars 8–13 – ostinato in the string quintet and harp parts. Based on: Corigliano [1999: 53]

Più allegro $\text{♩} = \text{ca. } 144$

Example 3. J. Corigliano, 'Tarantella' from *Symphony No. 1*, bars 81–87 – tempo and metre changes. Based on: Corigliano [1999: 64]

4. Aleatoric fragments, rhythmic and melodic freedom

In between the sections in a steady pulse, there are those in which aleatoric technique is used – they seem to be more oneiric, almost like a hallucination. The composer marks them in the score as: 'slow, dreamlike, free'. The narration seems to be stopped there, but underneath this slowness and calmness, the rhythmic patterns of the tarantella are still recognisable. There are also notes in the score with some instructions for the performers, for example 'like an old record, starting slowly to spin, speeding up [...] to madness' or 'suddenly panicked'. In most of those aleatoric passages, the players have their parts written in rectangles, and the conductor shows the end of the segment.

A certain degree of freedom is also given to the performers in terms of melodic and rhythmic structures, as they are asked to play the highest or lowest pitch possible, accelerate and slow down a given rhythmic figure, play microtones and glissandi (see Example 4).

Example 4. J. Corigliano, 'Tarantella' from *Symphony No. 1*, bars 22–24 – dreamlike, aleatoric fragment with accelerated and slowed-down figures. Based on: Corigliano [1999: 55]

5. Instrumentation

It is important to note that mandolins can be included in the performance of the version of the 'Tarantella' from *Symphony No. 1*. This underlines the Italian origins of the tarantella dance. Although the mandolins are only used in some fragments of the piece, they add a certain colour to it.

Percussion instruments are important too. The movement begins with an outline of a rhythmic ostinato played *forte fortissimo* by the police whistle, ratchet, whip, anvil, and brake drum, with the composer's note saying 'frenzied' added in the score. At the same time, the violas as the only other instrument involved play the highest possible pitch.

The changes in the atmosphere or character of the piece are also effected with the use of a mute, which helps to produce a more distant or oneiric tone.

6. 'Brutal scream'

As the composer claimed:

In writing a tarantella movement for this Symphony, I tried to picture some of the schizophrenic and hallucinatory images that would have accompanied that madness, as well as the moments of lucidity. This movement is formally less organized than the previous one, and intentionally so – but there is a slow and relentless progression toward an accelerated 'madness.' The ending can only be described as a brutal scream [Corigliano 1999].

The last bars of the movement are played *tutti*, and the omnipresent ostinato is used there just before the 'scream.' The composer extends the percussion section, which now includes a flexatone, police whistle, xylophone, snare drum, tambourine, rototoms and timpani, underlining the intended 'brutality' or cacophony. At the dynamic level of *fortissmo*, there is a marking in the score calling for *sforzando*, and many instruments play a glissando to the highest possible pitch. The impression of listening to a 'scream' is deepened by the contrast at the beginning of the next movement – there are just two pitches (E and G) played *con sordino*, initially by half of the cellos, in a slow tempo (*adagio*) and *piano*.

David Wright wrote in his review of the recording of the *Symphony* by the Chicago Symphony Orchestra conducted by Daniel Barenboim:

Unfortunately, neither the sincerity of composer's intention, nor the importance of its extra-musical focus can in themselves guarantee a work's creative quality. Some will be able to respond to the musical material in Corigliano's *Symphony*, but others may feel that it veers alarmingly between the bombastic and the kitsch [Wright 1992: 84].

Similarly, Alex Ross had expected a lot of the piece before its premiere, but according to his review in *The New Yorker*, it was conventional and full of clichés [Ross 2019]. Later, a response to his critique came to the editor-in-chief from Andrew Patner, a music critic, saying that: ‘Such criticism of a work of memories, and particularly of memories of specific musicians who have died during the epidemic, seems misplaced at best’ [Ross 2019]. As the critic further explained:

Given the complete silence on AIDS from other serious composers – and from nearly all popular music writers and artists as well – must we be so harsh in judging a man who was the first among them to take on this scourge and who would turn to his memories as a means of expressing his rage and despair? [Ross 2019].

Patner understood the piece, because it referred to what happened in his life too. Today, Ross also thinks the *Symphony* is an important part of American culture [Ross 2019]. As it is one of the most performed pieces by Corigliano, its significance is indisputable.

Corigliano’s piece resembles a musical patchwork similar to the AIDS Memorial Quilt. The composer used melodies that had been important to the friends who passed away. It is worth mentioning that in 1992, the AIDS Memorial Quilt was displayed when the *Symphony* was performed. There were four sections of the quilt – one of them commemorating the people from the New York Philharmonic who died of AIDS, another dedicated to the people referred to in the music. Some parts were left blank, so that one could interact with the quilt adding their own thoughts and memories.

Currently, AIDS is still a threat: it is estimated that around 36,7 million people suffer from it, among them many children and teenagers. The 1st of December serves as a memento – it is the World AIDS Day. *Symphony No. 1* by Corigliano serves as a similar memento, but it is much more than that. As the artist underlined, the piece is not an AIDS symphony but ‘a tragic work of people who suffer loss’ [Bergman 2013: 342]. In his view, even without knowing the subtexts of the piece, one can be touched by the deep emotions it conveys [Bergman 2013: 342]. The *Symphony*’s message is simply universal.

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Madness and Clarity of Thought in the ‘Tarantella’ from John Corigliano’s *Symphony No. 1*

Summary

In the 1980s, the world was paralysed by the news of AIDS. The fatal disease led to extreme destruction of the body, even to madness, it took lives of not only beloved adults but also children. Feeling immense frustration and sadness over the deaths of many friends and seeing the AIDS Memorial Quilt, John Corigliano was inspired to compose his first symphony to honour the victims of AIDS. The piece consists of four movements, each paying homage to the composer’s late friends in a different way. Particularly interesting is the second movement – ‘Tarantella’ – in which the composer deconstructed the musical material of a dance from his suite *Gazebo Dances* for four hands. Gradual acceleration and sudden changes in the character of the music are related to an attempt to depict dementia and moments of clarity of the mind of a person who suffers from AIDS. The author of the article shows how the artist invoked the old Italian dance and how he deconstructed the original material, creating a musical quilt full of intertextual and intersemiotic connections.

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Conceptions and Methods of Music Analysis

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The Musical Mindfulness in the Reception of a Musical Work: The Case of *Anitya* by Ignacy Zalewski

The world we live in is constantly changing, and different areas of existence interweave, flowing into, driving, feeding, and nourishing one another. The same can be said about the artistic field. Art, including music, has more than one face. We divide it into high-brow and lowbrow, serious and less serious, we orient ourselves in the fields of musical, visual, literary arts, and meanwhile everything interpenetrates, almost every work today is multimedia and multi-layered, it speaks with its multidimensionality, and even when it is intended primarily for entertainment, it still also carries a message.

Works of composition and musical productions form an artistic scene where, although sometimes distant, pieces of various styles, functions, and genres meet, fueling the imagination of creators. This world of interpenetrations, the coherence and simultaneity of which is not always realised or accepted, creates a common cultural space that gives our contemporary times a specific identity.

In today's complex reality, the mindfulness approach, based on the awareness of the body, mind, and feelings, and directing attention to what we are experiencing in the present moment, is a desired state, sought after and recommended as a shelter from an excess of stimuli – information, impressions, experiences – and an antidote to the rush of everyday life.

Focusing on values related to mindfulness characterises the creative attitudes of contemporary artists. Peggy Gou, a popular DJ and music producer, born in 1991, confessed that her artistic *credo* is founded on peace, clarity of mind, balance, and community [Gou 2023]. Is leaning towards such values a sign of the times of the generation that is creating a new reality today, the generation that also includes Ignacy Zalewski, born in 1990?

Mindfulness seems a good starting point for my analysis because of the values it emphasises, that is concentration, peace, harmony, and balance, which now appear to

be the goals of many areas of art. I notice some manifestations of this attitude in the composition *Anitya* by Ignacy Zalewski, which I shall attempt to present in this spirit.

The method I propose is rooted in the current cognitive approach, which treats a work of music not as a structure, form, or construction with fixed parameters, but as a process, a live ‘happening’, a creative act during which the work appears, materialises, unfolds. Similar assumptions guide the processual analysis of a stage work based on the performance studies of our time [Schechner 2003].

The research questions I pose touch on the sphere of perception of a work of music and focus on its reception, but a deeper, more effective one, allowing the listener to notice technical and construction nuances and details, including the fleeting ones, which are incorporated into the landscape of the work by the composer, and stimulating the audience to take an active and focused attitude to listening. Such an approach uses the mindfulness practice and adopts it to musical analysis. The questions are as follows:

- How can the mindfulness training affect the listening process?
- How can it deepen the perception of a musical piece?
- How does the composer direct the listener’s attention to the perception and experience of the world of sounds?

A few words of explanation should be offered concerning the concept of mindfulness itself. As Ruth A. Baer states: ‘Mindfulness is a way of paying attention that originated in Eastern meditation practices’ [Baer 2003: 125], it ‘involves intentionally bringing one’s attention to the internal and external experiences occurring in the present moment, and is often taught through a variety of meditation exercises’ [Baer 2003: 125]. Mindfulness is also described as ‘bringing one’s complete attention to the present experience on a moment-to-moment basis’ [Marlatt, Kristeller 1999: 68] and as ‘paying attention in a particular way: on purpose, in the present moment, and non-judgmentally’ [Kabat-Zinn 1994: 4]. The idea of mindfulness comes from *sati* – a significant element of Buddhist practice, and ‘is based on the concepts of Zen, Vipassanā, and Tibetan meditation techniques’ [*Buddhist Mindfulness...* n.d.]. Popularised in the Western world by Jon Kabat-Zinn – a New Yorker, doctor, and founder of a stress reduction clinic [Kabat-Zinn 2013], it is closely tied with Buddhist traditions which explain ‘how past, present and future moments arise and cease as momentary sense impressions and mental phenomena’ [*Buddhist Mindfulness...* n.d.].

Today, mindfulness is known and developed in clinical psychology and psychiatry as a training method, a psychological process of focusing attention on internal and external stimuli occurring at a given moment. As a psychological and psychiatric technique, it supports stress reduction, helps to control emotions, to cope with pain, as well as supports health and well-being. Clinical research reports on meditation studies prove the impressive scale of the phenomenon today and show how cognitive stress reduction therapy based on the mindfulness technique improves mental and general health [Baer 2003: 131–133].

Some connections between the concept of mindfulness and Ignacy Zalewski’s work can be seen in the rooting of both in Buddhist practice. The composer titled his piece *Anitya*, explaining his choice on the first page of the score. He pointed out the

importance of this concept in Buddhist philosophy and made it the leitmotif of his composition. *Anitya* in Buddhism refers to impermanence [Stefon n.d.], it emphasises the transient nature of all things, suggesting that everything in life eventually perishes and being itself is actually a process of becoming and changing [*Significance of Impermanence*... n.d.]. All complex phenomena (things and experiences) arise from causes and conditions that undergo change, are subject to decline and cessation, all phenomena are unstable, impermanent, inconstant [Nicca 1921: 807]. Contemplation of impermanence refers to the observation of the appearance and passing of conditioned phenomena while directing attention to their unique characteristics [Anitya n.d.].

The piece in question was written during the 2020–2021 COVID pandemic and is scored for a string quintet (two violins, viola, cello, double bass). Its creation coincided with the unexpected death of Marcin Błażewicz – a teacher, master, and friend of Ignacy Zalewski, to whom he dedicated his works. The composition was premiered by the Sinfonia Varsovia String Quintet in Nowa Miodowa Concert Hall during a concert accompanying the ‘Warsaw Autumn’ International Contemporary Music Festival on 21 September 2021. The recording of this performance is used as the basis for analysis in this article [Zalewski 2021b].

Asked about his opinion concerning my proposal to listen and analyse his work in the spirit of mindfulness, the composers answered that he accepted it because such an attitude corresponded to his approach to composing, which he described in the following words:

Generally, I want to perceive music as a set, not as an inexorable, pro-development ‘arrow’ that leads to some indefinite future, to some ever more current and ‘better’ aesthetics.

And in this sense it is mindfulness – the whole thing has to flow, it has to flow through the listener in a way that illustrates the diversity of thoughts, the multiplicity of phenomena, but is also recognisable as ‘flow’, hence the simplicity of the structure of the piece, its theme, harmony, etc., so that you can get the hang of it. The main ideological inspiration for this is Nagarjuna’s concept of emptiness (the so-called *Madhyamika*) and the ‘philosophy of the middle’ [Zalewski 2023].

Equipped with the necessary preliminary identification of the issue and the composer’s reflection, one may begin to analyse the work. I propose to base the analysis on the main principles of mindfulness by emphasising the most important features of this approach, relating them to Zalewski’s work, and tracing their connections with the musical concept. The analysis will be guided by the mindfulness idea of paying attention – moment by moment, with a non-judgmental, intentional and goal-directed attitude – to what we are experiencing at a given point.

Principle 1: Stop and experience

Mindfulness invites us to stop our thoughts and focus on the present, thanks to which we can more fully immerse ourselves in a given moment, contemplate a certain

phenomenon and experience it. As taught by Dudjom Rinpoche Jigdreng Yeshe Dorje, a Tibetan Buddhist scholar, and as emphasised by American Buddhist researchers: ‘Nothing in nature is identical with what it was the moment before’ [Smith, Novak 2009: 57]. Impermanence is the nature (*anitya*) of human life:

One sees how actions mature as results, and this gives rise to determination to be free and disenchantment. As one knows that the time of death is unpredictable, one does not count on anything. Numerous virtues that one did not have before are born in one’s mindstream. One stops believing things are eternal [Yeshe Dorje 2011: 92].

Already in the first movement of Zalewski’s *Anitya*, we experience the transformation of a double-note motif. The work with the motif takes place over a long time plane, so that the listeners can focus on it, immerse themselves in the process, and experience the oscillations between what is repeatable and changeable. The composer uses dynamic elements (*ppp*–*f*–*ppp*, pulsation, fluctuation on long-lasting sounds), a pause, and hoquet-like narrative, forcing attention to be directed to the repeated and at the same time constantly transformed double-note motif which constitutes almost the entire musical layer of this fragment. Thanks to such treatment, the musical essence emerges from the motif, filling in the first part of the piece. One could say that this movement is a study of the double-note motif and its sound substance (see Example 1).

Semplice ma con intensità ♩=68 Ignacy Zalewski (2020–2021)

non vibr. 0 (sim.)

Violino I

Violino II

Viola

Violoncello

Contrabasso

7 **ppp** < **f** > **ppp** **ppp** < **f** > **ppp**

Example 1. I. Zalewski, *Anitya*, bars 1–6. Reproduced from: Zalewski [2020–2021: 1]

Principle 2: Contemplate the state of joyful, simple existence

Mindfulness allows us to enjoy being without judgment and evaluation, thanks to which we can be free, liberated from all limitations. This principle comes down to encouragement and recommendation: contemplate and experience the state of joyful, simple existence without being too much attached to anything. As Dudjom Rinpoche states, everything is eventually destroyed, and from this insight we gain a sense of detachment from external objects:

The benefits of meditating day and night just on death and impermanence are said to be boundless. One sees that everything that appears is perishable and thereby gains a deep sense of nonattachment to outer objects [Yeshe Dorje 2011: 92].

Not being attached to a motive once given is something manifest in the second movement of *Anitya*. It is a study of the transformation of sounds, the idea being applied not only to their mutual relations but also to their interior. The concept of a tremolo effect study (see Example 2), the outline of the musical phases, and the means of shaping the sound are significant here. The composer works at the level of articulation – in this movement, there is a plethora of performance means being used: double flageolets, stratified glissandos, asynchronously fragmented sounds, *ad libitum*, going almost beyond the sound capabilities of the instrument. Added to this is the variability of texture, narrative, pace, and of the entire mood of this part. All this directs our thoughts to the constant changeability of the world and leads to the understanding that everything we know is constantly evolving.

Example 2. I. Zalewski, *Anitya*, bar 131. Reproduced from: Zalewski [2020–2021: 18]

Principle 3: Be mindful

Mindfulness is a step towards awareness. Understanding the concept and phenomenon of *anitya/anicca* is the initial part of the process of Buddhist spiritual development

leading towards the state of enlightenment [Stefon n.d.]. This principle allows us to focus on small steps, details (little things), and appreciate them, so that we can see the craftsmanship and artistry of a given thing, including a work of music, its smallest parts, as when looking at a precious piece of jewellery, contemplating its beauty, and experiencing it. The third movement of *Anitya* is built around the kind of sound that attracts our attention, capturing it and almost gluing it to the timbre that is not indifferent, but expressive, saturated. This part is a unique study in the richness and density of sounds, which makes them even more convincing, considering the blissful character of this part described with the words *Andante calmando* – calming, soothing (see Example 3).

Andante calmando ♩=48-56

pizz.
con sord. arco

298

vn I
mp
con sord.

vn II
mp
con sord.

vl
mp
con sord.

vc
mp
con sord.

cb
mp

Example 3. I. Zalewski, *Anitya*, bars 298–232. Reproduced from: Zalewski [2020–2021: 50]

Principle 4: Be open to change, embrace it

Mindfulness is openness to change. It allows us to direct our thoughts to nowhere in particular so that we can evolve freely. This principle tells us to contemplate change and accept transience, destruction.

As Rinpoche Chökyi Nyima explains:

Understanding impermanence is no magical feat, but it dramatically, almost magically, changes our experience of the world. It makes us capable of actions that used to be impossible. We begin to look at our world and ourselves from a completely new perspective,

and that profound shift in outlook is actually at the heart of all Dharma practice. In fact, we can measure our spiritual progress by how often we remember that all conditioned phenomena are impermanent. For the most accomplished practitioners, this happens quite spontaneously. They have already then let go [Nyima 2018, quoted after *Sadness is not the end*, n.d.].

The fourth movement of *Anitya* is a ‘mirror’, all other parts are reflected in it, but it is the material of the first, initial part that is the most important, its sound being the richest and the most powerful. Therefore, this part forms a kind of a clamp, a culmination, representing a return to the initial state, which takes place after many transformations. This kind of coming full circle indicates the flow of time and the transformations associated with it. Variability and individuality are expressed here not only through thematic references and returns but also through a compositional technique by which individual performers are assigned different tempos of their parts at the end of the movement (in bar 456, the violin I, violin II, viola, and cello parts are equipped with the description: ‘*ad libitum*, tempo is independent of other instruments’ – see Example 4, p. 332). Therefore, everyone experiences the ending in their own way, approaching this fragment in an individual manner. The superimposition of many melodic lines performed at different tempos emphasises the impermanence, fragility, dissimilarity of phenomena, and their often disproportionate existence.

Principle 5: Let things flow, let them go

Mindfulness is enjoying and savouring. It allows us to feel (true) happiness, thanks to which we can simply be content and complete. The principle suggests that we should contemplate happiness as a state of mind, because this is the path to nirvana – purification, liberation, fullness.

Rupert Gethin explains that:

In the normal course of events, our quest of happiness leads us to attempt to satisfy our desires – whatever they may be. But in so doing we become attached to things that are unreliable, unstable, changing, and impermanent. As long as there is attachment to things that are unstable, unreliable, changing, and impermanent there will be suffering – when they change, when they cease to be what we want them to be. Try as we might to find something in the world that is permanent and stable, which we can hold on to and thereby find lasting happiness, we must always fail. The Buddhist solution is as radical as it is simple: let go, let go of everything. If craving is the cause of suffering, then the cessation of suffering will surely follow from ‘the complete fading away and ceasing of that very craving’: its abandoning, relinquishing, releasing, letting go. The cessation of craving is, then, the goal of the Buddhist path, and equivalent to the cessation of suffering, the highest happiness, nirvāṇa (Pali *nibbāna*) [Gethin 1998: 74].

It seems that the musical summary of mindfulness practice is a sense of artistic fulfilment, happiness, a kind of sonic nirvana that comes from carefree submission to the entire musical process. This is what *Anitya* encourages, since, as the composer says, it is about a free perception of the music as a whole, surrendering to its flow, allowing

454 non vibr.

vn I *mp*

ad libitum
♩=96 [tempo niezależne od pozostałych instrumentów /
tempo is independent of other instruments]

pp

non vibr.

vn II *mp*

ad libitum
♩=108 [tempo niezależne od pozostałych instrumentów /
tempo is independent of other instruments]

pp

molto accel.

non vibr.

vl *mp*

ad libitum
♩=112 [tempo niezależne od pozostałych instrumentów /
tempo is independent of other instruments]

pp

molto accel.

ad libitum
♩=120 [tempo niezależne od pozostałych instrumentów /
tempo is independent of other instruments]

non vibr.

vc *pp*

molto accel.

non vibr.

cb *mp*

Example 4. I. Zalewski, *Anitya*, bar 454. Reproduced from: Zalewski [2020–2021: 76]

this set of sounds to unconditionally penetrate into consciousness and imagination, and thus achieving a state of mindfulness, focusing on the musical sound here and now, facilitated by the relative simplicity and clarity of construction, harmony, melody,

and form [Zalewski 2023]. The main ideological inspiration for this attitude – also reflected in *Anitya*, as it has already been noted – are Nāgārjuna's doctrine of emptiness and philosophical concept of 'a middle way between existence and nonexistence, or between permanence and annihilation' [Lopez n.d.].

The idea of reaching the ultimate state of fulfilment and surrender seems to find its fullest expression in the fragment of *Largo magico* ending the composition, in the transition into *Vivo* at the end of the third movement (from bar 373), as well as in the final episode of *Andante* (bars 526–536). In those moments, the entire musical course is dominated by a broad, almost magical 'being', enhanced by unique sound effects resulting from the superimposition of melodic lines of individual instruments, composed with virtuosity and daring articulation, dynamic, and agogic means, emphasising the artistic and technical craftsmanship of this fragment.

To sum up Ignacy Zalewski's approach to the issue of changeability and impermanence of artistic phenomena, we can recall the thought expressed in one of his music-critical texts:

Looking at the history of music from the perspective of its continuity, we can see the transience of all phenomena. This does not diminish their importance or sublimity, but emphasises changeability and a kind of economic or historical cyclicity. It [this cyclicity] overlaps with social processes and historical events, constituting a kind of response to them, an attempt at getting into contact with and capturing the 'inexpressible'. Within this set of cycles punctuated with economic and historical events, I see them all as potentially equal [Zalewski 2021a].

Conclusions

Musical mindfulness invites us to perceive music more consciously, non-judgmentally, focusing on the moment itself. It comes from the attitude in which one wants to share music rather than present it, and it allows one to be an active and all-embracing listener in accordance with the inclusive culture developed today. The change in attitude lies in the music itself, and it can be traced along the following line: from music based on a sequence of themes and their development, characteristic of Classical aesthetics; through narrative music, associated with Romanticism; to music focused on spatialisation, the environment, and experience – typical of contemporary times. The value of the analytical approach based on mindfulness lies in the fact that it allows for subjectivity, giving voice to how we individually feel about and perceive a work of art. Thanks to it, we can give music our own meaning and our own content, which leads to a state of perceptual fulfilment.

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Musical Mindfulness in the Reception of a Musical Work:

The Case of *Anitya* by Ignacy Zalewski

Summary

The mindfulness practice, known as a method of brain training, has been developed in modern psychology. The application of this concept in musical-theoretical analysis has probably not yet been

explicitly acknowledged, but the work of contemporary composers encourages this kind of approach in the reception of a musical work. Mindfulness is a state of consciousness resulting from the intentional and non-judgmental directing of attention to what we are experiencing at the moment, allowing us to stop our thoughts and focus on the present time, thanks to which we can live a given moment more fully, contemplate a certain phenomenon and experience it. Communing with a piece of music is an experience, it requires concentration, focusing, devoting time and attention to the contact with the work. How the aforementioned mindfulness training can affect this process, how it can deepen the perception of the piece, and how the composer directs the listener's attention to the area of sound experience – these are the questions that the author considers in her article by referring to the meta-analysis of Ignacy Zalewski's composition – the *Anitya* string quintet.

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Poetic Counterpoint Practice and the Leipzig Counterpoint Theory of the 19th Century

In the second half of the 19th century, numerous counterpoint textbooks (including textbooks on canon and fugue) and individual other writings on counterpoint were written by Leipzig theory teachers. The counterpoint lessons were first and foremost technical training. The craft was intended to guide contemporary composing; it was not about reconstructing historical compositional methods and was only incidentally concerned with understanding contrapuntal masterpieces of the past.

Among the Leipzig theory teachers who wrote textbooks on counterpoint in the 19th century or from whom materials for counterpoint lessons and other statements on counterpoint have survived, the following, listed here chronologically according to their years of birth, have become better known: Moritz Hauptmann (1792–1868), Johann Christian Lobe (1797–1881), Ernst Friedrich Richter (1808–1879), Salomon Jadassohn (1831–1902), Hugo Riemann (1849–1919), and Stephan Krehl (1864–1924). Hauptmann, Richter, Jadassohn, and Krehl were teachers at the conservatoire, Lobe was a private teacher, and Riemann had studied at the conservatoire but taught at Leipzig University.

This article explores the following questions, using cycles with contrapuntal techniques by three composers to illustrate them:

1. How was counterpoint (plus canon and fugue) taught in Leipzig, and what role did musical analysis play in it?
2. Which contemporary contrapuntal compositions served as models for the Leipzig teachers? In this context, the canons and fugues by August Alexander Klengel (1783–1852) will be discussed in more detail.
3. What kind of contrapuntal compositions did the teachers at the conservatoire write themselves? I will use a cycle by Jadassohn as an example.

4. What contrapuntal compositions emerged from the Leipzig teaching programme? A cycle by the Krehl student Franciszek Brzeziński (1867–1944) serves as an example.

I would like to comment briefly on the selection of contrapuntal compositions to be discussed as examples under points 2–4. Several Leipzig teachers had repeatedly referred to Klengel's canons and fugues verbally and with their own compositions. As modern model compositions, they were to a certain extent unrivalled. Works by several composers would have been suitable for answering question 3 and even works by numerous composers for answering question 4. Because the lecture of which this article is a written elaboration was held in Wrocław, I have chosen Jadassohn and Brzeziński. Jadassohn was born and grew up in Wrocław; Brzeziński was Polish consul in Wrocław for a few years in the 1920s. The addition of Jadassohn and Brzeziński to Klengel results in the following constellation: Brzeziński's fugues composed before 1911 are juxtaposed with Klengel's piano pieces composed around 1820: Brzeziński's works date from the end of the period under consideration, Klengel's works from its beginning. They, thus, roughly cover the period. Jadassohn's selected pieces were created approximately at the golden ratio of this period, namely before 1878. He was active in Leipzig, while Klengel and Brzeziński transcended the local area.

The following outline of 19th-century counterpoint teaching in Leipzig begins in the second half of the century, as it was only then that professional training became institutionalised. In the early 19th century, it was only possible to take private lessons in Leipzig, such as those given to Richard Wagner, Clara Wieck, or Richter by Christian Theodor Weinlig (1780–1842), Hauptmann's predecessor as cantor at St Thomas. Weinlig's posthumously published fugue manual had no significant effect; the transcripts and postscripts of his lessons by former Dresden students remained in manuscript [cf. Eitner 1896: 507]. After Weinlig's death and the founding of the conservatoire, the importance of private teachers in Leipzig did not diminish immediately. Lobe deserves special mention here. The fact that he was able to become so influential as a teacher who did not teach at an institution is not due to his *ad personam* teaching but due to the fact that he wrote textbooks that were not only methodically skilfully designed but also intended for self-teaching. With this concept, they promised to make the presence of a teacher superfluous and compensated for the fact that Lobe was not backed by an institution.

In this article, Leipzig's writings on counterpoint in the 19th century are presented chronologically according to the year of publication. Lobe is excluded from this organisational principle because he was the only one of the authors discussed who was not bound to any institution. Notes on his concept of counterpoint teaching are placed at the beginning. Lobe's textbook, thus, serves as a foil for the teaching at the conservatoire. Since Lobe's influence was primarily through his books, his impact was hardly tied to a specific location (or to the German-speaking world as a whole, if one disregards the existence of translations of his textbooks); unlike the impact of Hauptmann, for example, to cite the other extreme of a theorist who did not write a textbook.

Leipzig began to play a role as a place where music theory and composition were taught institutionally and not just privately when Felix Mendelssohn Bartholdy founded the city's conservatoire in 1843. However, the fact that the first textbook in the field of counterpoint written by a conservatoire teacher did not appear until a decade and a half after the conservatoire was founded – Richter's manual about the fugue, published in 1859 – can be explained by the fact that the teaching was not based on textbooks but, conversely, the textbooks were the result of many years of teaching experience. At any rate, this is how Richter justified the late publication of his counterpoint textbook in the preface [cf. Richter 1872: V]. If such textbooks were written from the middle of the century onwards, it was not because an author felt the urge to write a counterpoint textbook or because he had to earn a living from the publication fee. Rather, it was a reaction to the institutionalisation of training. Conservatoires were effective training factories or part of an education industry: instead of hand-made and customised private lessons, so to speak, conservatoires had to teach many at the same time. It became difficult to respond individually to students' needs. Textbooks compensated for this through standardisation, and the publicly accessible writing in textbooks gave weight to the standards.

Publications were promoted in Leipzig in particular by the fact that the city had a flourishing music and book printing industry. Teachers at the Leipzig Conservatoire probably received offers from local publishers to put their teaching concepts into writing. Conversely, the publishing industry served as an infrastructure for the conservatoire. The publishing houses Breitkopf & Härtel (founded in 1719) and Peters (founded in 1800) were based in Leipzig. Even a Viennese counterpoint teacher such as Simon Sechter published his textbooks in Leipzig at the time. The majority of the writings on counterpoint written in Leipzig were of a practical nature: counterpoint was part of the teaching of composition as a technical basis; students were primarily to be instructed in actual composition. In the textbooks, analysis was merely an aid to illustrate techniques typical of counterpoint using musical examples and to prove the validity of counterpoint rules with masterpieces. Analytical insights into contrapuntal styles of the past were a by-product. One indication of the ambition to make counterpoint usable for the contemporary production of music is the avoidance of exercises in so-called church modes. The Leipzig counterpoint teaching of those decades does not show any historicist approaches, as can be found in different forms in Berlin at the same time (e.g. with Siegfried Dehn, later with Heinrich Bellermann). The question posed afore as to what role musical analysis played in counterpoint lessons is coupled in the following discussion with the question of what contemporary music production these lessons prepared students for. The overview starts with brief comments on the individual authors.

Johann Christian Lobe's *Lehrbuch von der Fuge, dem Kanon und dem doppelten Kontrapunkte* [Manual on the fugue, the canon and the double counterpoint] was published in 1860 as the third volume of his manual on composition (the first volume was – as was customary in the 19th century – a manual of harmony, the second –

probably following the structure of Anton Reicha's theory of composition¹ – a theory of instrumentation, and the fourth was devoted to opera – without being modelled on or following the compositional teachings of other authors). Lobe states that he 'abstracted his theory for the most part from the practical works of J.S. Bach and explained it using his examples'² [Lobe 1860: IV]. There is comparatively much analysis in his textbook. Lobe even opens his counterpoint manual with a musical example: Bach's 'Contrapunctus I' from the *Art of Fugue*, which he analyses to introduce the fugue technique as a whole and his own terminology. He promises 'for the first time [the] attempt at a real reform of fugue theory'³ [Lobe 1860: VI], discarding traditional terms such as the distinction between *dux* and *comes* and instead summarising them as 'Nachahmung' [imitation] [Lobe 1860: IV]. He also considers the term 'Durchführung' [development] to be ambiguous and unreliable, and altogether superfluous. I will return to Lobe's longer remarks on rhythm and metre in contrapuntal music in the context of Hauptmann.

Apart from Bach, only Mozart plays a major role in the selection of contrapuntal pieces analysed and presented as models. Passages from his *Requiem* and from the *Jupiter Symphony* are discussed in the context of the theme of double counterpoint. One of the few examples of contemporary music that Lobe cites is the beginning of Franz Liszt's *Dante Symphony* [cf. Lobe 1860: 413–438].⁴ The example was intended to prove

that even in our time there are still composers who do not consider the study of the strict contrapuntal and canonic arts to be a waste of time, and who find them applicable even in modern instrumental music for the expression of certain situations and feelings⁵ [Lobe 1860: 431].

The character designations *Lamentoso* and later *dolente* for the solo bassoon (from bar 14) refer to emotions in the musical example [cf. Lobe 1860: 432]. It is not clear

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- 1| In Reicha [1832], the theory of instrumentation preceded the theory of counterpoint. He did not include a section explicitly dedicated to opera but introduced sections on vocal composition instead. The German title of the bilingual edition of Reicha's treatise is somewhat more detailed than the French title, and so the general structure can be read from it.
 - 2| Original German text, written partly in blocked form: 'zum grössten Theil aus den praktischen Werken J.S. Bach's abstrahiert und an Beispielen von ihm erläutert'. It is unclear whether Lobe knew Hauptmann [1841].
 - 3| Original German text, written partly in blocked form: 'zum ersten Male [den] Versuch einer wirklichen Reform der Fugenlehre'. Explicit references to the teachings of other more recent counterpoint theories concern those by (Johann) Anton André (1775–1842), whose two volumes of *Tonsetzkunst* dealt with counterpoint (1835) and with fugue and canon (1838). The first volume of his *Tonsetzkunst* was – as usual – on harmony.
 - 4| Liszt's *Dante Symphony* was premièred in 1857, only a few years before the publication of Lobe's manual of counterpoint.
 - 5| Original German text: '[...] dass es auch in unserer Zeit noch Komponisten giebt, die das Studium der strengen kontrapunktischen und kanonischen Künste für keinen Zeitverderb halten, und dieselben auch in der modernen Instrumentalmusik selbst zum Ausdruck bestimmter Situationen und Gefühle anwendbar finden'.

from Lobe's few examples from more recent music at the time whether contrapuntal techniques were tied to specific musical genres for him. However, he does not provide any examples of modern intimate genres, such as a contrapuntally structured lyrical piano piece or a contrapuntally structured character piece for chamber music.

In Ernst Friedrich Richter's explanations of counterpoint, fugue, and canon, there are no references to a possible poeticisation of counterpoint in contemporary composition. Richter taught at the Leipzig Conservatoire from its foundation until his death in 1879 [cf. Schletterer 1889: 455], and in his work, we find the division into a counterpoint and an (imitative) fugue textbook (including preceding instructions for writing canons) that had become common since the textbooks of the Paris Conservatoire and was already hinted at in Johann Joseph Fux. Richter's manual on the fugue [Richter 1859] appeared as a separate book and even more than a decade before his textbook on simple and double counterpoint [Richter 1872], which he wrote relatively late (i.e. when he was over sixty). According to his own statement, he did not actually consider this discipline to require its own textbook, which is why he had already included the few comments on counterpoint that he found necessary in the last section (the last major chapter) of his manual on harmony, published in 1853, and thus considered the discipline to be completed ('Therefore, the manual on harmony contains a digression into the area of actual counterpoint'⁶ [Richter 1872: V]). This is symptomatic. Richter's concept of counterpoint is the 'development of counterpoint from the harmonic basis'⁷ [Richter 1872: VII, 14]. His starting point is the four-part setting

6| Original German text: 'Daher enthält das Lehrbuch der Harmonie eine Abschweifung in das Gebiet des eigentlichen Contrapunkts.' In the first edition of his manual on harmony, to which Richter refers here, the contents of the final chapter were described in the table of contents as follows: 'III. Section, Practical application of the harmonies. Exercises in the use of the same in the pure setting' [Richter 1853: V]. Original German text: 'Praktische Anwendung der Harmonien. Die Uebungen im Gebrauch derselben im reinen Satze.' Richter introduces the section itself with these words: 'Most of the exercises outlined in the third section wander over into the area of counterpoint. The difference consists, among other things, in the fact that here the sequence of chords is prescribed and only the voice leading remains to be formed, while in the counterpoint exercises, knowledge of harmony as well as a sure taste for it is assumed, so that the sequence of harmonies can be left to the student's own choice' [Richter 1853: 167]. Original German text: 'Die meisten der in der dritten Abtheilung vorgezeichneten Uebungen schweifen in das Gebiet des Contrapunkts über. Der Unterschied besteht unter anderem darin, dass hier die Folge der Akkorde vorgeschrieben ist und nur die Stimmenführung zu bilden übrig bleibt, während bei den contrapunktischen Uebungen die Kenntniss der Harmonie sowohl, wie der sichere Geschmack derselben vorausgesetzt wird, so dass die Folge der Harmonien der eigenen Wahl überlassen bleiben kann.' In the following, Richter presents *cantus firmi* with two-part and polyphonic harmonisation.

7| Original German text: 'Die Entwicklung des Contrapunkts aus der harmonischen Grundlage.' This is the title of the first section of the first chapter of Richter's manual on simple and double counterpoint, entitled 'Der einfache Contrapunkt' [the simple counterpoint].

(actually the harmony), but taught as a harmonisation of *cantus firmi* and, if necessary, subsequent figuration of the new parts.

In his late manual on counterpoint, Richter begins (in the introduction) with an overview of polyphonic writing since Guillaume Dufay, with very few musical examples. Bach is particularly praised, as are Mendelssohn and Robert Schumann from the more recent period, without any details being provided on the contrapuntal pieces of the latter two.

Otherwise, there are almost no music examples with original compositions, but only instructive examples by Richter himself, on the basis of which he explains technical details, often in the form of commentary and improvement of unattractive passages included in the instructive examples. One of the very few examples of original music in Richter's manual on the fugue is – as in Lobe's book published a year later – the beginning of the *Kyrie* from Mozart's *Requiem*, which demonstrates the double counterpoint in the twelfth [Richter 1859: 178]. Despite the few examples of original music, Richter's textbooks are rich in analysis; it is a basis and is not pursued in the textbook itself, as if one should simply believe the author: Richter's recommendations are based on the musician's empirical knowledge, if you like, on corpus studies collected in life.

By his own (somewhat militant) admission, Richter teaches techniques and not art. However, the reasons he gives for better or worse solutions are by no means always rationally comprehensible via the rules he has provided or cited (and also not via the few excerpts from the works of model composers). He often makes judgements from the gut or simply aesthetically: 'but it makes a bad impression', 'so as not to come to a standstill', a certain solution could make one 'feel a lack of accentuation'⁸ [Richter 1872: 83, 82, 80].

Richter's emphasis on craftsmanship in no way clashes with the fact that he doubts the aesthetic value of more complicated types of canon: these easily degenerated into 'artifice and gimmickry [...] which has little or nothing to do with actual artistic creation. [...] nothing more than combinations of intellect and ingenuity', but they are 'witty entertainment for those who feel drawn to such things'⁹ [Richter 1859: 32]. What remains unsaid is who Richter's contempt was aimed at and who enjoyed such gimmicks. Was he referring to his colleague Moritz Hauptmann, whom Richter was to succeed as cantor at St Thomas?

Hauptmann, the widely respected theorist who had taught at the conservatoire since its foundation, owed his fame to a speculative-theoretical writing [cf. Hauptmann 1853], not a (practical) textbook, and to his students' memories of his lessons. What and how he taught can only be determined in fragments [cf. Hauptmann 1875].

8] Original German text: 'doch macht sie einen üblen Eindruck', 'um nicht in eine Stockung zu geraten', 'einen Mangel der Accentuirung [...] empfinden'.

9] Original German text: 'Künstelei und Spielerei [...], die mit dem eigentlichen künstlerischen Schaffen wenig oder nichts zu thun hat. [...] nichts anderes, als Combinationen des Verstandes, des Scharfsinns', 'eine geistreiche Unterhaltung für den, der sich zu dergleichen hingezogen fühlt'.

He evidently followed Fux closely, as suggested by a collection of exercises compiled from his estate by a former student, which Hauptmann is said to have used in his lessons. The booklet is a collection of *cantus firmi* with corresponding exercises that roughly follow the structure of Fux's *Gradus ad Parnassum* [Steps to the Mount Parnassus]. It is recognisable that Hauptmann also excluded the church modes in his lessons. Although he used Fux's famous first *cantus firmus*, it is now notated in D minor (with B-flat as a key signature), not in the first mode, Dorian; and it is no longer the first *cantus firmus* given but follows the *cantus firmi* in major in the then usual hierarchy in all task types.

Hauptmann's concept of counterpoint, however, incorporates an aspect that other Leipzig writers on counterpoint have left aside. In addition to the contrary motion of the voices, it includes metre in the definition of counterpoint. In a short essay entitled 'Contrapunkt' [Counterpoint] from the posthumously published collection of essays *Opuscula* [Small works], Hauptmann names the conditions that should be placed on a genuinely contrapuntal style of writing: counterpoint requires 'a contrast of motion, i.e. of direction in the melodic course of the various voices, and a contrast of the rhythmic and metrical nature of the same.' It requires the contrast of arsis and thesis in both voices. Hauptmann speaks of syncopation 'in the general sense'. The metrical second of one voice must be the metrical first of the other. Only the 'contrast in the metrical meaning' of two voices gives their connection the contrapuntal character. As he points out: 'Mainly, however, it always remains the contrast or contradiction of both voices in the accent that separates them, makes them independent and gives their connection the contrapuntal meaning'¹⁰ [Hauptmann 1874: 94–96].

From this perspective, Hauptmann raises objections to certain imitative passages he quotes, including from a piece by his own teacher Louis Spohr. After all, counterpoint means 'contradiction, vocal catfighting'¹¹ [Hauptmann 1874: 99].

From the estate of August Alexander Klenkel (1783–1852), a friend from their time together in Dresden, Hauptmann published his intricate fugues and canons, which functioned as preludes to the fugues: 48 pairs in all keys, spread over two volumes, which were clearly modelled on Johann Sebastian Bach's *Well-Tempered Clavier*. Klenkel, who had begun his musical career as a travelling piano virtuoso, who – like Hauptmann – had spent some time in Russia and whose family – again like Hauptmann's – included visual artists, had settled back in his native city of Dresden at the age of 33 in an act of retreat. Klenkel himself only printed three volumes of contrapuntal pieces, so-called *Les Avant-coureurs* [Preparations] [Klenkel 1820]. These were canons in all

10| Original German text: 'einen Gegensatz der Bewegung, d. h. der Richtung im melodischen Gange der verschiedenen Stimmen, und einen Gegensatz der rhythmischen und der metrischen Beschaffenheit derselben,' 'im allgemeinen Sinne', 'Gegensatz in der metrischen Bedeutung.' 'Hauptsächlich bleibt es aber immer der Gegensatz oder Widerspruch beider Stimmen im Accent, was sie trennt, selbständig macht und ihrer Verbindung die contrapunctische Bedeutung gibt.'

11| Original German text: 'Widerstreit, Stimmenkatzbalgerei'.

major and minor keys, intended as preliminary exercises for the large double-volume collection of canons and fugues that was not published during Klengel's lifetime. It was only when Hauptmann published it that Klengel's intricate, contrapuntal, and at the same time romantic character pieces became known. As 'elegant, rewarding piano pieces' they could 'please the listener [...] even if he does not want to or is unable to delve into the artfulness of the combination'¹² [Hauptmann 1854: V]. It is typical of Hauptmann that he follows this with a paragraph on the nature of counterpoint:

The combinatory nature of musical pieces of this kind, however, exerts the effect of its nature in its organic conditions, even if it is not understood or pursued everywhere according to the technical structure. But the production must really be rooted in this nature, must have emerged from it. The essence of polyphony cannot be added to or subsequently incorporated into a piece of music¹³ [Hauptmann 1854: V].

In some German-language counterpoint textbooks of the 19th century, Klengel's canons in particular appear as model compositions; they found several followers and established themselves in the concert repertoire of more demanding pianists well into the 20th century.

Hauptmann himself worked on more complicated canon techniques – probably outside of the usual lessons at the conservatoire, as a private pastime and as a game among contrapuntally scholarly friends with an interest in combinatorics.

Salomon Jadassohn, himself a student of Hauptmann, edited so-called album-canons from Hauptmann's estate [Hauptmann 1868]. It is not known which of Hauptmann's friends entered the canon that opens the collection of album-canons and of which an autograph, accessible online, has been preserved in the Leipzig Bach Archive [Hauptmann 1851]. It is a four-part canon in which a second voice brings the two four-bar groups of the first in a reversed order (a unison canon at a time span of four bars). Two further voices can be combined with this two-part movement. They play the unison canon in inversion and enter one bar later with the indexed interval (a lower tenth to the first voice, an upper fourth to the second). Jadassohn considered these album-canons to be 'more than musical maths', as Hauptmann had

often created extremely charming and endearing structures even in these pieces of the strictest counterpoint, the sound effect of which will delight every ear, even if the listener does not want to or cannot follow the skilful combination¹⁴ [Jadassohn 1868: 3].

12] Original German text: 'elegante, dankbare Clavierstücke', 'sie den Hörer erfreuen [...], wenn er auch in das Kunstvolle der Combination nicht eingehen will oder einzugehen vermag'.

13] Original German text: 'Das Combinatorische von Musikstücken dieser Art übt aber in seinen organischen Bedingungen die Wirkung seiner Natur aus, auch wenn es nach der technischen Structur nicht überall verstanden oder verfolgt wird. Nur muss die Production wirklich in dieser Natur wurzeln, muss aus ihr hervorgegangen sein. Anzudichten oder einzuarbeiten ist das Wesen der Polyphonie einem Musikstücke nicht.'

14] Original German text: 'mehr als eine musikalische Mathematik', '[...] selbst in diesen Tonstücken strengster Contrapunktik vielfach äusserst anmuthige und liebenswürdige Gebilde

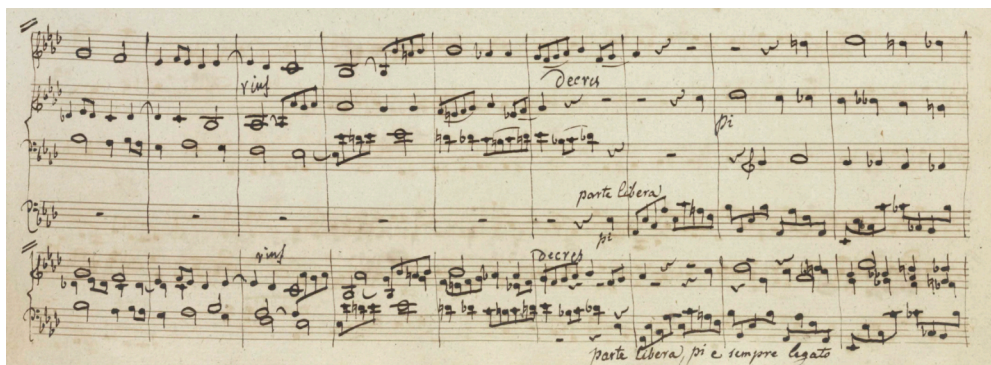
Even the trickiest contrapuntal puzzles were meant to please, as Jadassohn found.

In his own way, Jadassohn followed in the footsteps of both Hauptmann and later Richter, who were both his teachers. After Richter, Jadassohn was for many years the most important conservatoire teacher for theoretical subjects, and – like Richter – he wrote textbooks on counterpoint [Jadassohn 1884a] and on canon and fugue [Jadassohn 1884b], which he – unlike Richter and Lobe – now treated in this order again. The contrapuntal disciplines were still mainly focussed on self-writing, here on composing in a current aesthetic attitude and not retrospectively on dealing with and restituting historical styles. For this very reason, it seems necessary to Jadassohn to teach contrapuntal techniques such as the fugue in a course at the conservatoire, because ‘this contrapuntal art form [is] relatively little and rarely used by contemporary composers’, and ‘nowadays, it is mostly only found in compositions for organ or in choruses for oratorios and psalms’. However, knowledge of contrapuntal techniques increases enjoyment and helps with the correct musical performance of appropriately composed pieces. General education also appears as an argument: for the non-composing musician, his textbook on canon and fugue ‘opens up a deeper insight into the classical works of Bach, Händel and other important masters of the past’¹⁵ [Jadassohn 1884b: III]. Nevertheless, most of the musical examples are instructive examples, including a few from works by ‘important masters’ as well as from Jadassohn’s own compositions. The model composers now also include Klengel, as Jadassohn regards him as ‘the greatest master in the canon’ [Jadassohn 1884b: 3]. Jadassohn quotes several times from his canons and describes the techniques in ‘his marvellous “Canone cromatico ed enarmonico”’ [Jadassohn 1884b: 4], a three-part canon with interchanged voices (described by Klengel as *Canon a rovescio*) and a free fourth voice, which Jadassohn considers to be ‘the greatest and most significant recent work of art in this genre’¹⁶ [Jadassohn 1884b: 54] (see Example 1, p. 346).

In this canon, the melody to be imitated consists almost exclusively of semitone steps and chromatic colourings of the same degree; enharmonic reinterpretation occurs in the sixth bar of each individual development. In Example 1, taken from Klengel’s manuscript of the second volume of his canons and fugues, one can see the point

geschaffen, deren Klangwirkung jedes Ohr erfreuen wird, selbst wenn der Hörer der kunstvollen Combination nicht folgen will oder kann.’ Hauptmann’s special mathematical talent is also emphasised by his former student Oscar Paul [1862: 10].

- 15] Original German text: ‘diese contrapunktische Kunstform [werde] von den Componisten der Gegenwart verhältnissmässig nur wenig und selten gebraucht’, ‘heutzutage meistens auch nur in Compositionen für Orgel oder in den Chören für Oratorien und Psalmen’, ‘ein tieferer Einblick in die klassischen Werke Bach’s, Händel’s und andrer bedeutender Meister der Vergangenheit eröffnet’.
- 16] Original German text: ‘der grösste Meister im Kanon’, ‘seinem wunderbaren Canone cromatico ed enarmonico’, ‘das grösste und bedeutungsvollste neuere Kunstwerk in diesem Genre’. Jadassohn is referring to the 17th canon from the second volume of Klengel’s canons and fugues. The canon is in A-flat major.



Example 1. A.A. Klengel, no. 17 from vol. 2 of his canons and fugues, manuscript, bars 22–30. Reproduced from: Klengel [ca 1830: 97]

at which the free voice enters. The actual canon parts are only exchanged in the next, third section. On the notes C–G–D, the entries in the first and second sections are in the middle, lower, and upper voices, but in the third section, they are in the lower, upper, and middle voices. Therefore, the voice entering second (on G) in the first two sections must be in double counterpoint in the octave to the voice entering first (on C), and the same applies to the relationship between the voice entering third (on D) and the voice entering second (on G). When it enters in the second section, the free fourth voice is initially placed under all the other voices with almost continuous quavers; when the voices are exchanged in the third section, it is then placed over all the voices, and instead of quavers, semiquavers are now played almost continuously.

In a footnote to his remarks on mirror canons [Jadassohn 1884b: 27], Jadassohn also draws attention to Hauptmann's album-cansons.¹⁷ In continuation of Klengel's and Hauptmann's canonic studies, Jadassohn himself wrote three booklets at the end of the 1870s with a total of nine preludes and fugues for piano, each bundled into three pairs, his Opus 56 [cf. Jadassohn ca 1878a]. The prelude to the second pair is – as with Klengel – a canon, an (almost strict¹⁸) two-part canon in the lower octave (and at a distance of one bar). A bass and up to two sonorous middle voices are added, sometimes above and sometimes below the lower canon voice, depending on what seems appropriate in terms of sound. In bar 3, for example, a free middle voice lies below the lower canon voice, in bar 14 two voices lie above it, in bar 16 two middle voices lie below it. The preludes in the third, fifth, and eighth pairs are similar; they are also canons in the lower octave with free additional voices. Jadassohn had 'made the culture of the canon his compositional speciality'¹⁹ [Bernsdorf 1872: 836]. He considered the canon and not

17| Jadassohn discreetly withholds the name of the editor, i.e. his own.

18| The fifth quaver of bar 14, for example, is not exactly imitated; it is moved up a second in its imitation in bar 15 (so that it fits harmonically).

19| Original German text: 'die Kultur des Canons zu seiner compositorischen Spezialität gemacht'.

the fugue, which his contemporaries ‘conspicuously neglected’ [Jadassohn 1881: 215, right col.], as the appropriate contrapuntal technique for his time, arguing that the canon allows imitation at a very short time span, which avoids the danger of harmonic monotony²⁰ [Jadassohn 1881: 215, left col.]. This short time span allows the strict technique to remain subliminal. What actually appears is a soulful piece without artistry.²¹

Nevertheless, Jadassohn also wrote fugues in which the imitation time span is admittedly greater. These were probably intended more for private or only semi-public performance, as the three volumes of preludes and fugues, Op. 56 were dedicated to the pianist Louise Härtel, née Hauße (1836–1882). Härtel had not performed in public since her marriage in 1872 but ran a musical salon in Leipzig. In the nine fugues of Opus 56, Jadassohn regularly introduces constrictions and inversions of at least the subject head. Technically, his fugues remain close to the model of Bach; however, their harmony is sometimes anachronistic in a curious way (see Example 2, p. 348).

There are formulas which, with their lack of direction, go back behind Bach but at the same time seem more modern than Bach due to their sparseness, for example in the fugue of the fourth pair (see Example 2, p. 348), when at the end a Monte sequence (which has perhaps become the modern standard for the harmonisation of a chromatic scale due to the beginning of Beethoven’s so-called *Waldstein Sonata*) appears

20| ‘These difficulties are most easily overcome when the imitating voice follows the leading voice on the heels, so to speak, i.e. with the technical expression, when the canon is as close as possible.’ In the canonic works of the ‘masters of the present day’ one finds such ‘entirely modern musical content’, which proves ‘that the strictest, the most bound, the most brittle of all contrapuntal art forms, the canon, proves to be perfectly suited to contemporary musical emotional expression’ [Jadassohn 1881: 215, left col.]. Original German text: ‘Diese Schwierigkeiten werden am leichtesten besiegt, wenn die nachahmende Stimme der führenden sozusagen auf dem Fusse folgt, d.h. mit dem technischen Ausdrucke, wenn der Kanon so eng als möglich ist, ‘Meister der Gegenwart’, ‘ganz modernen musikalischen Inhalt’, ‘dass die strengste, die gebundenste, die sprödeste aller contrapunctischen Kunstformen, der Kanon, sich als vollkommen für den gegenwärtigen musikalischen Gefühlsausdruck geeignet [zeigt]’.

21| In fact, of Jadassohn’s compositions, only ‘those written in canon form’ were soon considered worth mentioning for their ‘curiosity’ [Einstein 1926: 302, right col.]. Original German text: ‘die in Kanonform geschriebenen’, ‘Kuriösität halber’. Jadassohn also wrote canonic pieces for instrumentations other than piano alone, for example *Serenade in 4 Canons*, Op. 42 (for orchestra), [No. 1] (1872), arranged for piano four-hands. Also for piano four hands: *Balletmusik in 6 Canons*, Op. 58 (1879); the same arranged for orchestra and expanded: *Balletmusik in 7 Canons zur Pantomime ‘Johannisnacht im Walde’*, Op. 58 (1897/1898); for piano two-hands still: *Serenade. 8 Canons für d. Pianoforte*, Op. 35 (1866). There is also *Zweite Serenade (E-dur) in 12 Canons für Pianoforte*, Op. 125, 3 vols., (1895). The contrapuntal duet, which Hauptmann had already mentioned with reference to ‘Durante or Steffani’ [Hauptmann 1874: 98] in *Opuscula*, actually appears in Jadassohn, namely with: *Drei Duette (Canons) für Sopran und Tenor mit Pianoforte*, Op. 6 (1857), *Neun Lieder (Canons) für zwei hohe Stimmen mit Begleitung des Pianoforte*, Op. 36 ([1867]), *Sechs Lieder für zwei hohe Stimmen (Canons)*, Op. 38 (1868), three of which are also for four male or female voices. The duet will still have a strange afterlife in the context of counterpoint in Riemann’s *Große Kompositionslehre*.

Example 2. S. Jadassohn, fugue IV, bars 59–67. Based on: Jadassohn [ca 1878b: 6]

backwards in a hymn-like tone, consisting of pure triads and an appended fast close: d–A | C–G | B–F[A] | d.²²

Character designations, which became increasingly common in updated editions of Bach's fugues towards the end of the 19th century, are not uncommon in Jadassohn's music, for example *Largo e sostenuto, f ma dolce e sempre legato* [Jadassohn ca 1878b: 4] at the beginning of the fugue of the fourth pair mentioned above, with which Jadassohn possibly refers to Klengel's chromatic-enharmonic canon in a binding tone. Such designations testify to the fact that Jadassohn wanted his music to be atmospheric, if not emotionally charged, even with the strictest counterpoint. Jadassohn warns: 'The student should beware of the addiction of wanting to do "tricks", and points out that it would only be possible to 'invent an atmospheric piece of music in the strict form of the canon'²³ [Jadassohn 1884b: 33] in polyphonic texture, usually

22| In a noteworthy motivic interweaving of the individual movements, the chromatic progression of the fugue theme already appears as an unthematic harmonic basis in the prelude to this fugue. This time kept modern with other than archaising means, the fifth note of the otherwise regularly harmonised chromatic sequence, the note B, is figured with a double-dominant augmented sixth-five chord (German Sixth), which, however, does not resolve regularly when the bass leaps off but ends up directly in a minor tonic as a sixth chord. When the chromatic bass appears again immediately afterwards, the note B is harmonised without the alteration from G to G-sharp, namely as part of a (diatonic) *sixte ajoutée* or *petite sixte* chord, if you like. Jadassohn presumably achieves the associated reduction in harmonic tension because the melody enters in the upper voice on the second run-through of the chromatic foundation. It is to be accentuated, and the one altered harmony could steal the show.

23| Original German text: 'Der Schüler hüte sich vor der Sucht "Kunststücke" machen zu wollen, 'in der strengen Form des Canons ein stimmungsvolles Musikstück zu erfinden'.

with free voices. Despite his admiration for Klengel, Jadassohn considers such canons to be pieces of trickery rather than works of art [cf. Jadassohn 1884b: 54].

Hugo Riemann's writings on counterpoint could certainly be dealt with in more detail. However, only the third volume of his great composition treatise (*Große Kompositionslehre*, 1903), dedicated to polyphony, will be discussed here, as this probably most influential German theorist around 1900 wrote it in Leipzig; and even from that volume, only those passages in which Riemann comments on Klengel's canons will be considered.

Although Riemann is still combative in this textbook, which he wrote as a mature man, and consistently rejects traditional teaching concepts of counterpoint – for example, his teaching lacks genre counterpoint and *cantus firmi* to be worked on, nor does he differentiate between vocal and instrumental counterpoint – he refers to some more recent hobbyhorses of counterpoint teaching, apparently in reaction to special features of the lessons he himself had received at the Leipzig conservatoire. In addition to contrapuntal duets, which here again do not refer to *bicinia* but to Italian vocal compositions from around 1700, Riemann comments several times on Klengel's contrapuntal works, and again above all on the canons, which were much more highly regarded than the fugues. Riemann can recognise in Klengel's canons 'only a very conditional artistic value', the 'lively imagination' has 'very little part in them'. They are 'formally correct, but their content is dry and schematic'²⁴ [Riemann 1903: 368], and Riemann does not attribute this to the contrapuntal texture but, apparently, to the format of Klengel's inventive spirit.

Riemann is also mentioned here because he had an influence on Stephan Krehl, the author of the last counterpoint theory to be discussed, which emerged from teaching at the Leipzig conservatoire. Riemann was also a teacher of Max Reger, who taught at the conservatoire but did not leave behind a textbook on counterpoint. Traces of what was important to Reger in the context of counterpoint can be found in Brzeziński, a student of both Krehl and, for a short time, Reger.

With his textbooks on counterpoint, Krehl took up fewer of Riemann's innovations than he did with his theory of harmony. Krehl places himself in the counterpoint teaching tradition of the later 19th century: the fact that he makes a strict distinction between instrumental and vocal counterpoint possibly comes from the French tradition. Krehl uses church modes – where the harmonic progressivism of the long 19th century was on the wane – occasionally via the *cantus firmi*. He emphasises their austere character, but in no way does he want to 'demand that one should move anew in an expression of past centuries'. But the 'sense of the sublimity of church melodies' should be emphasised. Once the meaning of the church modes had been 'truly understood', one should 'be free to use intermediate tones and harmonies in the sense of

24| Original German text: 'lebendige Phantasie', 'an ihnen recht wenig Anteil', 'formell korrekt, aber ihr Inhalt trocken und schematisch'.

modern music'²⁵ [Krehl 1908b: n.p. [I]]. Krehl also conceives counterpoint harmonically and teaches it as genre counterpoint with *cantus firmi* [Krehl 1908a]. In addition to Protestant chorales and hymns, he also uses folk songs as *cantus firmi*.²⁶ Counterpoint (as the scholarly) is now combined with Romantic folksiness (which had long since become retrospective by 1900).

In his fugue manual, Krehl repeatedly quotes Klengel and suggests Klengel's themes for his own exercises. Klengel is even one of the not-exactly-numerous 19th-century composers that Krehl includes in his list of model composers of the fugue [cf. Krehl 1908c: 20].²⁷ It should also be mentioned that he emphasises that canon

is not the name for the form of a piece of music but only refers to the voice leading, so all kinds of musical works, dances, songs, fantasies, etc., even entire suites and serenades, can be formed as canons. Longer compositions of the latter kind almost always require free voices to enliven the motions and fill out the harmonies²⁸ [Krehl 1908a: 126].

Krehl seems to be summarising the practices and recommendations of his teacher Jadassohn once again. In fact, Krehl's student Brzeziński handled contrapuntal writing in a similar way. His *Triptique (Tryptyk). Suite des préludes et fugues* [Triptich. Suite of preludes and fugues] for piano, Op. 5 was printed in 1911 in an edition with a splendid modern design. Brzeziński had won a prize in a Lviv composition competition with the opus the previous year.

It consists of three pairs of preludes and fugues, which bring together several Leipzig practices of counterpoint. As an example, I would like to make a few comments

25| Original German text: 'fordern, daß man sich von neuem in einer Ausdrucksweise vergangener Jahrhunderte bewegen soll', 'Sinn für die Erhabenheit kirchlicher Melodien', 'wirklich verstanden', 'ruhig im Sinn der modernen Musik durch Zwischentöne, Zwischenharmonien.'

26| Krehl suggests, for example, Johann Crüger's *Herzliebster Jesu* ([Krehl 1908a: 74f.] and Georg Neumark's *Wer nur den lieben Gott lässt walten* [Krehl 1908a: 76f.]. On folk songs as *cantus firmi*, he writes: 'In addition to ecclesiastical melodies, secular melodies should also be used in the tasks, folk tunes, love songs, joking entertainment songs may be illustrated in a meaningful way by adding melodies' [Krehl 1908a: 58]. German original text: 'Außer den kirchlichen verwende man weiter auch weltliche Melodien in den Aufgaben, Volksweisen, Liebeslieder, scherzhafte Unterhaltungsgesänge mögen in sinnvoller Weise durch hinzutretende Melodien illustriert werden.'

27| Apart from Klengel, the following composers of the long 19th century are mentioned by name (listed here in Krehl's spelling, omitting the dates of life): 'Fugen op. 35 von F. Mendelssohn [...], op. 2 und op. 10 von Fr. Kiel [...], op. 53 von A. Rubinstein [...], die fugierten Sätze von Franz Lachner [...] und J. Raff [...], die Orgelfugen von J. Rheinberger [...], die Fugen in den Werken von S. Jadassohn [...], C. Reinicke [...], W. Berger [...], E. d'Albert [...], die zahlreichen Orgel- und Klavierfugen von M. Reger [...] und anderen' [Krehl 1908c: 20].

28| Original German text: 'Kanon nicht die Bezeichnung für die Form eines Tonstückes ist, sondern nur auf die Stimmführung hindeutet, so lassen sich schließlich alle Arten Musikwerke, Tänze, Lieder, Phantasien usw., ja ganze Suiten, Serenaden als Kanons bilden. Länger ausgeführte Kompositionen der letzteren Art bedürfen zur Belebung in den Bewegungen wie zur Füllung der Harmonien fast stets freier Stimmen.'

on the second pair with the trilingual title 'Boże Narodzenie – Noël en Pologne – Weihnachten in Polen' [Christmas in Poland]. In the prelude, there is an eight-bar section in which the four-bar Polish Christmas melody, which appears soon at the beginning, is played for a while as a narrow canon. This is strange because the imitation is in triple metre, so that the character of the melody and also the harmonic meaning of individual melodic notes changes radically during the imitation (see Example 3).



Example 3. F. Brzeziński, 'Boże Narodzenie' from *Tryptyk*, Op. 5 No. 2, prelude, bars 25–37. Based on: Brzeziński [1911: 6]

The canonic section of the prelude is more or less mere design and – unlike in Jassohn's canonic preludes – is only sustained for a short time. Brzeziński's fugues each have a regular exposition with Bach-typical themes, but the following thematic entries are unusually arranged. In the fugue to the prelude quoted above (see Example 4, p. 352), after the exposition and the first interlude, there is an entry in the seventh degree of the major key, in this case in B minor to C major.²⁹ In the following, the themes enter at intervals of rising fifths (B–F–C), and in the first diminished fifth there is, therefore, a difference of three fifths to bridge.

Traces of Brzeziński's lessons with Reger are possibly the comparatively carefully elaborated phrasing and articulation as well as the use of dynamics and specially instructed tempo modifications, those areas of musical performance that came into compositional theory in the wake of Hans von Bülow via Riemann.

29| Such a tonally extraterritorial entry can also be found in Brzeziński's three-part F-minor fugue from the first pair of *Tryptyk*. Regular entries on f–c–f in the exposition are followed – again as usual – in the second section by entries with reference to the third degree, i.e. A-flat–E-flat–A-flat. Only two entries follow before the end of the fugue, one on f and the strange last one on G, i.e. five fifths away from the main key (capitalisation indicates the major mode of the subject at the corresponding entry).



Example 4. F. Brzeziński, 'Boże Narodzenie', from *Tryptyk*, Op. 5 No. 2, theme of the fugue, bars 1–6. Based on: Brzeziński [1911: 9]

Perhaps Reger had learnt the most in these areas of composition from Riemann, the author of *Musikalische Dynamik und Agogik* [Musical dynamics and agogics] (1884), which is a textbook on musical phrasing based on a revision of the doctrine of musical metre and rhythm, as the book is subtitled. Nevertheless, Riemann and Reger would presumably have phrased this very melody (see Example 4) in such a way that in the second half of the theme the first quaver of the bars would have been tied to the preceding bar and the following five quavers to the following bar. In comparison to the preludes of his fugues, Brzeziński uses dynamic and tempo modifications very cautiously – probably due to the polyphonic style of writing.

The time span between Klengel's and Brzeziński's contrapuntal compositions is around 90 years. What they have in common is the endeavour to push technical finesse to its limits and poeticise it at the same time. Brzeziński's fugues are certainly about showcasing solid craftsmanship. However, the counterpoint is tied to modern emotional worlds of the time: the gruelling doubt in the first of the presented pieces, patriotism in the second, and exoticism, combined with escapism, the transport to distant times, in the third. There are reasons for the verdict that the conservatoire tradition of Leipzig theory is 'incestuous' and, therefore, less powerful with each generation.³⁰ However, a look at history that detaches itself from the progress paradigm of Wagner's succession discovers approaches that reappear in a different way in compositional endeavours of the 1920s: if the counterpoint teachers at the conservatoire counselled hiding construction behind poetry, it will then be a rotten emotional world that is washed away by exhibited constructiveness.

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30| 'The example of the Leipzig theory teachers of the later 19th century shows how the "inbreeding" of training can also mean the end of innovation in the artistic field' [Altenburg 199: 188]. Original German text: 'Das Beispiel der Leipziger Theorielehrer des späteren 19. Jahrhunderts lässt sich studieren, wie auch im künstlerischen Bereich die "Inzucht" der Ausbildung das Ende der Innovation bedeuten kann.'

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Poetic Counterpoint Practice and the Leipzig Counterpoint Theory of the 19th Century

Summary

In the second half of the 19th century, treatises on counterpoint (including fugue) were written by several Leipzig-based music theorists, including those of Moritz Hauptmann (1792–1868), Johann Christian Lobe (1797–1881), Ernst Friedrich Richter (1808–1879), Salomon Jadassohn (1831–1902), Hugo Riemann (1849–1919), and Stephan Krehl (1864–1924). The majority of these treatises are manuals for contrapuntal writing, they aim at a compositional practice in a habitus of their present time. Analytical-retrospective interest in contrapuntal compositions of the past, whether of Palestrina's time or of Bach's, had a limited space. Which contemporary contrapuntal compositions had served as models for the authors of those treatises? And did the treatises model the counterpoint practice of their present?

A contemporary model for the Leipzig theorists was August Alexander Klengel with his *Canons et fugues dans tous les tons majeurs et mineurs pour le piano* (ca 1823–1854) as well as his 24 canons entitled *Les Avant-coureurs* (1841). What made his cycles so admirable to the theorists?

Conversely, did contrapuntal compositions written in succession of the treatises from Leipzig react to these treatises? In order to answer this question, two corpuses were examined. Among the numerous graduates of the Leipzig Conservatoire, the author has selected contrapuntal cycles by two composers who had a biographical connection to Breslau: *Preludes and Fugues* for piano, Op. 56 (ca 1878) by Salomon Jadassohn, who was born in Breslau and stayed in Leipzig, as well as *Triptique. Suite des préludes et fugues* for piano, Op. 5 (1911), consisting of three pairs of works, by Franciszek Brzeziński from Warsaw, who served in Breslau of the 1920s as consul of the Polish Republic.

The period of composition of the works spans more than eight decades. They incorporate the desire to poeticise contrapuntal writing. Klengel's cycles were a demand to the theorists, Jadassohn's and Brzeziński's cycles hint at what could have taken counterpoint beyond its time into the open.

Gesine Schröder

Born in 1957, Professor Doctor; she has been teaching music theory at the University of Music and Theatre 'Felix Mendelssohn Bartholdy', Leipzig (1992–2024) and at the University for Music and Performing Arts, Vienna (2012–2024). Before that, she taught in Berlin. As a guest advisor, she gave lessons in Poland (Poznań, Wrocław), China (Beijing, Guangzhou, Hong Kong, Shanghai), in Cologne, Hanover, Izmir, Oslo, Paris, Santiago de Chile, and Zürich.

Member of the board of the journal *Musik & Ästhetik*, the Romanian journal *revArt*, the journal of the Russian Society for Music Theory OTM, and two book series (Graz and Cottbus). In 2012–2016, president of the Gesellschaft für Musiktheorie (GMTH, the association of German-speaking music theory, www.gmth.de). Schröder published on new music, counterpoint around 1600, techniques of transcription, theory and practice of orchestration and of musical performance, gender studies, history of music theory; music and cultural transfer.

 **Tomasz Kienik**

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On the Instructive Usefulness of Twentieth-Century Analytical Methods and Tools: A Comparative Study of Four Works for Solo Flute by Sofia Gubaidulina, Jeff Manookian, Werner de Blesser, and Frederic Rzewski

Over the centuries, musicologists and music theorists have modified the aims, expectations, assumptions, tools, methods, and results of musical analysis. However, rather than being influenced by the opinions of literature experts who in their analysis and interpretation seek to avoid chaos and provide order, the music scholars have shared an unambiguous aim to enhance the understanding and appreciation of selected musical works. A metaphorical allusion to the Tower of Babel may be appropriate here, in view of the multiplicity of analytical and interpretive methods available in the 20th century (Genesis 11,5–9):

And they said, Come, let us make a town, and a tower whose top will go up as high as heaven; and let us make a great name for ourselves, so that we may not be wanderers over the face of the earth. And the Lord came down to see the town and the tower which the children of men were building. And the Lord said, See, they are all one people and have all one language; and this is only the start of what they may do: and now it will not be possible to keep them from any purpose of theirs. Come, let us go down and take away the sense of their language, so that they will not be able to make themselves clear to one another. So the Lord God sent them away into every part of the earth: and they gave up building their town. So it was named Babel, because there the Lord took away the sense of all languages and from there the Lord sent them away over all the face of the earth [Genesis 11 n.d.].

Studying musical works for years, the scholars have not only created diverse terminology (e.g. *fundamental structure*, *phoneme*, *set*, *basic cell*), but also attempted to approach the same work from different perspectives and points of view, defining their goals and the means of achieving them in different, oftentimes contradictory ways (hermeneutical circle, rhetorical investigation, unity in diversity, set relationships,

etc.). They have used both induction and deduction, sometimes omitting relevant details, or contrarily – focusing obsessively or excessively on them. Let us notice, then, that the role of the lecturer in the Twentieth-Century Methods of Analysis course provided at the Karol Lipiński Academy of Music in Wrocław¹ – which the author of the present article performs – is a challenging one, requiring an indispensable balance between a comprehensive (and kaleidoscopic) overview of methods and tools, including the historical background, and an in-depth study of students' analytic skills. Introducing the students to 20th-century analytic trends (similar to biblical 'nations') and methods (comparable to biblical 'languages') appears to be a genuinely difficult task. It should be noted that the outcomes of many intricate analyses are not always consistent and can be contradictory, even ambiguous. We can jokingly and anecdotally argue – with students – about whether to 'make the journey by car, bus, military aircraft, or on foot' or to 'choose to travel by sea, air, or land', but the fundamental decision as to 'where we head to, where the destination is' must always be made. The question about what we want to (re)discover in a musical work should accompany us constantly and indelibly. Why do we perceive a work of art as coherent and well-ordered? What is it that affects us both logically and aesthetically? These are the questions that one should ask no less often than: How is it made? Such questions are important to beginner students as well as to experienced independent scholars including comparatists. The answers seem facile, but their simplicity is illusory. That is why the author advocates here one of possible analytical options – looking for *hidden orders* (patterns, ideas, codes) and *purport* (meaningfulness, deep points).

Another choice relevant to the analytical training course is the difficult decision whether to analyse older works using more recent methods, or to apply 20th-century techniques to works of the same time. Regardless of the approach, the various methods of analysing music creation – whether autonomous or heteronomous, normative or descriptive [Gołąb 2012: 135, 177] – share one primary goal which is to answer the questions raised by a sense of *unresolved mystery* of an artwork. This desire is fuelled by research insufficiencies and by a kind of *metaphysical anxiety* experienced by artists, listeners, and thinkers. Central to this aim is a convoluted concept of *understanding*, which motivates us to undertake and develop neo-hermeneutical, neo-Riemannian, neo-Schenkerian, neo-normative, or post-Forte activities, and also to recall and refresh other methods, hoping for their development and modifications. Regarding the graphic medium (the score), the results of the enumerated neo-investigations often arise during the study of *materia prima*, which encompasses fundamental work parameters, such as pitch and duration, and secondary ones – timbre and volume. This is where computer analysis proves helpful, as by relieving the analyst of difficult, repetitive activities, it can reveal hitherto elusive and invisible orders, based on operations applied to larger data sets (note pitches, tempo, dynamic profiling).

1| In the 2024/2025 academic year, the course was renamed: Analytical Methods in the 20th and 21st Centuries (master's studies, year 1, semesters 1 and 2).

Nevertheless, certain fundamental questions – such as ‘why?’ and ‘what for?’ – can only be answered in the students’ and lecturer’s minds, and will remain beyond the scope of even the most sophisticated computer technology. In the case of this study, the contribution of computer technology has, therefore, been appropriately restrained to the use of Microsoft Excel and website support with adequate free software calculators, and the author’s point of view and corresponding details are presented here in a simplified way, although one should realise that the issues in question might even create a space for artificial intelligence operations; this is, however, a topic for a separate, in-depth discussion.

Following Witold Lutosławski’s dreamed-of and repeatedly mentioned concept of an ‘ideal listener’ [Chłopecki n.d.], the author has assumed in his pedagogical vision that musical analysis embodies the task of uncovering the internal structures of a work, which are not apparent through mere aesthetic experience. Although such experience is necessary, it plays a secondary, complementary role in musical analysis, particularly in one which is done in the prevailing spirit of positivist deliberation. It is boldly argued here that an analysis of a musical work should also reveal the subtlety of logic (and the logic of subtlety) in a given composition – which establishes a secondary research pathway for the author-lecturer. The following proceeding chain should be taken into consideration in the analytical process:

ANALYSIS: expectations \Leftrightarrow assumptions \Leftrightarrow aims \Leftrightarrow tools \Leftrightarrow action \Leftrightarrow results

Following a case-study convention, the author presents analyses of four works for solo flute composed in the 20th and 21st centuries not only as teaching material but also as a modest research contribution to music theory. He tries to read ‘the invisible’ and highlight the importance of primary musical elements, restoring the significance of those that are often overlooked or seem obvious. The following four have been chosen to be studied:

- 1) *Sonatina* by Sofia Gubaidulina, a Russian composer of Tatar origin, with affiliations to Judaic, Orthodox, Catholic, and Muslim traditions (see Example 1);



Example 1. S. Gubaidulina, *Sonatina* – the beginning, no bar numbers. Based on: Gubaidulina [1978: 10]

- 2) *Lontano* by Jeff Manookian, an American composer, pianist, and conductor, originating from Utah (see Example 2);

$\text{♩} = 58$
a piacere
mesto

Fl.

mp *stringendo* *calmato*

mesto *poco accelerando* *f* *mp* *p* *a tempo*

calmato *stringendo* *molto*

sfz *fff* *f* *pp*

Example 2. J. Manookian, *Lontano*, bars 1–10. Based on: Manookian [2003: 1]

- 3) *The Death of Pan* composed by Werner J.E. de Bleser, a Belgian-born clarinet player, composer, and arranger active in various ensembles ranging from rock bands to chamber and symphonic groups (see Example 3, pp. 360–361);

Andante
Thema

Fl.

p *mf* *mp* *f*

mf *p* *p*

Var.1

p *p*



Example 3. W. de Bleser, *The Death of Pan*, bars 1–17. Based on: Bleser [n.d.: 3]

- 4) *Mollitude* by Frederic Rzewski, a Polish artist, educator, and pianist known for his involvement with avant-garde aesthetics, improvisation, happenings, and left-wing political and social issues (see Example 4).

$\text{♩} = 92$
easily 6

p *cresc.* *f* *pp* *f* *pp*

(stomp)

*) supplemented and corrected by author

Example 4. F. Rzewski, *Mollitude*, bars 1–17. Based on: Rzewski [2006: 1]

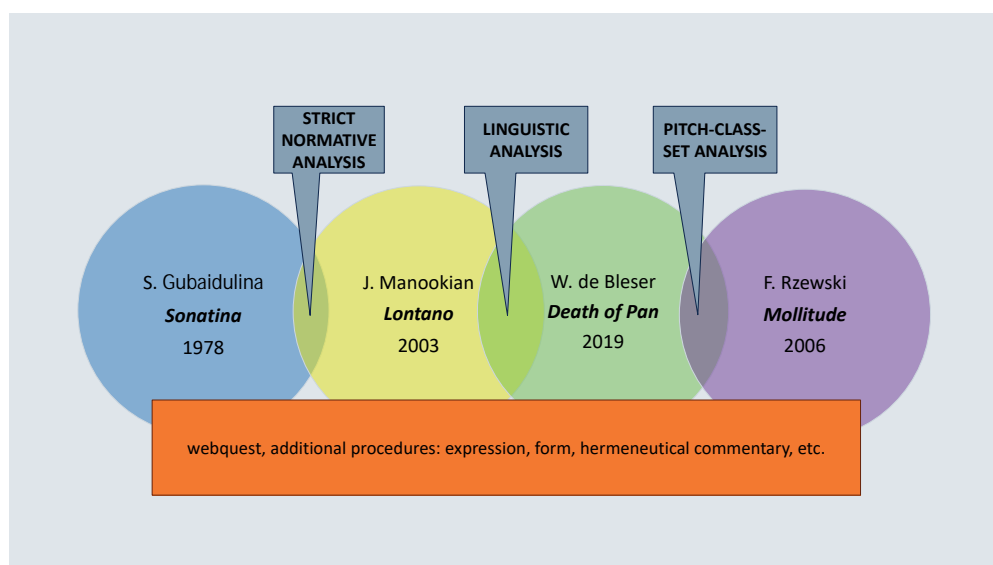
The factors that are common to these four compositions created between 1978 and 2019 extend beyond the use of solo flute or traditional pitch notation to include the presence of modalism or twelve-tone pitch material. Moreover, these short pieces

feature free (or seemingly free) rhythmic embellishments, single, non-dominant son-
oristic or colouristic effects, gossamer texture, monophonic treatment, repetitiveness,
and several instances of isolated pitches.

In the analysis of the individual pieces as well as in the subsequent comparatistic
procedures, the author utilised three distinct traditions and analytical methods:

- 1) **normative** analysis with techniques derived from the Wilhelm Fucks [Fucks 1963] tradition, later enhanced by Maciej Zalewski [Zalewski 1972], Jolanta Woźniak [Woźniak 1986], and the author's own studies [Kienik 2016] (with regard to *Sonatina* and *Lontano*);
- 2) **linguistic (distrributional)** analysis, influenced by works of Nicolas Ruwet (and Jean-Jacques Nattiez) and the relevant theory [Ruwet 1966, Suchowiejko 1995, Jarzębska 2002] (with regard to *Lontano* and *Death of Pan*);
- 3) **pitch-class set theory** analysis, utilising Allen Forte's formalised method [Forte 1977, Lindstedt 2004] (with regard to *Death of Pan* and *Mollitude*).²

The research plan is shown in Example 5.



Example 5. Research plan (suitable for seminars). The figure shows the works in question and the years in which they were created (circles). Three different methods of analysis (in bubbles) are applied to three pairs of works, to indicate the possibilities of using comparative analysis during classes. This allows for examining two different pieces with the same method and comparing the results. The choice of methods is dictated by the type of musical text and tailored to educational purposes. The entire analytical process is preceded and complemented by the activities indicated in the orange rectangle. Author's elaboration

2| The author was inspired by the analysis of flute music (Claude Debussy, Edgar Varèse) conducted by French linguists – see also Jarzębska [2002], as well as the analysis of Forte's successors applied to Igor Stravinsky's solo clarinet piece [Lindstedt 2004].

Sonatina

As Yulia Berry noticed:³

In Gubaidulina's compositions, the flute often serves as more than just an instrument – it becomes a voice, an entity that breathes, sighs, and speaks with human-like expressivity [...]. Scholars have noted that her approach to flute writing is deeply connected to vocal articulation, evoking the nuances of the human voice. This is particularly evident in her *Sonatina for Solo Flute*, where she employs speech-like rhythms, expressive inflections, and melodic gestures borrowed from both Baroque and Romantic traditions. The *Sonatina*, while relatively short, is a striking example of her ability to create an intimate monologue between the performer and the audience. Gubaidulina's use of recitative-like phrases, dynamic contrasts, and intricate articulation transforms the flute into a storyteller, weaving an emotional and deeply introspective narrative [Berry 2025].

The audiovisual analysis and the analysis of the form show that in terms of the material we are dealing with a full twelve-tone sound spectrum, developed in the form of cells ranging from single-note to simple and extended multi-element arabesques. Essential to the composition are repetitiveness and association of the traditional melosphere with sonoristic elements, the latter manifesting themselves through idiomatic isolated multiphones. While tracing the part of the solo instrument, one can get the impression that selected notes or series of notes are obsessively repeated so that they can be discovered by the performer and the listener like sections of a microscope slide. This may be seen as reminiscent of elements of biological tissue, groups of cells, viewed by a naturalist through the lens of a microscope, with different image approximation and magnification. That is why the term 'microscope technique' has been coined by the author⁴ to describe this effect achieved through an endless dialectic of constancy and change (see Example 6).

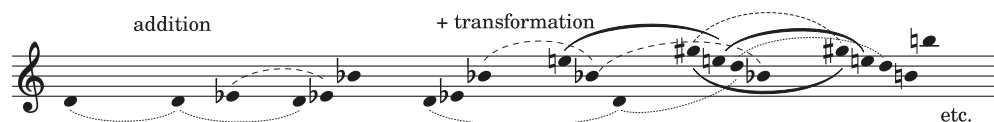


Example 6. S. Gubaidulina, *Sonatina* – 'microscope technique'. Based on: Gubaidulina [1979: 10]

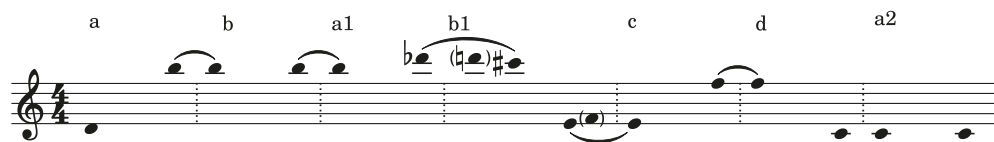
3| The first task for students, preceding the analysis, is a webquest aimed at finding available information on a given piece.

4| The need to create new terminology for analytical purposes is widely recognised in the scholarly community, as mentioned afore.

The form may seem to be drawing on ternary Baroque or Classical models, as the classicising title (implying also a possible educational purpose) indicates. The term ‘sonata’ – or ‘sonatina’ as used here – suggests contrast, duality, and development as primary composing principles. These are, however, used in a non-obvious way, and similarly unobvious is the possible symbolism of the flute part – bringing to mind birdsong and freedom, which may be associated with the composer’s experiences of the restrictive USSR culture. The obsessive repetitions (see Example 1, p. 359), additive-transformative⁵ technique (see Example 7), the development of motifs through a quasi-iterative procedure, and the technique of ‘pitch bridges’⁶ (see Example 8) create a logical microstructure of the composition at the primary pitch level. The ability to demonstrate such connections is crucial for students analysing a work. The sound material ranges from a single pitch to twelve-tone lines, and the unity is achieved by means of semitone (pitch) bracket circumfluence – the work starts with a rising



Example 7. S. Gubaidulina, *Sonatina* – additive-transformative technique (the addition and change of subsequent pitches). Author’s reduction of the initial five staves of the score. Based on: Gubaidulina [1978: 10]



Example 8. S. Gubaidulina, *Sonatina* – the technique of pitch bridges between the beginnings and endings of formal segments, and motivic evolution. The letters denote successive segments of the whole piece identified as a result of a simple form analysis (a, b, etc. – contrast; a, a₁, etc. – similarity). Author’s elaboration. Based on: Gubaidulina [1978]

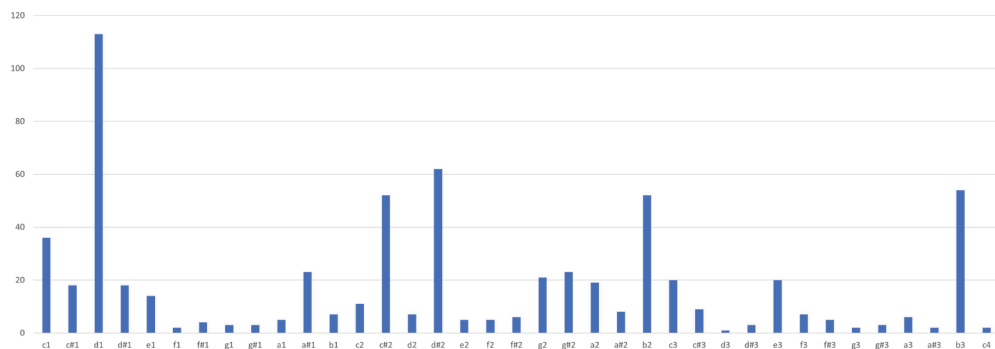
- 5] The additive technique is a modern variant of an idea used, among others, by Beethoven (e.g. in the 4th movt. of *Symphony No. 1*) and Mahler, and often employed in various modifications in 20th- and 21st-century music. The sequence of sounds is extended to include successive pitches (D, E-flat, B-flat, etc.), so as to obtain an increasingly longer melodic line, always starting from the initial pitch. In Gubaidulina’s work, additivity serves as an introduction to the subsequent changes (transformation, exchange) of successive pitches. The slurs in Example 8 indicate identical pitches and the range of their influence within the musical material.
- 6] The author’s original concept. It involves creating pitch links (bridges), i.e. connections between individual segments of the piece. The pitch ending one segment is also the one that begins the next segment. In teaching practice, particular compositional solutions are often easier to understand through associations with some common concepts, such as ‘bridges’, ‘brackets’ or the aforementioned ‘microscope’.

semitone (D–E-flat), and ends with a descending semitone (D-flat–C) in the same octave. Kaleidoscopically variable sonorities and the dialectic of contrast and development create varied expression values, from an intimate whisper to a desperate scream.

Much has been said about normative methods. Roman Ingarden highlights their value and desirability claiming that they are necessary to a certain (hardly expressible) degree [Ingarden 1970]. Jolanta Woźniak emphasises the need to avoid subjectivism and speculation in modern science [Woźniak 1986]. Maciej Gołąb – on the one hand – establishes a foundation for the cognition of the completely objective characteristics of a work, outside the context of the relativism of aesthetic judgment. On the other hand, he stresses the controversial nature of the objective comprehension of the content of a work in the scientific perspective [Gołąb 2012: 253]. Nevertheless, the implementation of normative methods, specifically those based on counting and measurement, necessitates the identification and selection of individual parameters of the score. Additionally, sound events must be broken down into their smallest units and counted before being inputted into a program such as Microsoft Excel. Graphs can then be generated and read, and conclusions can be drawn. An alternative method involves analysing the contents of a MIDI file, although this approach should be restricted to compositions that have strict time signatures, are written in bar notation, and can be quantised, without considering any *ad-libitum* options. The normative procedures can be presented by means of the following scheme [cf. Kienik 2016]:

NORMATIVE ANALYSIS: parameter selections \Leftrightarrow counting units or extracting from MIDI/XML file \Leftrightarrow transformation into (computer) data \Leftrightarrow generating and comparing graphs \Leftrightarrow drawing conclusions

Example 9 shows individual pitches of the instrument's range (x-axis) and the number of times they are used in Gubaidulina's piece (y-axis). The measurement procedure

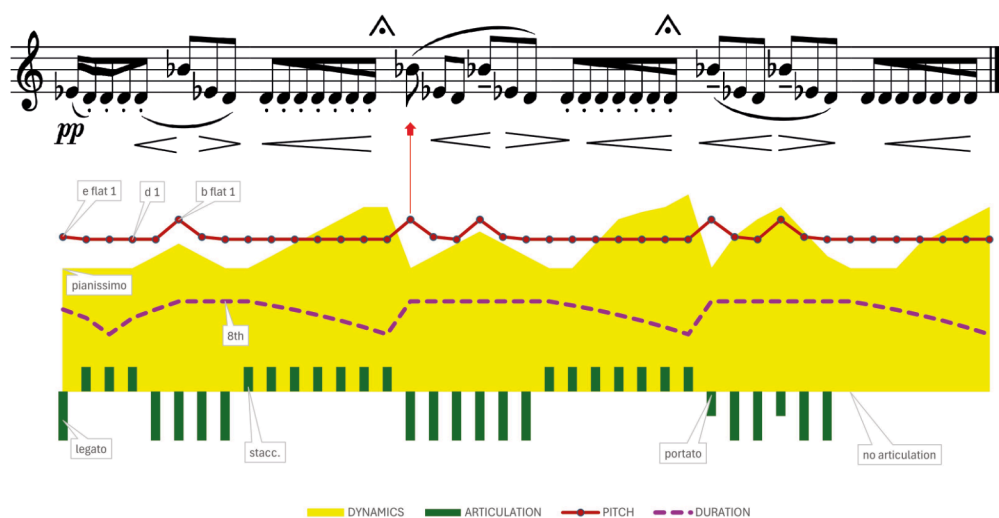


Example 9. S. Gubaidulina, *Sonatina* – normative analysis of the flute's sound distribution. MS Excel graph allows the reader to track the uneven coverage of the instrument's scale range, noticing the areas that are exploited more intensively than others and the quantitatively privileged (or omitted) pitches. The chart shows three areas of quantitative concentration of pitch material: low (c^1 – e^1), medium (b -flat¹– c^3), and high (b^3). Author's elaboration

highlights not only the frequently repeated pitches but also those that are used incidentally, as well as showing the use of all the pitches available on the instrument. By analysing such graphs based on the normative approach (in the future also to be examined by means AI, Excel, or statistical algorithms), students can make certain observations and draw further conclusions [see Kienik 2016] regarding the following aspects:

- equilibrium/imbalance/dominance of pitches;
- weak/medium/strong exploitation of given registers;
- skipped pitches / quantitative twelve-tone poles;
- centralising trends and quasi-chaos.

The main results of the normative analysis of a selected fragment of *Sonatina* (see Example 10) could be presented with scaled and optimised pitch, dynamics, articulation, duration, etc. In this case, the data is in a raw form revealing variability of several parameters over time. It can be used for statistical analysis after being entered into another software, and it allows for the observation of (dis-)correlations between the indicated parameters, altogether or in pairs (pitch – dynamics, articulation – time, time – dynamics, etc.), over a longer or shorter period of musical time, in order to reveal consciously or subconsciously built relationships not only in terms of pitch and timbre



Example 10. S. Gubaidulina, *Sonatina* – MS Excel graph of pitches, their dynamics, articulation, and duration. Musical parameters have been translated to numbers based on a complex scaling system devised by the author (e.g. pitch = MIDI note numbers, duration based on proportions, etc.). X-axis – consecutive events (notes), y-axis – corresponding values.⁷ Author's elaboration

⁷ One could argue that such graphic representation duplicates musical notation. However, the author believes that this type of visualisation allows students to see things differently and is only a preliminary step towards further planned observation and research, including automated (MIDI, AI, statistical) procedures. At this stage, let us treat it as an inspiration for the reader to explore this method on their own, as well as an example of an Excel exercise for students to continue.

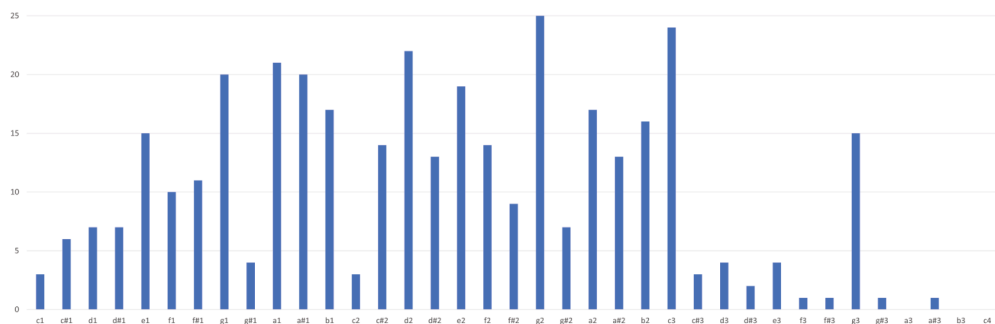
[cf. Kienik 2016], but also in terms of other sound parameters. This creates a cognitive space for analysis conducted for instructive purposes – a kind of ‘laboratory’ observation of micro-scale phenomena leading to conclusions being drawn on a macro scale.

Lontano

In the case of Manookian’s composition *Lontano*, a primary analysis reveals the presence of twelve-tone material that is evolutionary and dialectical in character. Additionally, one can notice the absence of sonoristic elements within the composition, only the colouristic ones are present. The fantasy-like expression (noticeable at the first glance) is built within an ABA_(B) form that follows a traditional ternary model, employs two types of opposing expression markings: *molto* or *stringendo* and *meno* or *allargando*, and is composed with *ad-libitum* narrative. A hermeneutic detail worth noting might be the reference to György Ligeti’s work of the same title or to the use of the term *lontano* that can be found in the output of Ottorino Respighi, and the cardinal message seems to lie in the meaning of the title itself, which points to ‘a distant place’ or something ‘from afar’.

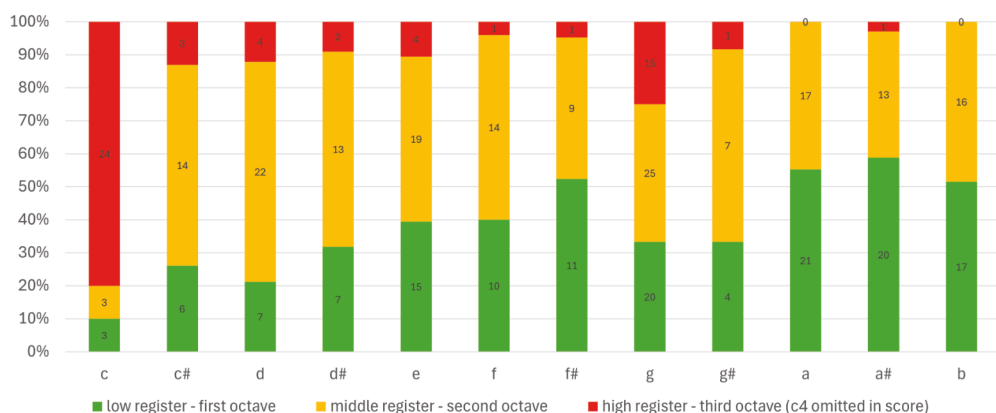
With the help of normative analysis, a diagram showing the use of the flute’s sound range can be created. It highlights the limitation in the use of the instrument’s lowest and highest sounds, with three pitches completely excluded in the extreme register. The results are, thus, quite different when compared to Gubaidulina’s work. The highest octave is less exploited, and it is the middle part of the instrument’s range that dominates (see Example 11).

The subject of analysis may, therefore, also be the use of the individual registers of the instrument (adequately defined – here an octave division has been used for this purpose). Within the registers, the quantitative arrangement of pitches may be similar (octaves 1 and 2) or different (octave 3). The distribution of pitches throughout several

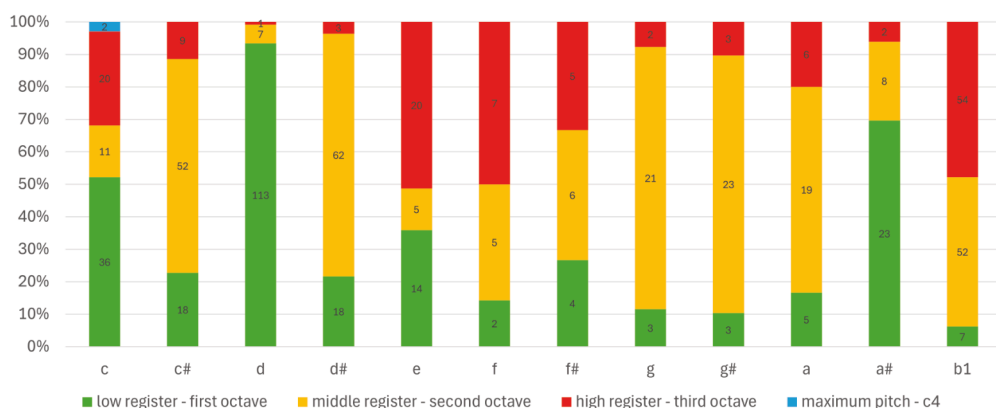


Example 11. J. Manookian, *Lontano* – normative analysis of flute’s sound distribution. X-axis – musical notes (pitches), y-axis – the overall number of times a given pitch is used in the entire work. Author’s elaboration

octaves (see Example 12) might be a starting point for discussion or for comparison with Gubaidulina's work (see Example 13).



Example 12. J. Manookian, *Lontano* – normative analysis with respect to individual registers. X-axis – notes (pitches) of the flute range, y-axis – the number of a given pitch's occurrences in each register (a basis for comparison). Author's elaboration



Example 13. S. Gubaidulina, *Sonatina* – normative analysis with respect to individual registers. X-axis – notes (pitches) of the flute range, y-axis – the number of a given pitch's occurrences in each register (visible preference for octave 2; a basis for comparison). Author's elaboration

The overall results of the comparison between *Sonatina* and *Lontano* based on normative analysis suggest two distinct approaches to pitch selection and repetition, as well as different types of register development in terms of the use of the instrument's range – despite the fact that the two works share several auditorily recognisable features.

Now, with regard to linguistic analysis, let us note what Renata Suchowiejko wrote:

The concepts of syntagma and paradigm used in linguistics refer to two types of relationships used in a text: syntactic and declinational or conjugational. These terms can be applied

analogously in music, which essentially does not use signs or symbols referring to the external world [...]. The model [...] is a representation of the internal structure of a work, allowing its syntagmatic and paradigmatic dimensions to be revealed, as well as verifying intuitive conclusions [Suchowiejko 1995: 62].

By applying linguistic tools to the analysis of Manookian's *Lontano*, that is by using techniques analogous to those used in the analysis of spoken or written language (e.g. segmentation) and establishing the hierarchy of elements of a similar role and structure (called paradigms and syntagms), one can determine the laws of distribution of units, as well as their combinations and exclusions. The linguistic procedures (and students' tasks) are as follows:

- partitioning content into multiple levels (A, B...), (a, b...), (x, y...);
- identification of comparable content;
- identification of differing content (paradigmatic axis);
- syntactic sequencing (syntagmatic axis);
- arranging elements into a hierarchy;
- attempting to establish principles of distribution and combination of units.

Example 14 shows a fragment of the complex, linguistic-like segmentation of units that can be conducted as part of academic classes, increasing students' 'mindfulness'

Fl.

a1 c1 x1 a2 e1 a3 d1 c2 c3 u1 a4 b1

c4 x2 c5 c6 x3 c7 c8 k1 k2 z1 a2 a5

a6 a7 c9 c10 f1

r1 f2 a8 b2 a9 b3

Example 14. J. Manookian, *Lontano* – selected linguistic cells (paradigms) resulting from fragmentation of the syntagmatic axis in the course of linguistic analysis [see Suchowiejko 1995, Jarzębska 2002]. The cells were determined based on both pitch and rhythmic profile, and they are marked with letters (indicating cell distinctive features) and with numbers (indicating successive variants). Dotted slurs indicate a cell (paradigm) range. Author's elaboration (a task for students and its possible solution)

and analytical awareness;⁸ selected musical content is then grouped into similar sets (see Example 15).

SELECTED TYPES OF PARADIGMS (examples)

The musical score consists of seven staves. The first staff contains paradigms labeled a, b, c, d, x, e, and f. The second staff contains a, b, c, d, x, e, and f. The third staff contains a, b, c, d, x, e, and f. The fourth staff contains a, b, c, d, x, e, and f. The fifth staff contains a, b, c, d, x, e, and f. The sixth staff contains a, b, c, d, x, e, and f. The seventh staff contains a, b, c, d, x, e, and f. The score is divided into columns by dashed vertical lines. Labels 'developed', 'reduced', and 'variant' are placed under specific musical phrases.

Example 15. J. Manookian, *Lontano* – a set of selected linguistic paradigms (a, b, etc.) grouped based on similarity (read vertically). Author's elaboration (a task for students and its possible solution)⁹

On this basis, it is possible to draw up a list of successive paradigms (a_1 , c_1 , a_2 , e_1 , a_3 , d_1 , etc.).¹⁰ and then, following the musical phrases (including rhythm, caesuras), to compile a list of units that connect directly with each other to form larger wholes (e.g. $a_1 + c_1 + a_2$; simplified as 'aca'). This is done by searching for frequent, rare, single, or non-occurring (so-called 'forbidden') connections, thus seeking a musical 'grammar' and 'syntax'. Examples of such connections and groupings (involving possible equivalence, interweaving, compilation) are given in Example 16 (p. 371). By searching for syntagmatic relationships between designated paradigms, the students can follow the logic of the musical course similar to the logic of language, and create or model

⁸| The use of this method is restricted to monophonic pieces with a clear rhythmic profile.

⁹| A complete analysis demands listing all possible paradigms, which is beyond the scope and purpose of this study.

¹⁰| As already mentioned, a_1 , c_1 , and a_2 are variants of the general-type paradigm. The initial sequence a_1 , c_1 , a_2 can, therefore, be simplified to: a, c, a, which will be done further on in the procedure.

possible combinations (yet non-existent in the piece), like a LEGO brick construction. Such an activity can also be useful for developing compositional and ear-training skills. The procedure can lead to observations related to:

- deformation, development, and hierarchy of paradigms;
- syntagmatic combination and division rules;
- syntagmatic narration in time;
- musical form.

These observations may make students more aware of the results that arise from manipulating small sound units, similar to constructing more or less meaningful (better or worse) sentences from individual words in a (foreign) language.

equivalence interweaving compilation compilation

a a a a c a c x a c a b c e

Example 16. J. Manookian, *Lontano* – selected examples of grouping paradigms into syntagms: ‘aaaa’, ‘cacxa’, ‘cab’, ‘ce’ with corresponding procedures (equivalence, interweaving, compilation). Author’s elaboration

Factors such as the deformation of paradigms, the combination of principles to form syntactic units, the repetition or multidimensional development in syntagms, and the relations between them may help to uncover the narrative and even lead to a re-investigation of the formal structure of the piece (see Example 17).

bars: 10-11 25/26 33 35 45 52 53 54 55

a b - a b - a b - a b a a b a b a b b - b - b

(compilation) (duplication) (reduction)

----- a b equivalence ----- ----- b equivalence -----

Example 17. J. Manookian, *Lontano* – repetition of syntagms. The diagram shows various ways of combining paradigms a and b used throughout the whole work and leading to a cadential syntagma. Author’s elaboration

Using this methodology, one can identify a distinctive form model which differs from the one that governs the obvious motivic spinning (both can be discussed and compared), by noting a sequence of transformations that are supported by linguistically-based units arranged in a unique order.

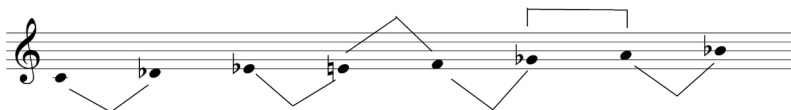
The analysis reveals frequent and rare combinations of paradigms, resulting in relevant or irrelevant syntagms, which could be observed by students:

- frequent ‘ab’ (with variants) – 14 times;
- less frequent: ‘cx’ – 6; ‘gb’ – 4; ‘aca’ – 3; ‘ccu’ – 3 times;
- with single occurrences: ‘ead’, ‘fr’, etc.

The reading of the piece in such a manner enables us to determine the quantitative hierarchy of syntagms by classifying them as significant or insignificant, as well as to identify ‘excluded’ syntagms, i.e. those that do not occur by the decision of the composer (e.g. ‘bbb’, ‘xc’), and to try to answer the question ‘why?’, for example why some of the syntagms do not fit together in the context of the work’s development. It also enables us to determine which paradigms within the composition are strictly related (e.g. $c+c$, $c+x$, $c+b$, $cc+u$) and when, where, and why they occur in the piece. It can, thus, be revealed that paradigm f can form syntagmatic relations with paradigms (cells) a , z , r , f (e.g. ‘fa’, ‘faa’, ‘fz’, ‘fr’, ‘rf’) as well as with paradigms q , b , x (e.g. ‘fqb’, ‘fbq’, ‘qb’, ‘xfq’) in various combinations. Grouping similar and different paradigms that are connected with each other allows for an understanding of the form according to the scheme: $AB_1B_2ACAB_3C_1AC_2AC_3$, which can be simplified to: $ABACABCACAC$. This provides the basis for a discussion regarding the aforementioned ternary form and sheds new light on the structure of the composition – contrary to individual motifs and phrases noticeable to the eye and ear in standard investigations, or in analyses done ‘on the spot’.

The Death of Pan

Werner de Bleser’s work is defined by monophonic modal material originating from the modified octatonic scale (see Example 18). The material has undergone diverse transformations – visible in the score and audibly recognisable – such as permutation, shortening and lengthening, augmentation and diminution, transposition, intervention, and several other modifications.



Example 18. Variant of the octatonic scale with an augmented second. The so-called ‘octatonic’ scale is an eight-note musical scale consisting of alternating whole and half steps (Messiaen’s second mode, symmetrical scale in jazz, etc.). Author’s elaboration

The piece features an incidental use of sonoristic means, i.e. flutter-tongue articulation. At the level of primary analysis, it can be observed that a kind of ‘lamentation’ sound is produced by a ‘sighing motif’, and there are repetitive events and groups of characteristic semitone cells. This leads to a simple form of theme and variations, indicated in the score. Melodic and dynamic elements play a significant role in shaping the composition.

Hermeneutic clues point to the possibility of a more profound comprehension of the work, guiding the observer from the ancient mythology, through the development of a 'lamentation story' based on the rhetorical use of semitones, to the significance of the instrument itself – the pan flute – and the programmatic idea of the work, which can be summarised by the words of the composer about the Ancient Greek¹¹ god named Pan, written at the beginning of the score:

According to the Greek historian Plutarch (in *De defectu oraculorum*, 'The Obsolescence of Oracles'), Pan is the only Greek god who actually dies. During the reign of Tiberius (14–37 CE), the news of Pan's death came to one Thamus, a sailor on his way to Italy by way of the island of Paxi. A divine voice hailed him across the salt water, 'Thamus, are you there? When you reach Palodes, take care to proclaim that the great god Pan is dead.' Which Thamus did, and the news was greeted from shore with groans and laments [Bleser 2019: 2].

For students of theory or composition, the ability to view a musical work from a linguistic perspective (including its correct segmentation, the search for syntagmatic relationships between paradigms, and their description) is – let us emphasise it once again – essential in the process of education and acquisition of musical 'mindfulness'.¹² No less valuable is the ability to make comparison between compositions.

The Death of Pan has been divided into sections during the initial analytical procedure. The identification of paradigms (see Example 19, p. 374) is a laborious and time-consuming process, so at first, they are established based on the rhythmic aspect alone.

A deeper investigation reveals a possible version of the form's layout, highlighting four developmental lines (marked in different colours in Example 20, p. 374), and allowing one to trace the four basic syntagmatic relationships leading to an ordered, logical, and integrated formal structure of the work, far from simple 'numerical' variations.

The analysis based on rhythmic paradigms and syntagms can be enriched with the pitch element involving modalisms (the arrangement of permutations seems deliberately crafted to expose the complete octatonic scale solely in variation 2, in a similar vein to that of Beethoven's variations found in the *'Eroica' Symphony*) and pitch classes (see Example 21, p. 375). A quasi-Bartókian 'lament' cell¹³ (E–F–G-flat–F, see e.g. bars 6–7) comprising pitch classes 4–5–6–5 is repeated and serves an integrative function throughout the whole piece, except in variation 3. Moreover, this 'lament' cell does not undergo any variation procedures.

11 | Another view on the symbolic role of the flute (and its timbre) can be discussed when analysing Gubaidulina's work [see Berry n.d.].

12 | The first step to achieving such 'mindfulness' is the ability to distinguish traditional musical units (a, b, c, etc. – phrases, periods, etc.) and to classify their relations as identity (aa), similarity (aa₁), variant (aa'), contrast (ab), or relative contrast (ab_(a)). This essential skill is taught in secondary music schools, according to general theories of musical forms, based on 18th- and 19th-century compositions, the training being then continued and developed during further education.

13 | A cell built of two ascending semitones and a descending one, with a characteristic rhythm, used by Béla Bartók at the beginning of *Music for Strings, Percussion and Celesta*. This motive was also used in the author's piece *Bela Bar Talk* composed at the very beginning of the 21 century, and it can be found in other composers' works as well.

The musical score consists of four staves of music in treble clef. The first staff contains notes with letters 'a', 'b', 'a<', 'a>', 'd', 'b', 'a<', 'd', 'a>', 'd', 'a' below them. The second staff starts with a measure number '6' and contains notes with letters 'b<', 'b', 'a', 'b>', 'k', 'b<', 'd', 'a', 'd>', 'd' below them. The third staff starts with a measure number '11' and 'Var.1' above it, and contains notes with letters 'd', 'd', 'b<', 'a', 'b', 'a', 'e', 'd', 'd' below them. The fourth staff starts with a measure number '14' and contains notes with letters 'd', 'a', 'e', 'a<', 'e<', 'd', 'r', 'a', 'b' below them. Brackets and triplets are used to group notes in several places.

Example 19. W. de Bleser, *The Death of Pan* – syntagmatic/paradigmatic cell identification (fragment). Letters indicate selected rhythm-based paradigms, (<) means lengthening or development, (>) – shortening or simplification. In this case, the paradigms do not have numbers indicating their consecutive variants (a₁, a₂, a₃), but are only marked with letters denoting their individual characteristics (a, b, c, d, etc.) Author’s elaboration. Based on: Bleser [n.d.: 3]

No.	Theme		Variation 1		Variation 2		Variation 3	
	group of paradigms	reduced syntagmatic symbols	group of paradigms	reduced syntagmatic symbols	group of paradigms	reduced syntagmatic symbols	group of paradigms	reduced syntagmatic symbols
1.	aba	A	ddb	B	f	F	ea	D
2.	adbada	BC	abaeddda	BC	ef	F	a	x
3.	bba	A	ea	D	d	B	aeaeaeaeae	D
4.	bk	x	edra	x	ef	F	ggdada	C
5.	bda	C	bea	AD	bea	D	bba	A
6.	dd	x	ebar	AD	da	C		
7.					eaa	D		

Example 20. W. de Bleser, *The Death of Pan* – alternative form analysis based on syntagms and paradigms. Syntagmatic relations (two- and multi-element) are indicated in the numbered variations. Lowercase letters (a, b, c, etc.) identify paradigms (x – excluded, irrelevant); capital letters (A, B, C, etc.) refer to syntagms (ab or ba = A, ad or da = C, etc.). A-type syntagma (blue) is present in the theme, variation 1, and variation 3; B-type (red) – in the theme and first two variations; C-type (green) – in the whole work; D-type (violet) is only absent from the theme. Author’s elaboration

No.	Theme			Variation 1	Variation 2	Variation 3
	group of pitch classes	ordered pitch classes and paradigms (in colour)	paradigm general symbols and syntagmatic connections	paradigm general symbols and syntagmatic connections	paradigm general symbols and syntagmatic connections	paradigm general symbols and syntagmatic connections
1.	0-5-0-1	0-1-5	A	A	A	A
2.	5-6-5-1-6-10-0	0-1-5-6-10	AB	AB	A	Y
3.	6-5-6-10-0	0-5-6-10	AB	AB	AB	AB
4.	0-4-0-10-9-5-4	0-4-(4)-5-(5)-9-10	AB C	AB	AB	
	4-5-6-5	4-5-6	C (lament cell)	Y	AB	
5.	1-0-10-6-5	0-1-5-6-10	AB	C	Y (full octatonic scale)	
6.	5-6-10-6-1	1-5-6-10	AB	AB	CAB	
7.				AB		

Example 21. W. de Bleser, *The Death of Pan* – form analysis in terms of syntagmatic and paradigmatic relations based on pitch classes. Black letters indicate successive pitch classes (note-by-note, divided into phrases that can be different from previously established rhythm-based segmentation) according to the international system (0 = C, 1 = C#, 2 = D, etc.) – here they are indicated only for the theme, to simplify the example. Pitch classes are reduced to the basic form from the lowest to the highest, without repetitions (e.g. 0-5-1-0-1 is reduced to 0-1-5). The obtained sets of pitches are treated as kinds of paradigms. They can be transformed into structures: A, B, C, etc. indicate incomplete syntagms (only one paradigm), while AB, ABC, CAB indicate compound, full syntagms. Author’s elaboration

The analysis proves that in terms of pitch classes the most common and constantly present pitch syntagma building the composition is the AB type (also ABC or its permutation CAB), divided by the ‘lament’ cell (4-5-6 marked as C, in green) and by versions of the octatonic scale (Y, in yellow). The Y cell is present in full version in variation 2, and partially in variations 1 and 3; it is, however, absent from the theme, which might be a point for discussion. The ‘lament’ cell is present in the theme and variations 1 and 2, but not in the third one, which is also puzzling. Furthermore, in two variations, the C and Y cells are located in proximity. Such linking of the modal scale material and the ‘lament’ cell merits further study.

Thus, *The Death of Pan* shows superior clarity and coherence of the musical matter, especially thanks to the presence of the permeating AB pitch syntagma, and probably due to the composition method based on permutation. In the other work analysed with the same method – *Lontano* – certain paradigms were privileged, being used more frequently than others and taking richer forms.

Now, since we have just mentioned the class system, a student can refer to set-class theory and effortlessly move towards making the structure of the piece visible by using Allen Forte’s terminology [Forte 1973, Lindstedt 2024]. Example 22 (p. 376) shows the segmentation performed in accordance with Forte’s system including prime forms and relevant Forte numbers that can be established in a standard way or using one of web calculators [see Walters 2001].¹⁴ Let us notice the theme material coherence: 3-4 is a subset of the neighbouring set 5-20, set 5-20 is used twice and located near its subset, 4-20.

14| Knowledge of this calculator is a mandatory part of the analytical course.

THEME

Example 22. W. de Bleser, *The Death of Pan* – the theme: set identification with standard forms (in brackets) and corresponding Forte numbers. Author’s elaboration. Based on: Bleser [n.d.: 3]

The cardinal numbers of the sets differ throughout the entire piece, ranging from 3 to 8; all values between 3 and 8 are present at least once.

Additionally, what can be taken into account in the analysis conducted as part of the educational process is the arrangement of the form that results from the succession of independent sets. The classification of individual sets has been presented in a table, and their identification by letters of the alphabet makes it feasible to analyse the total structure in terms of repetitive and unique units (see Example 23, leading to the form analysis in Example 24, p. 377).

When conducting an analysis based on Forte’s theory, it is necessary to discuss with students the so called inclusion relationships, K and Kh, which are fundamental for

Set name	Forte number	Prime form	Interval vector
A	3-4	(015)	100110
B	5-20	(01568)	211231
C	4-16	(0157)	011010
D	6-18	(012578)	322242
E	3-1	(012)	210000
F	4-20	(0158)	101220
G	8-18	(01235689)	546553
H	6-z49	(0123679)	434343
I	4-8	(0156)	200121
L	7-32	(0134689)	335442
L1	4-24	(0248)	020301
L2	6-z29	(023679)	224232
L3	3-5	(016)	100011
M	5z-37	(01348)	212320

Example 23. W. de Bleser, *The Death of Pan* – all pitch-class sets identified in the score, with corresponding letters (A, B, C, etc.), prime forms, and interval vectors (a basic exercise for students). Author’s elaboration

Theme	Var. 1	Var. 2	Var. 3
A B C D E B F	B B B B G E H F	A I C C K E I	A L (L1+H+L3) G B M

Example 24. W. de Bleser, *The Death of Pan* – all pitch-class sets identified in the score, with corresponding letters (A in green, B in red, C in violet, etc.) and the musical form. Colours help to trace the specific migration of sets in the theme and variations. This allows students to see the form of the piece in a different light and discover deeper composition rules. Author’s elaboration

this kind of analysis. For the purpose of this study, one example of such a relationship, within very close bars, will be provided. An inclusion (K) relation can be observed between sets 3-4 (015) and 4-16 (0157) (see Example 22, p. 376). Set 3-4 is contained in sets 4-8 and 4-16, and from a formal perspective, they are very close to one another. The Kh relation cannot be observed here because the complement of the set 4-16 (that is 8-16) is absent from the score.

The students can also examine inclusions and similarities between sets by following melodic and rhythmic variation based on additive technique (analogically to Gubaidulina’s *Sonatina*). Let us trace it: from A (bar 1) – 3-4, through B – 5-20 and G – 8-18, to H – 6-z49 (with E – 3-1 as a bridge) – see Example 25.

3-4 (A, bar 1)

5-20 (B, bar 3)

8-18 (G, bar 16)

3-1 (E, bars 17-18), bridge set

6-z49 (H, bar 18)

Example 25. W. de Bleser, *The Death of Pan* – set derivation and tracing (the bridge is presented without rhythmic values to make the tracing easier). Author’s elaboration

Finally, similarities could also be calculated through mathematical formulas. For this purpose, the author has chosen the IcVSIM (Interval-class Vector Similarity) algorithm created by Walter Isaacson [see Lindstedt 2004], generated with the assistance of the free Michael Norris software [Norris n.d.] (see Example 26, p. 378). The number indicates the degree of similarity between the sets and helps to trace the composition’s form order.

In Example 27 (p. 378), three pairs of sets are presented based on the algorithm: similar, semi-similar, and non-similar sets (notice different cardinal numbers).

This procedure allows students to auditorily and visually compare two types of similarities between groups of pitches: those determined quasi-intuitively (by the eye,

SET 1	SET 2	Similarity
3-4	5-20	0.3727
5-20	6-18	0.3727
8-18	7-32	0.3727
3-4	3-1	0.4714
5-20	4-16	0.4714
5-20	4-20	0.4714
5-20	4-8	0.4714
5-20	5-z37	0.4714
4-16	4-20	0.4714
4-16	4-8	0.4714
3-1	3-5	0.4714
4-20	4-8	0.4714
4-20	4-24	0.4714
4-20	5-z37	0.4714
3-4	4-16	0.5
3-4	4-20	0.5
3-4	4-8	0.5
4-16	6-18	0.5
4-16	3-5	0.5
6-18	4-8	0.5
4-8	3-5	0.5
3-4	6-18	0.5774
6-18	3-5	0.5774

Example 26. W. de Bleser, *The Death of Pan* – selected similarities between sets according to the IcVSIM algorithm. Author's elaboration

1) 3-4 (A, bars 1-2) similar to 5-20 -----> 5-20 (B, bars 3-4)



2) 5-20 (B, bars 2-3) semi-similar to 5z-37-----> 5z-37 (M, bars 39-40)



3) 6-z49 (H, bars 18-19) non-similar to 4-24 -----> 4-24 (L1, bar 33)



Example 27. W. de Bleser, *The Death of Pan* – examples of similar, semi-similar, and non-similar sets based on the IcVSIM algorithm. Author's elaboration

musical hearing, imagination, experiences) and those generated based on Forte's system and its successors (i.e. calculated mathematically). Other similarity testing methods may also be used during classes [cf. Lindstedt 2004], such as those identifying the same cardinal number by Forte, R_p - R_o - R_1 - R_2 , as well as idV, sF, Recrel, etc. A website providing the necessary calculators is helpful in teaching (standard calculations may be too difficult for students).

Mollitude

In Rzewski's piece, full twelve-tone material, repetitions, isolated musical events, son-
oristic effects ('stomp'), and the emphasis laid on silence corresponding to low-intensity processing result in unsettled and restless expression. The same features and values can be identified in the first of the works discussed here (Gubaidulina's) by means of aural experience and visual score analysis. The following additional aspects of the composition can be revealed by a quick look at the score: the focus on one- or two-sound cells, the form-shaping role of a semitone, punctualism, and the form – $ABA_1B_1A_{(B)}$.

The meaning of the title, *Mollitude*, whether it refers to a flautist named Molly, to whom the piece is possibly dedicated, or to the English word meaning 'softness' or 'luxuriousness', is a matter for hermeneutic researchers. The work has been divided into sections, and it shows an intriguing structural layout. The segmentation of notes into sets, however, is problematic. Forte's method uses cells of 3–6 elements, but due to their extraterritoriality single notes can hardly be put into larger sets, even if we consider the context (see Example 28, pp. 379–380). Similar problems may arise in the case of Gubaidulina's composition.

The table in Example 29 (p. 380) shows the full set arrangement in *Mollitude*, analogically to *The Death of Pan*.

The image displays a musical score for the piece 'Mollitude'. It consists of three staves of music, each with various annotations. The first staff has three measures, each with a '6' above it and a bracketed group of notes. Above the first measure is '5-1', above the second is '4-1', and above the third is '7-1'. The second staff has four measures, each with a '6' above it and a bracketed group of notes. Above the first measure is '7-2', above the second is '4-1', above the third is '4-1', and above the fourth is '4-1'. The third staff has five measures, each with a '3' above it and a bracketed group of notes. Above the first measure is '8-1'. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4.

Example 28. F. Rzewski, *Mollitude* – initial fragment. Segmentation sets and relevant Forte numbers. The main, primary semitone set is 3-1 (bar 45), included (and developed) in sets 4-1, 5-1, 6-1, 7-2, etc. Set 8-1 is a superset of the neighbouring set 7-1. Similarities between many sets result from the ‘juggling’ with semitone cells. Author’s elaboration. Based on: Rzewski [2006]

Set name	Forte number	Prime form	Interval vector
A	5-1	(01234)	432100
B	4-1	(0123)	321000
C	7-1	(0123456)	654321
D	7-2	(0123457)	554331
E	8-1	(01234567)	765442
F	6-1	(012345)	543210
G	6-z42	(013467)	324222
H	4-3	(0134)	212100
I	6z38	(012378)	421242
J	6-7	(012678)	420243
K	6-5	(012367)	422232
L	6-2	(012346)	443211
M	3-8	(026)	010101
N	5-z12	(01247)	222121
O	5-19	(01367)	212122
P	3-1	(012)	210000
Q	3-2	(013)	111000
R	3-4	(015)	100110
S	3-7	(025)	011010
T	3-3	(014)	101100
U	3-5	(016)	100011
W	4-2	(0124)	221100

Example 29. F. Rzewski, *Mollitude* – analysis according to Forte’s pitch-class sets. The individual successive classes of pitches occurring in the piece (the data includes Forte number with the designation of the basic form and the interval vector) have been marked with successive letters of the alphabet (A–W) for clarity. Author’s elaboration. Based on: Rzewski [2006]

The sequences of pitch-class sets (A–W) enable us to trace the course of the work, as well as to illustrate and indicate the location of classes that are (consciously or unconsciously) revealed by the composer. It is worth noting that in each successive

section of the piece, Rzewski consistently introduces new pitch-class sets, but at the same time continues to use structures that have already been used. This allows students to see the form of the piece in a different light and may contribute to a discussion and help to answer questions such as: What is musical form? What constitutes its essence? What can generate the form’s shape? Which of the given results of the form analysis is more convincing and why? Why do the results of the analyses differ?

From the sequence of successive pitch sets, the formal structure – that of a rondo – can be deduced (see Example 30).

	Subsequent pitch set classes building the form of <i>Mollitude</i>											
	Formal layer 1 (pc sets)											
	A	B	C	A ₁	D	A ₂	E	F	A ₃			
Reduction/ simplification	Formal layer 2											
	A	B	C	A ₁	D	A ₂	E	F	A ₃			
Reduction/ simplification	Formal layer 3											
	A	B	C	A ₁	D	A ₂	E	F	A ₃			

Example 30. F. Rzewski, *Mollitude* – form analysis based on pitch-class sets. Author’s elaboration. Based on: Rzewski [2006]

The next step involves the measurement of similarity between sets – this is done with the aforementioned IcVSIM method. Many pitch-class set pairs represent identical IcVSIM parameters (11 pairs with the value of 0.57; 23 pairs with the value of 0.68), which confirms the pitch coherence in the analysed work. The IcVSIM values start from 0 (one pair, maximum similarity, sets 6-1 and 7-1) and reach maximum dissimilarity with IcVSIM = 1.675 (one pair, sets 8-1 and 6z38, see Example 31).

1) 7-1 (C, bar 19) similar to 6-1 -----> 6-1 (F, bar 19)

2) 8-1 (E, bars from 7) non-similar to 6z38 -----> 6z38 (I, bar 28)

Example 31. F. Rzewski, *Mollitude* – examples of similarity and dissimilarity. Author’s elaboration. Based on: Rzewski [2006]

The K-relation, which is essential in the set theory (and important from the point of view of students’ education), can be discussed as a form-related factor at the end of the composition (coda). The penultimate set 3-5 (U, bar 49 and the following) is a subset

of the final, closing (and at the same time the third) set 7-1 (C, bars 16–19; 51–55), but it is not included in the initial, complement set 5-1 (A). This can be used as an argument confirming that the composition develops in an evolutionary manner.

Conclusions

The comparison between the results of the normative analysis in the case of *Sonatina* and *Lontano* suggests a distinct approach to pitch selection and repetition. We can also notice diversified use of the instrument's scale range and registers. Linguistic analysis reveals the form models of the works, arising from the use of comparable techniques of modification of paradigmatic units and their combination into syntagms. *The Death of Pan*, as has already been noted, demonstrates remarkable clarity of the musical matter, probably due to the permutation methodology that the composition is based on. In *Lontano*, certain paradigms are privileged, appearing more often and in a more developed form than others. *The Death of Pan* represents a form of variation which is thought-provoking. The analysis using the set theory demonstrates that the shorter composition, *Mollitude*, is built with 22 Forte sets, while the longer (*The Death of Pan*) one with only 14. This demonstrates the varying attitudes of the composers towards uniformity or diversity of sound material, the quantity of which does not correlate positively with the duration of the composition, but rather with its complexity and the complexity of the transformations employed. The sets' similarity coefficients produce a sequence of identical values, which may be worth investigating in the future. The coefficients commence at the value of 0.3 (nearly complete similarity) in *The Death of Pan* and 0 (100% similarity) in *Mollitude* and reach a maximum value of nearly 1.7 in both works. In the case of *The Death of Pan*, the results of Forte's procedures – after discarding the incidental sets – may be presented as a straightforward selection of individual sets drawn from the theme. The increase and decrease in the number of sets placed inside successive numbered variations should be considered. The A set consistently opens the theme and variations 2 and 3, while the B set – also thematically significant – opens variation 1 and closes the composition.

There are significant similarities between the analysed pieces in terms of musical language, duration, and character. Some of them are visible even to the 'naked eye and ear', such as the aforementioned 'microscope technique' that clearly defines the first of the discussed works, but can also be found in the remaining ones. Others require in-depth procedures applied to sheet music if they are to be uncovered. Nevertheless, the preliminary results of the analyses with the use of the three proposed methods reveal numerous features that merit further research. All these considerations may open some doors to further conclusions and elaborations drawing upon the aforementioned connection between subtlety and logic in a musical work and upon the 20th-century methods of analysis, whether revived, modified, or further developed. The author dares to claim that Allen Forte's internationally recognised method should be taught in all

Polish musical academies and universities as a systematic course. A linguistic understanding of a musical work, in turn, can change the way students look at it and provide arguments that will be useful in discussing the question: Can music be a kind of language? Attempts to resolve this theoretical dilemma have been made and have led to different answers: 'yes', 'no', or 'in a sense', which students can discover by reading theoretical treatises. An analysis in the spirit of linguistics may enable them to form their own opinion on this matter. Normative analytical approaches become useful whenever the musical material is complex and susceptible to counting and measurement, which is often true of contemporary works.

Diversifying the analytical methods and approaches used in the training of Polish music theorists and composers seems important because of the multiplicity and diversity of musical phenomena that students can interpret thanks to them. The results of the analysis of a musical work with the use of two or more methods can provide valuable material for complex reflection and imagination training. Before AI can offer fully effective and valid answers to the question: How is it done?, in the field of music works and genres, the author would like to encourage academic teachers to systematically train students in the methods presented here, and many others, and the students to develop their proficiency in the use of as many analytical tools as possible, since as the saying goes: plenty is no plague. The author's experience shows the instructive usefulness of the aforementioned methods, which is confirmed by the class participants' homework assignments and heated discussions, no less engaging than during the presentation of Schenkerian methods. Perhaps, it would be useful to analyse each of the four works discussed here with all three presented methods. The author plans to do so in the future as part of his classes and discussions with students. The readers are encouraged to do the same.

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On the Instructive Usefulness of Twentieth-Century Analytical Methods and Tools: A Comparative Study of Four Works for solo Flute by Sofia Gubaidulina, Jeff Manookian, Werner de Blesser, and Frederic Rzewski

Summary

The variety and multiplicity of analytical traditions, methods, tools, and techniques developed in the 20th century encourages reflection, as they still radiate influence over the scholarly and educational areas of music theory and musicology. The 20th-century analytical and methodological 'Tower of Babel', although no longer that troublesome and already partly ordered and subjected to some critical reflection, still seems to be a good starting point for in-depth studies and discussions regarding not only the goals, meaning, and academic usefulness of analytical activities, but also their limitations and the need for updates or modification. The article is a kind of kaleidoscopic review of the results of the author's analyses of selected monophonic flute works balancing between the aesthetics of the so-called tradition and modernity, including Sofia Gubaidulina's *Sonatina* and three other

technologically and stylistically similar compositions. The application of formalised (set theory), linguistic, or normative (statistical) approaches allows the reader to get to know and experience the richness of the material, structure, form, and meaning of the works in question and to see the function and usefulness of given methodological options. All these methods are used during the author's classes for music theory and composition students, and the results of analyses (done also by students) are a subject for discussion.

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Theorist of music, graduated with *summa cum laude* in music theory (1999) and composition (2000) from the Karol Lipiński Academy of Music in Wrocław. He obtained his PhD in musicology at the University of Wrocław in 2008 and Habilitated Doctor degree in Musical Arts (theory of music and composition) in 2019 at the Karol Lipiński Academy of Music in Wrocław. He is also a graduate of Postgraduate Studies in Film, Computer and Multimedia Creativity at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. In 2000–2012, he was an assistant and adjunct (assistant professor) at the Institute of Music of the University of Zielona Góra, in the years 2010–2012, he was also Deputy Director of this Institute. He participated in numerous scholarly conferences (Canterbury, Lucca, Brno, Hannover, Manchester, Wrocław, Poznań, Warsaw, Szczecin, Łódź, Konin, Gdańsk, etc.) and published a number of scholarly articles on Polish contemporary music of the 20th and 21st centuries. His monograph *Sonorystyka Kazimierza Serockiego* [Kazimierz Serocki's sonoristics] was a development and elaboration of the doctoral thesis on Polish sonorism published in 2016. The latest book is the extensive monograph *Magnificat. Od biblijnego tekstu do polskiej kompozycji muzycznej XX i początków XXI wieku* [Magnificat – from biblical text to Polish musical composition of the 20th and 21st centuries]. The mainstream of Tomasz Kienik's activity is music theory, including analytical and historical reflection on the 19th–21st-century music, problems of religious and church music, and methodology of teaching. He is currently employed as associate professor at the Faculty of Composition, Conducting, Theory of Music and Music Therapy and as Director of the Doctoral School and Head of the Teacher Training Centre at the Karol Lipiński Academy of Music in Wrocław.

Reconnaissance of Selected Composer's Works

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Not only *Bajka* [Fairy tale]. Stanisław Moniuszko's Symphonic Output According to the Newest Research

For those who are at least slightly familiar with the oeuvre of Stanisław Moniuszko (1819–1872), besides his stage works and songs, *Bajka* [Fairy tale] – a fantasy overture, rates as one of his most recognised works. This unusually skilful and interestingly written several-minute-long piece delights listeners with its multitude of musical ideas, rich instrumentation, and sudden twists of musical action. However, it belongs to an extremely scarce body of Moniuszko's independent orchestral works, including only seven compositions. As *Bajka* has already successfully occupied a place in the concert life and in scholarly endeavours, and has been present in both spheres since it was written in 1848, I would like to introduce here Moniuszko's other surviving orchestral compositions, which are still awaiting more extensive studies.

To this day, Moniuszko's orchestral music has not been the subject of even one scholarly article that would give it thorough and satisfactory treatment. In addition to the individual remarks cited in the monographs by Aleksander Walicki [1873], Zdzisław Jachimecki [1921, 1983], Stanisław Niewiadomski [1928], or Witold Rudziński [1957, 1978], two studies on Moniuszko's instrumental music – including chamber and piano music – have appeared in recent decades. The author of the first is Krzysztof Mazur [1980a, 1980b], and of the second – Julia Gołębiowska [2020]. The only edition of the works discussed here was published by Polskie Wydawnictwo Muzyczne [PWM Edition], also edited by Krzysztof Mazur [Moniuszko 1993].

The subject of this article are compositions written approximately between 1860 and 1870: *Polka 'Leokadia'*, *Marsz żałobny Antoniego Orłowskiego* [Funeral march of Antoni Orłowski], *Polonez koncertowy* [Concert polonaise], and *Polonez obywatelski* [Citizens' polonaise]. For a complete picture of the orchestral output, two more overtures should be mentioned – *Kain* [Cain] (or *Śmierć Abła* [Abel's death]), composed in 1856 (inspired by the biblical Genesis story), and *Kochanka hetmańska* [Hetman's mistress] (inspired by the novel of Lucjan Siemieński), also known under the title

Uwertura wojenna [War overture], written in 1857. While in the case of the second composition, there is a piano reduction only, the first piece has not survived in any written or printed source, which makes its presentation impossible. The order of discussion reflects the most likely chronology of creation of the compositions in question.

Polka ‘Leokadia’

As for the circumstances of this piece’s composition, we should note that it is one of those of Moniuszko’s works about which almost nothing is known. Based on its close resemblance to another composition, *Polka ‘Wiosenna’* [Spring polka], also called *Litwinka-polka* [Lithuanian polka] in some accounts, we can try to date it to around 1860, as the first edition of this twin piece in piano arrangement dates from that time (Gebethner i S-ka edition, No. G 170 C) [Mazur 1980a: 129–130].

Polka ‘Leokadia’ is scored for a small orchestra consisting of a piccolo, a flute, an oboe, 2 clarinets, 2 horns, 2 trumpets, a trombone, timpani, and a string quintet. This seemingly incomplete ensemble composition (there are no bassoons) reflects, according to Mazur, the make-up of the orchestra that Moniuszko had at his disposal at the time [Mazur 1980a: 130]. The piece has a three-section form including a trio and a *da capo* section repeated literally at the end. With this repeated section, the composition is 56 bars’ long. It fits into the conventional 19th-century utility dance formation. The main theme is based on a one-bar motif containing four semiquavers and two quavers. Its variants also include a quaver rest (bars 5–6) and a dotted rhythm in a further section (bars 12, 15). These patterns were considered the typical polka rhythms (see Example 1, p. 391–392). The contrasting middle section is set in the key of the subdominant and features some more decisive motifs.

Discussing Moniuszko’s polkas on the pages of *Biblioteka Warszawska*, Józef Sikorski wrote that ‘they are not as drifty as polkas usually are: they are probably too heavy, too clever for dance music, although the author [...] took away the players’ freedom in them’¹ [Sikorski 1853: 340]. Having analysed the size of Moniuszko’s only orchestrated polka and the scope and organisation of the musical material in it, we have a reason to believe that it would indeed have gained more grace had it been set in a slightly ‘heavier’ tempo, as Sikorski noted, not in the fast or very fast pace that is inherently typical of the polka dance.

Marsz żałobny Antoniego Orłowskiego [Funeral march of Antoni Orłowski]

This is a composition about which relatively little is known. Antoni Orłowski, who lived between 1811 and 1861, was a violinist, pianist, composer, and conductor, and

1| Original Polish text: ‘Nie takie drygalskie, jak zwykle bywają: toteż zapewne za ciężkie, za mądre będą na muzykę taneczną, choć autor w nich [...] odebrał swobodę grającym.’

privately a fellow student of Fryderyk Chopin's at the Warsaw Conservatory. In 1830, Orłowski travelled to France, and in 1832 settled in Rouen, where he remained active in the artistic field for the rest of his life [Chmara-Żaczekiewicz 2002: 219].

The most probable supposition that this piece was written in 1861 in the honour of the recently deceased Orłowski has already been widely accepted in Moniuszkian musicography, being mentioned by Mazur [1993: 12], among others, and more recently by Gołębiowska [2020: 508]. However, there is no clear evidence in support of this claim. In the first monograph of Moniuszko, in the section called 'Other orchestral compositions', Walicki listed *Marsz żałobny z chórem* [Funeral march with choir]

Allegretto

The musical score is for a piece titled 'Allegretto'. It is written for a large orchestra. The instruments listed on the left are: Flauto piccolo, Flauto, Oboe, Clarinetti I in do II, Corni I in fa II, Trombe I in do II, Trombone, Timpani, Violini I, Violini II, Viole, Violoncelli, and Contrabbassi. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. Specific markings include *pp* (pianissimo) for the Flauto piccolo, Flauto, Clarinetti I in do II, and Corni I in fa II; *p* (piano) for the Oboe and Violini I; *pizz.* (pizzicato) for the Violini II, Viole, Violoncelli, and Contrabbassi; and *arco* (arco) for the Violini I, Viole, and Contrabbassi. There are also accents (^) and a trill (tr) in the Violini I part.

9

Fl. p. *ff*

Fl. *ff*

Ob. *ff*

Cl. I in do II *ff*

Cr. I in fa II *ff*

Tr. I in do II *ff*

Tbn. *ff*

Tmp. [*ff*]

Vln. I *ff*

Vln. II *ff*

Vle. *ff*

Vc. [*ff*]

Cb. [*ff*]

Example 1. S. Moniuszko, *Polka 'Leokadia'*, bars 1–16. Based on: Moniuszko [n.d.: 1–2]

[Walicki 1873: 113], and perhaps it is with this piece that *Marsz żałobny Antoniego Orłowskiego* might be identified. However, as we know, the instrumentation of the composition in question does not include a choir. We cannot exclude the possibility of

Walicki making a mistake either. The title of the piece he mentions lacks the phrase '...in memoriam...' or any similar expression indicating an intention to honour a person after death. Perhaps – as Mazur suggests – the piece known in its present form is merely an instrumentation of a work by Orłowski himself [Mazur 1993: 12]. This supposition becomes valid in the context of the content of Orłowski's obituary issued in *Gazeta Codzienna* on 21 March 1861 (see Illustration 1). This is an account of the circumstances surrounding the performance of the work, so it has relatively the highest source value. The fact that we do not find any piece matching the description in Orłowski's oeuvre does not exclude the possibility that such a composition existed but has been lost. We may never know whether Moniuszko's contribution was merely the instrumentation of the musical material into orchestral form or a more elaborate interference with the work's harmony and structure, or whether perhaps what we are dealing with is a piece shaped by the author of *Straszny dwór* [The haunted manor] from the very beginning. However, many indications point to the fact that it was Antoni Orłowski who created at least the outline of *Marsz żałobny*, while Moniuszko orchestrated it, and this is how the issue of the work's origins should most probably be interpreted in light of the aforementioned premises.

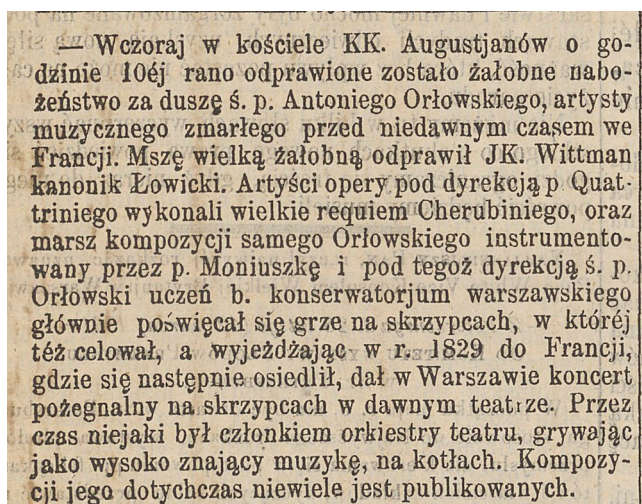


Illustration 1. Antoni Orłowski's obituary. Reproduced from: *Gazeta Codzienna* [1861: 2]²

2| 'A funeral service for the soul of the late Antoni Orłowski, a musical artist who died recently in France, was held at the Augustinian Church at 10 a.m. yesterday. The solemn funeral mass was celebrated by JK. Wittman, canon of Łowicz. The opera artists, under the direction of Quattrini, performed the great requiem by Cherubini and a march composed by Orłowski himself, orchestrated by Moniuszko and conducted by him. The late Orłowski, once a student at the Warsaw Conservatory, devoted himself mainly to playing the violin, in which he excelled, and when leaving in 1829 for France, where he subsequently settled, he gave a farewell concert on the violin in the former theatre in Warsaw. For some time, he was a member of the theatre orchestra, playing, as a highly skilled musician, on timpani. Few of his compositions have been published so far.'

As it stands, the march is scored for a large symphony orchestra, including a piccolo, a flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, an ophicleide, a pair of timpani, a snare drum, a gran cassa, a triangle, and a string quintet. The composition is 178 bars' long (including all repetitions) and has the typical ABA form of a march, with a trio as the middle section. The mournful mood of the piece is achieved through the commonly occurring half-tone motion (evoking associations with the musical-rhetorical figure of *pathopoeia*) and the relatively infrequent use of dotted rhythm in favour of triplet rhythm and regular quaver notes. Also important for building the solemn mood, and completely inconsistent with the march genre, are the polyphonising textural treatments (e.g. bars 59–63). In terms of instrumentation, Moniuszko's *métier* is revealed in the tendency to assign a special role to woodwind instruments, particularly clarinets and bassoons, as well as in the autonomisation of the piccolo flute (which is strongly associated with the march idiom). The main theme is introduced and narrated by the clarinet and bassoon (bars 1–4), which are joined by other instruments from the woodwind group. In the trio, new content is introduced by the first trumpet (e.g. bars 78–79, 94–95). Particularly noteworthy, however, is the pizzicato of the violas, cellos, and double basses, thanks to which an exceptionally serious, pacing yet discreet mood is evoked (e.g. bars 1–8, 56–59). The hallmark of Moniuszko's technical dexterity here is his ability to achieve the expressive character of the funeral march not by rhythmic means – so conventional in compositions of this kind – but precisely by means of instrumentation and tone colour (see Example 2, pp. 394–395).

According to current knowledge, the march had not been announced in print anywhere until 1993, when it was included among other orchestral works as part of the first edition of Moniuszko's Complete Works. The only official recording comes from an album featuring the composer's ballet music [*Stanisław Moniuszko... 2017*].

The musical score for Example 2, pages 394–395, shows the first four measures of the march. The score is for a large symphony orchestra, featuring woodwinds, strings, and percussion. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written for Clarinets in B-flat, Bassoons, Horns in B-flat, Timpani, Violas, Violoncellos, and Contrabasses. The first four measures show the main theme introduced by the Clarinet and Bassoon, with other instruments joining in the second measure. The score includes dynamic markings such as *p* (piano), *ppp* (pianissimo), and *pizz.* (pizzicato).

Example 2. S. Moniuszko, *Marsz żałobny Antoniego Orłowskiego*, bars 1–10. Based on: Moniuszko [ca 1869a: 113–114]

Polonez koncertowy A-dur [Concert polonaise in A major]

This composition dates to 1865 or 1866. Among Moniuszko's orchestral works, this is the piece scored for the largest ensemble, featuring a harp and an extended percussion section (in addition to timpani, also a gran cassa, cymbals, a snare drum, and a triangle). Over the span of 213 bars, the composer has built a reprise form with a trio (bars 104–153) and an extended coda (bars 180–213). The peculiar grandeur of this composition manifests itself in the wide ambitus of the melodies, great inventiveness in the theme formation, often involving contrapuntal interactions (e.g. in bars 32–42 – see Example 3, pp. 396–399; and bars 172–175), distinctive polonaise rhythm, and dense orchestral texture. A characteristic harmonic progression, which allows for an almost immediate identification of the composer, is the succession of the B-major dominant seventh chord followed by the D-minor added-sixth chord, eventually resolved to the A-major tonic chord (e.g. bars 12–14, 20–22 – see Example 3, pp. 396–399).

In many respects, the musical means used in *Polonez koncertowy* are similar to those employed in *Bajka*, despite the two pieces being nearly twenty years apart. Moniuszko boldly operates with the orchestra's sound, using both the highest (flute, piccolo) and lowest (double basses, ophicleide) registers. Here, too, the tendency to entrust woodwind instruments with a major role in carrying out the musical narrative is evident.

20

Flauto piccolo *p*

Flauto *p*

Oboi I
II

Clarineti I
in la II *p*

Fagotti I
II

Corni I
in fa II *pp*

Corni III
in re IV *pp*

Trombe I
in la II

Tromboni I
II III

Ophicleide

Timpani *tr* *pp*

Tamburo *pp*

Arpa *p*

Violini I *p*

Violini II *p*

Viole *p*

Violoncelli *pizz.* *arco* *p*

Contrabbassi *p*

[illegible]

[illegible]

38

Fl. p.

Fl.

Ob. I
II

Cl. I
in la II

Fg. I
II

in fa I
Cor.
II

in re III
IV

Ar.

Vln. I

Vln. II

Vl.

Vlc.

Cb.

sf

dolcissimo

pp

p

dolcissimo

dolcissimo

Example 3. S. Moniuszko, *Polonez koncertowy*, bars 20–42. Based on: Moniuszko [ca 1869b: 5–9]

The brass section plays a narratively minor but texturally very important role, prominently enhancing the bass line (trombones, ophicleide), providing a characteristic polonaise accompaniment in the middle register (horns) and presenting quasi-fanfare figures in the upper register (pistons).

During the composer's lifetime, *Polonez koncertowy* did not reach publication in its original form. Instead, it was published in print in two piano versions – for two hands and for four hands. Both arrangements were published simultaneously, in 1868 at the earliest, by Ferdinand Hoesick. According to Krzysztof Mazur, the piano versions probably served a utilitarian purpose of their own [Mazur 1993: 12]. However, this cannot be said of the orchestral version (and probably should not be expected of a *concert polonaise*), because of the changes in the tempo and the fermata that features in the score, not just in the coda.

According to press reports, the first documented performance of *Polonez koncertowy* took place at a concert in the Dolina Szwajcarska [Swiss valley] in Warsaw in the summer of 1876. Under the baton of Hermann Fliege (1829–1907), the Berlin orchestra, visiting the Polish capital city, performed the piece during a monographic concert devoted exclusively to Moniuszko's music [Szczepańska-Lange 2010: 638].

Polonez koncertowy has been recorded twice: for the first time in 2011 by the National Philharmonic Orchestra under the baton of Antoni Wit. The recording was released by the Naxos label on an album titled *Ballet Music* [Stanisław Moniuszko... 2017]. In 2018, the piece was recorded by the Symphony Orchestra of the Warmian-Masurian Philharmonic in Olsztyn conducted by Piotr Sułkowski. This time, the recording was not included in any phonograph album – it is available in open access on YouTube [Stanisław Moniuszko... 2019].

Polonez obywatelski [Citizens' polonaise]

The piece was composed in 1869 for the opening of the Town Hall Auditorium in the Jabłonowski Palace (in today's Senatorska Street) in Warsaw, which was rebuilt after the fire in 1863 [Kwiatkowski 1980: 108]. This composition is based on the Swordsman's aria (*Kto z mych dziewczek serce której* [Who wishes to win the hearts of my maidens]) from Act II of the opera *Straszny dwór* [Mazur 1993: 12]. It is worth recalling at this point an interesting observation by Łukasz Borowicz, who noticed that there is no less similarity between the polonaise's musical material and that in Marcin's aria *Dam Ci ptaszka jakich mało* [I'll give you a rare bird] from the opera *Verbum nobile* [Borowicz 2020: 535]. Throughout the course of the composition, the references to both arias are very clear, so in terms of its origin, this polonaise should be considered a kind of compilation of the musical material already written down by Moniuszko. This was how a new piece was created, which then gained musical independence.

The work does not show any particular originality or even invention when compared to the composer's previous achievements, and it rather reveals a certain haste

dictated by the need to quickly write a new composition for the relentlessly approaching ceremony. Reports indicating concert performances of *Polonez obywatelski* are not known to us. However, a short correspondence between Władysław Zahorowski (1832–1916), the then president of the Warsaw Music Society, and Gustaw Roguski (1839–1921), a teacher and member of the Moniuszko Section of the Warsaw Music Society at the time, has survived, providing important details about the reception and origins of the composition. The letter attached to the manuscript of the score [Moniuszko 1868], written by Zahorowski's hand on the stationery of the Warsaw Music Society, is dated 18 February 1904:

Dear Sir!

At the last meeting (on the 13th of this month) of the Board of Directors of the Section, I presented the score and 20 voices of Moniuszko's Citizens' Polonaise, which I luckily found in the Theatre Library. The original score was not available – so I ordered it to be compiled from single voices. It was decided that you would be kindly asked to review and correct the composition where appropriate. It was said it would be good to add a 3rd trombone, which is completely missing from the parts. The motif is taken from the solo part of the Swordsman from the Haunted Manor, but it is Moniuszko's own work and could soon be used in popular concerts for orchestras. Be so kind, please, as to give your opinion on whether the polonaise could be published by the Section. The cost would not be great, and there would always be one more work which, I am sure, would be listened to by the audience with pleasure.

With my true respect and reverence

Wł.[adysław] Zahorowski³ [Zahorowski 1904].

The answer came quickly enough and seems to be an accurate reflection of how this polonaise was viewed in the early years of the 20th century:

3| Original Polish text:

‘Szanowny Panie!

Na ostatniem posiedzeniu (13 b.[ieżącego] m.[iesiąca] zarządu Sekcji | przedstawiłem partyturę i 20 głosów Poloneza „obywatel-|skiego” Moniuszki, którego szczęśliwie znalazłem w biblio-|tece Teatralnej. Partytury oryginalnej nie było, – więc po-|leciłem przygotować ją z głosów pojedynczych. Uchwalono | prosić Szanownego Pana o łaskawe przejrzanie i po-|prawienie gdzie wypada tej kompozycji. Mówiono, że | wypadałoby dodać 3^{ci} puzon, którego brak zupełny | na głosach. Lubo motyw wzięty z arii solowej Miecz-|nika ze Straszego Dworu, – niemniej wszelako jest to | dzieło samego Moniuszki i niedługo może mogłoby się przydać na koncertach popularnych dla orkiestr. | Racz Szanowny Panie zdanie Swoje wypowiedzieć, czy Poloneza tego mogłaby Sekcja wydać. Koszt | byłby niewielki, a zawsze byłoby jedno dzieło więcej | które, jestem pewny, że byłoby mile słuchane przez publiczność.

Łączę wyrazy prawdziwego szacunku i po-|ważania sługa

Wł.[adysław] Zahorowski.

Dear Mr President

I am sending back to you, through Szelaġ, the Polonaise by Moniuszko, which in my opinion is the weakest of all the polonaises that the late master wrote. I would not even advise performing it in public.

With sincere respect

G.[ustaw] Roguski

1 March 1904⁴ [Roguski 1904].

Perhaps it was due to this opinion that the polonaise was practically completely excluded from the concert repertoire.

Polonez obywatelski has an ABA form, with a trio (bars 73–94) serving as the middle section. The whole piece is preceded by an eleven-bar introduction (see Example 4, pp. 403–405), and in total, it is 109 bars' long. The prevalent key is F major, in which both outer sections are set. The trio section's key is the subdominant B-flat major. Krzysztof Mazur pays very little attention to this piece in his deliberations, noting only that it is a free transcription of the Swordsman's aria from the opera *Straszny dwór*, and also that it is not a self-contained composition in musical terms [Mazur 1980a: 128]. While the first claim is basically correct, the observation regarding the 'self-containedness' of the polonaise could be argued with. It is a self-contained composition, because it was designed as such by Moniuszko himself and was intended to function independently in the concert repertoire, although the musical affinity with fragments from *Straszny dwór* is undisputed here. What draws attention in the analysis of the sound material is the relatively limited independence of the viola part, which in long sections only duplicates the melody of the cellos and double basses (e.g. bars 37–40) or reinforces the part of the second violin in other passages (e.g. bars 74–76, 86–88). Something rather unusual for Moniuszko (and rather ill-judged in terms of sound) is the instrumental treatment whereby the role of solo instrument is assigned to the trumpet, which carries on the musical narrative throughout a longer section (bars 73–82). Also puzzling is some illogical doubling, such as the voicing of the first clarinet and first violin in bars 30 and 32, or the orchestration of the material between the flute and piccolo parts in bars 82–84. The main drawback, however, is the inconsistent chromaticism in the trumpet parts. The aforementioned passages may have been the grounds for Gustaw Roguski's critical opinion of *Polonez obywatelski*.

4| Original Polish text:

'Szanowny Panie Prezesie

Odsyłam przez Szelaġa Polonez Moniuszki, który moim zdaniem jest najsłabszym ze wszystkich polonezów, jakie śp. nasz mistrz napisał. Nie radziłbym nawet wykonywać publicznie.

Z rzetelnym szacunkiem

G.[ustaw] Roguski

1 marca 1904.'

Recapitulation and reception

In terms of reception of the musical output in question, particularly noteworthy is the aforementioned album released by the Naxos label entitled *Stanisław Moniuszko: Ballet Music*. This disc – with a title somewhat misleading from the point of view of the orchestral repertoire – contains so far the only recordings of *Polonez koncertowy* (track 1),

Introduction

The musical score is for the Introduction of Stanisław Moniuszko's *Polonez koncertowy*. It is written for a full orchestra and includes parts for the following instruments: Flauto piccolo, Flauto, Oboe, Clarinetti in sib I and II, Fagotto, Corni in fa I and II, Trombe in sib, Tromboni I and II, Timpani, Tamburo, Triangolo, Gran Cassa, Piatti, Violini I and II, Viole, Violoncelli, and Contrabbassi. The score is in 3/4 time and begins with a forte (ff) dynamic. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with various woodwinds and strings playing melodic and harmonic lines, and the percussion providing a rhythmic foundation.

Polonaise

7

Fl. picc.

Fl.

Ob.

Cl. I in sib

Cl. II

Fg.

Cr. I in fa

Cr. II

Tr. I

Tr. II

Tbn. I

Tbn. II

Timp.

Tamb.

Tri.

Gr. c.

Ptti

Vln. I

Vln. II

Vl.

Vlc.

Cb.

dolce

f

p

soli

f

p

dolce

p

13

Fl. picc.

Fl.

Ob.

Cl. in sb.

Fg.

Cr. in fa

Tr.

Tbn.

Timp.

Tamb.

Tri.

Gr. c.

Ptti.

Vln. I

Vln. II

VI.

Vlc.

Cb.

p

p

p

Example 4. S. Moniuszko, *Polonez obywatelski*, bars 1–19. Based on: Moniuszko [1868: 1–4]

Marsz żałobny Antoniego Orłowskiego (track 6), *Polonez obywatelski* (track 7), and *Polka 'Leokadia'* (track 13). It was thanks to the performance by the National Philharmonic Orchestra in Warsaw under the baton of Antoni Wit that a wider audience gained permanent access to those then almost unknown compositions. While in scholarly reflection this scarce repertoire is still in need of more elaboration, for subsequent performers the phonographic record will serve as an enduring point of reference.

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Not only *Bajka* [Fairy tale] – Stanisław Moniuszko's Symphonic Output According to the Newest Research

Summary

Stanisław Moniuszko (1819–1872) is one of the most important composers in the history of Polish music. He went down in this history as a composer of operas and songs, and quite rightly so. The article focuses on the symphonic output of the Polish national opera composer. This repertoire is modest, in terms of both quantity and importance within the overall compositional legacy. However, out of a total of only seven compositions, none can be unreservedly said to fit into the formal framework proper to the genre to which it could possibly be assigned to. Due to the scale of its reception, the *Bajka* [Fairy tale] overture has been excluded from the discussion, as the title of the article suggests. Of the remaining orchestral works, the three dances and the funeral march cunningly evade the conventional formal, stylistic, and functional means typical of the Warsaw music circles of the second half of the 19th century, as well as the genre poetics of the era. Previous scholarly endeavours in this area by a small number of musicologists, among which the article by Krzysztof Mazur (1980) and the source edition of the orchestral works (1993) deserve special attention, call for an update and in-depth revision of accepted facts. Syntactic, instrumentation, and harmonic aspects of Moniuszko's orchestral pieces are, therefore, analysed in the article in the context of genre traditions. The works in question include: *Polonez koncertowy* [Concert polonaise], *Polonez obywatelski* [Citizens' polonaise], *Polka 'Leokadia'*, and *Marsz żałobny Antoniego Orłowskiego* [Funeral march of Antoni Orłowski].

Miłosz Kula

A musicologist and conductor. A graduate of the Karol Lipiński Academy of Music and the Institute of Musicology at the University of Wrocław. He has two doctoral degrees – the artistic one, in conducting (2017), and the scholarly one, in musicology (with honours, 2021). He took part in scholarly conferences in Bydgoszcz, Poznań, Warsaw, and Wrocław. He managed five research grants and cooperated with the Baton in Polish Collections (batuty.instrumenty.edu.pl) portal run by the Institute of Music and Dance. At the request of this institution, he completed a research task under the 'Białe plamy – muzyka i taniec' [Blank spots – music and dance] programme. Recently, he has started co-operation with the PWM Edition, preparing the edition of the volume (source-critical edition) with orchestral works by Stanisław Moniuszko. Currently, he focuses on the instrumental work of Carl Ditters von Dittersdorf and on Polish instrumental music of the 19th century. He is the author of twelve scholarly and popular science publications (four of which are in English). He undertakes rich music-speaker and music-popularising activities, providing commentaries for concerts at music festivals in Lower Silesia. Awarded the badge of honour 'Meritorious for Polish Culture' by the Minister of Culture and National Heritage (2022); he is a laureate of the Rev. Prof. Hieronim Feicht Prize awarded by the Polish Composers' Union for 2022.

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Ennio Morricone's Soundscape in the Film *Lolita* (1997) by Adriane Lyne

The phenomenon of film music dates back to the 1930s: the early days of sound cinema. As a result of the immense popularity and diversity of film works, film music has been established as a separate musical category. This type of music draws on the oeuvre of autonomous music of different eras, genres, and styles, but in its nature, it remains one of the components of a syncretic film work. The music accompanying a film is, as it were, subservient to a greater whole, that is to the overarching plot rendered through the sequence, timing, and dynamics of subsequent scenes. What follows from that are the functions that music can perform in a film work. Depending on, among other things, its source, film music can be either a realistic element of the depicted world or a kind of authors' supplementary commentary, which adds additional emotional or aesthetic value to the film work and helps the viewer to understand and feel its dramatic pacing.

The enormous interest in film music has spurred a number of publications discussing the phases of its development, its properties, genre relationships, and the aforementioned functions of music in a film work. One would, however, search in vain for suitable methods of film music analysis in these studies. The ideas of music theorists and musicologists of the 20th and 21st centuries in the field of analysis and interpretation of a musical work do not seem to be applicable to the music of the cinema either, as they usually pertain to autonomous, closed-form compositions, in the case of which logical and coherent conclusions regarding the form, structure, and sound properties of the entire work can be reached. In contrast, film music is characterised primarily by the aforementioned lack of autonomy, non-uniformity, singularity of performance, montage-like structure, and coexistential nature [Helman 1964: 162–185]. These characteristics mean that a music track to a given film cannot be subjected to the standard analytical procedures that are appropriate for autonomous music.

It can, thus, be assumed that with regard to cinema music the most suitable choice of a research method is descriptive analysis which consist in defining the nature of the

music in a film and indicating the functions it performs in relation to the dramatic structure of individual scenes. This premise governs the discussion of the issue raised in the title of the article.

Lolita is a film drama directed by Adrian Lyne and the second screen adaptation of Vladimir Nabokov's 1955 novel of the same title. Over two-hour-long, this road movie of sorts depicts the controversial story of a middle-aged professor's unhappy love for a teenage girl. It is an important picture in the extensive filmography of Adrian Lyne (b. 1941), an English film director, screenwriter, and producer. The filmmaker began his career by producing television commercials and music videos and made his debut with the short film *Mr. Smith* (1976) and the morality drama *Foxes* (1980) with Jodie Foster, Scott Baio, and Laura Dern. He gained popularity with audiences and was acclaimed by critics for the musical *Flashdance* (1983) with Jennifer Beals and Michael Nouri, for which he was honoured with the Tokyo Blue Tape Award and the Japanese Hochi Film Award. Lyne has won numerous awards, and he was also nominated for the Golden Globes and the Academy Awards. His works often focus on non-conventional stories and unusual characters. Among his most famous films are: *Flashdance*, *9½ Weeks*, *Fatal Attraction*, *Jacob's Ladder*, and *Indecent Proposal*. The films explore such themes as an obsessive sexual relationship between lovers, a fatal affair between a married lawyer and a young, attractive woman who is madly in love with him, a Vietnam veteran plagued by nightmarish hallucinations, a married couple facing an extremely difficult decision that could undermine the stability of their relationship, or a happy wife and mother falling into an affair with a New York antiquarian. The 1997 film adaptation of Vladimir Nabokov's novel *Lolita*, with a screenplay by Stephen Schiff, is one of such stories [Adrian Lyne n.d.].

The film tells the story of an English literature professor falling in love with a twelve-year-old girl who is very conscious of her femininity, the so-called nymphet. It is worth noting that in the film, due to American censorship, *Lolita* is fourteen years old, and she is played by Dominique Swain, who was seventeen at the time. It is the year 1947, and Humbert Humbert (Jeremy Irons) arrives in New Hampshire to take up a teaching post and devote himself to research work. He wants to rent a room from a young widow, Charlotte Haze (Melanie Griffith). While touring the house, he notices an adolescent girl in the garden who reminds him of his lost teenage love. He momentarily succumbs to young Dolores' charms and decides to rent. The man's obsession with the girl grows with each passing day, until he finally decides to marry Charlotte in order to be closer to her daughter. While the girl is on holiday, the woman finds her husband's secret diary and, thus, discovers his secret and his true feelings. Enraged, she runs out of the house and is fatally hit by a car in a residential street. Humbert picks *Lolita* up from her summer camp and informs her of her mother's death. A romantic relationship is established between them. They embark on a journey across the country, staying in casual motels. Eventually, they settle in the university town of Beardsley, where Humbert takes up a teaching job and Lo begins to attend a school for Catholic girls. Humbert has to hide the nature of his relationship with *Lolita* from everyone:

from strangers he meets during their travels, as well as from the administration at Beardsley. To the world, he presents his relationship with Lo as that of a father and daughter. Over time, Lo's growing boredom with Humbert, coupled with her increasing desire for independence and for the fulfilment of their relationship, fuels a constant tension between them that leads to growing disagreements. The unease is increased by the fact that Humbert suspects Lolita of dishonesty and that the couple have been pursued for some time by the mysterious playwright Clare Quilty (Frank Langella). They decide to continue their journey, which is planned in every detail by the girl. Lo eventually runs away with Quilty, and Humbert's search for her fails, especially as he does not know Quilty's name.

Three years later Humbert receives a letter from Lo asking for money. He visits the girl, who is now married and pregnant. Her husband, Richard, knows nothing about her past. Humbert asks her to run away with him, but she refuses. He relents and gives her a substantial sum of money. Lo also reveals to Humbert how Quilty has been stalking young girls and taking them to Pavor Manor, his home in Parkington. Heartbroken, Humbert leaves Lolita's house. After the visit, Humbert finds Quilty and murders him in his stately home. The final scenes of the film show a police chase after Humbert, resulting in his arrest. He dies in prison, from coronary thrombosis, in November 1950, and Lo dies a month later due to childbirth complications [Nabokov 1997].

The film was the 'critics' pick' of *The New York Times* on 32 July 1998, and one of the critics, Caryn James, noted: 'Rich beyond what anyone could have expected, the film repays repeated viewings... it turns Humbert's madness into art' [*Lolita* n.d.].

The official soundtrack for the film *Lolita* has been released by Music Box Records. Except for the adapted original songs from the 1940s and 1950s such as *I'm in the Mood for Love* (performed by Vera Lynn) and *Civilisation* (performed by Louis Prima and His Orchestra), the soundtrack consists of Ennio Morricone's original music, ranking among his most memorable and melodramatic scores.

Ennio Morricone (1928–2020), an Italian composer and conductor, was in the heyday of a decades-long artistic career that spanned a wide range of compositional genres, from absolute concert music to functional music, when he wrote the music for *Lolita*. He worked as an orchestrator, conductor and, above all, composer for theatre, radio, and cinema. Morricone received a trumpet diploma in 1946 and a diploma in composition in 1954 at the Conservatorio di Santa Cecilia, where he studied under Goffredo Petrassi. He wrote his first concert works in the late 1950s and later worked as an arranger for RAI – Radiotelevisione Italiana (an Italian broadcasting company) and RCA-Italy. His career as a film music composer began in 1961 with the film *Il federales*, directed by Luciano Salce. His worldwide fame, however, came with Sergio Leone's westerns: *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), *The Good, The Bad and The Ugly* (1966), *Once Upon a Time in the West* (1968), and *A Fistful of Dynamite* (1971). In 1965, Morricone joined the improvisation group Nuova Consonanza. Starting from 1960, he composed music for more than 450 films, collaborating with many Italian and international directors such as Sergio Leone, Gillo Pontecorvo,

Pier Paolo Pasolini, Bernardo Bertolucci, Giuliano Montaldo, Lina Wertmüller, Giuseppe Tornatore, Brian De Palma, Roman Polański, Warren Beatty, Adrian Lyne, Oliver Stone, Margarethe von Trotta, Henri Verneuil, Pedro Almodovar, and Roland Joffé. His best-known film soundtracks (in addition to the Italian westerns) include those for: *The Battle of Algiers*, *Sacco and Vanzetti*, *Cinema Paradiso*, *The Legend of 1900*, *Malena*, *The Untouchables*, *Once Upon a Time in America*, *The Mission*, and *U-Turn*. His absolute music output includes more than 100 works composed from 1946 onward [Ennio Moricone... n.d.].

During his long career, Ennio Morricone also received many awards. In addition to the honorary Golden Lion (1995) and the honorary Academy Award (2007), he received eight Nastri d'Argento awards, five British Academy Film Awards, six Oscars nominations (including one award won in 2016), seven David di Donatello awards, three Golden Globes, one Grammy Award and one European Film Award. In 2009, the then President of the French Republic, Nicolas Sarkozy, signed a decree appointing Morricone to the rank of Knight of the Order of the Legion of Honour. In addition, Morricone received 27 gold discs, seven platinum discs, three Golden Plates and the Critica discografica award for his music for the film *Il Prato*.

In the 21st century, Morricone's music has been used repeatedly in television and in films, including Quentin Tarantino's *Kill Bill* (2003), *Death Proof* (2007), *Inglourious Basterds* (2009), and *Django Unchained* (2012). In 2015, the composer collaborated with Quentin Tarantino for the first time on the original soundtrack for *The Hateful Eight*, which received a Golden Globe nomination for the Best Original Score the very next year.

In November 2013, he embarked on a world tour to celebrate the 50th anniversary of his career as a film musician and performed at venues such as the Crocus City Hall in Moscow, in Santiago, Chile, Germany (O2 World Berlin), Budapest, Hungary, and the Vienna Stadthalle. Disregarding the immense acclaim of the Western world, Morricone never left Rome for Hollywood or learned to speak English (which for him was a matter of pride). Despite the composer's death, his cult continues, with concerts and tours featuring his film works being organised all over the world [Ennio Moricone... n.d.].

The music for the film *Lolita* was created by Morricone in 1996. That year, the extremely prolific artist also composed music for *I magi randagi* (dir. Sergio Citti), *La lupa* (dir. Gabriele Lavia), *La sindrome di Stendhal* (dir. Dario Argento), *Ninfa plebea* (dir. Lina Wertmüller), the *Nostromo* TV series (dir. Alastair Reid), *Vite strozzate* (dir. Ricky Tognazzi), and the autonomous compositions: *Scherzo*, *Passaggio* and *Flash* (2 *Canzoncine*) [Ennio Morricone. *The Music* n.d.].

The primary version of the *Lolita* soundtrack consists of 21 music pieces. Morricone's original music perfectly complements Adrian Lyne's cinematic language – a language that manifests itself, among other things, in slowly interpenetrating frames, a focus on detail, numerous close-ups (in this case, e.g., of a lamp going out, of the heroine's feet, or her hair pins). As the composer himself described this film project: 'With my music, I only had to follow on a high level the director's intentions to make *Lolita* a story of

sincere and reciprocated love, even within the limits of the purity and malicious naïveté of its young subject' [*Lolita (Reissue)* n.d.]. It is worth noting that the miniatures featured in the film's released soundtrack have programmatic titles, suggesting where they fit in the course of the film. However, almost none of the miniatures is used in the film in its entirety. In fact, we hear fragments of them, usually in *piano* dynamics. At some points, the music harmonises with the sounds within the given frame of the film, while at others, it is the only sound in the film. At times, the music accompanies the scenes so subtly that what we can hear is mainly the timbre of the instruments, without clear rhythmic impulses. It should be added, however, that the director does not underscore all emotionally charged scenes with music. In some cases, images or dialogues are set against a background of silence, which also affects the viewer's perception of the tension inherent in the plot. An example is the scene in which Lolita, tempting Humbert, is negotiating her weekly pocket money with him.

The composer has achieved what seems most important in cinematography: a strong impact on the viewers' emotions. Unlike in typical Hollywood music, however, in which tension is built by exploiting the possibilities of a large symphony orchestra, Morricone heightens the tension with sometimes very unusual means. Historically speaking, Morricone's oeuvre of orchestral film music sounds different from anything written before or after. Gone are the grand sound patterns of Max Steiner and Irving Berlin, instead the music has become a means of blunt communication. Morricone's approach to film music also coincided with cinema's move away from romanticism towards a new trend of realism – a realism of hardship, violence, and longing, which suited the composer's conceptual style. The music for *Lolita* is the quintessence of Morricone's style. It is characterised by a dark, dreamlike sensuality that perfectly conveys the erotic obsession underlying the plot. What the composer has produced can be called the soundscape of the film. It is not, however, a soundscape as understood by the Canadian composer and educator Raymond Murray Schafer (1933–2021), who introduced the concept in the late 1960s. According to Schafer, a soundscape is the sonic environment and, consequently, the experience of a given landscape through listening, with the landscape being conceived as a certain acoustic condition of that environment and a set of aesthetic experiences associated with it [Kapelanski 2005: 107–109, Losiak 2015: 45–52]. Schafer's theory also relates to the experience of noise as a threat to people and a source of human discomfort [Schafer 1984: 289]. Thus, in this view, a soundscape consists of the acoustic properties of the landscape resulting from its physical, biological, cultural characteristics and their inherent dynamics. Following such an understanding, the concept of a soundscape would be related to the notions of audiosphere or sonosphere,¹ that is to the complete set of all sonic phenomena

1 | For more on these terms, see e.g.: Bernat [2015], Gołąb [2011], Misiak [2010]; their use in visual arts is discussed by Maciej Gołąb in the article *Próba definicji fonosystemu przedstawienia teatralnego. Na przykładzie 'TIS MW2' Bogusława Schaeffera* [An attempt to define the phonosystem of theatrical performance based on the example of Bogusław Schaeffer's 'TIS MW2'] [Gołąb 2003].

included in a film soundtrack. In this article, however, a soundscape refers to the music itself, and it is rather understood from the perspective of visual arts as an almost impressionistic musical aura emphasising the images presented on the screen and perfectly enhancing the emotional content of the plot. Through appropriately chosen musical means, Morricone almost depicts the colours visible on screen, conveys the intensity of the light, the pace of the action and of the changing shots within a scene. This is made possible thanks to several fundamental elements of the composer's style which have found their place in the music for *Lolita*.

The first of those elements that should be mentioned here is Morricone's original approach to instrumentation. For the composer treats the performing group of instruments with much subtlety, rarely resorting to the use of full ensembles at the maximum dynamic level. He often uses individual instruments in a soloistic manner, including both acoustic and processed sounds in his works. The music of the film in question uses primarily the sound of a string orchestra, a piano, and flutes. The entire work was performed by musicians of the Accademia Musicale Italiana, with the exception of the 'Requiescant' piece, in which the composer used a children's choir – Coro di Voci Bianche dell'Arcum [Ennio Moricone. *Lolita* n.d.] – in addition to the aforementioned instruments. This piece accompanies the scene of the conversation that Humbert is having with Quilty just before murdering him. Quilty, trying to escape death, offers the weeping Humbert young girls for company.

Another aspect of Morricone's style is his reliance on ostinato patterns, which arrest the narrative on the one hand and significantly build up the tension on the other hand. In *Lolita*, one may notice a frequent use of an ostinato quaver-note rhythm – for example in the piano part – against which rhythmically irregular long notes of the string instruments resound. The ostinato also accompanies the main musical motifs, which take various rhythmic shapes. The ostinato patterns, moreover, are often based on very simple harmonies. The lack of harmonic complexity is also one of the features of Morricone's style. A certain constancy in the use of harmonic means generates clear tonal centres (in this case the E sound) that, repeated in an almost obsessive manner, add depth to individual scenes. The musical stagnation thus achieved serves as a backdrop against which all tonal and storyline nuances become clearly noticeable and grow in intensity.

The most significant element of Morricone's style seems to be his use of musical motifs. These are usually very simple, delicate melodies, formed of several pitches, around which, with the use of the aforementioned composing means, the composer builds sound worlds that are eloquent, contemplative in character, often dark in mood. Morricone, one might say, is a master of variation. On the basis of a short tune, he develops successive miniatures that form the greater part of a given musical track. The elements that are subject to variation most often include the rhythm of the motif, its tempo and instrumental timbre, but almost never harmony. In fact, in many cases, a given harmonic plan is the only element that remains unchanged in the course of successive developments.

There are three musical motifs in *Lolita*, but one seems to be the most significant. It is a melody in the key of E minor, harmonised by means of the chords build on the

Approached in such a way, music serves an intentional-behavioural function, evoking moods and emotions. 'Music, acting as a resonance of the feelings accompanying a human being, can not only multiply the moods suggested in the film's storyline but also evoke them' [Piotrowska 2014: 189]. Indeed, the music accompanying the image is perceived on an emotional level.

It is from the harmonic plan of the afore-described motif that the ostinato in the key of E minor, recurring in fragments of the individual miniatures of the soundtrack, has been drawn (see Example 2).



- 2] The examples are based on the original soundtrack [*Lolita (Bande originale du film)* 1997].
- 3] The example presents a simplified, reduced version of the theme, based on its occurrences throughout the entire soundtrack.

Another motif in the *Lolita* soundtrack can be found under the following titles: 'Love in the Morning', 'What About Me', and 'Humbert on the Hillside' (see Example 3). Over the course of the film, it accompanies, for example, the moments when Humbert becomes infatuated with Lolita and when he succumbs without remorse to his almost childlike affection. Those include the scene when Humbert looks at the house and sees Lolita lying on the lawn for the first time, the scene when he picks up the girl from the summer camp, when they wake up together for the first time in the hotel or when Humbert takes care of the girl on their journey. The tonal aura of the miniature fits perfectly with what the character is experiencing, but also with the setting. It is a hot sunny day, laundry is drying in the garden, and drops from the garden sprinkler are dripping on the girl. The slow-tempo melody is played on the flute, and the whole theme is accompanied by vertical harmonies performed by the string orchestra. As the miniature develops, a group of violins takes over the melody. This is an episode where, in terms of articulation and the scale used, we can hear the full sound range of the performing instrumental group, against the background that includes the other pieces from the musical track.



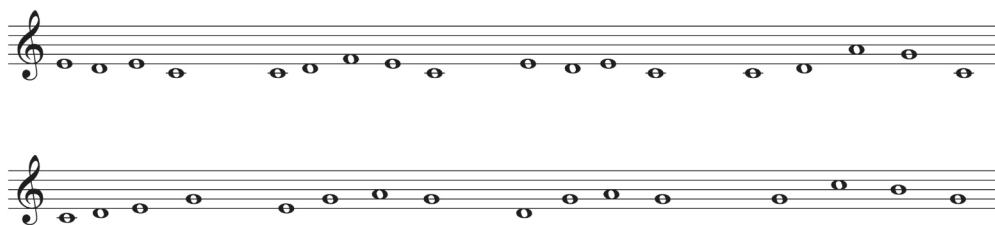
Example 3. E. Morricone, *Lolita* soundtrack, theme 2. Author's elaboration⁴

The final motif is the miniature 'Ladies and Gentlemen in Jury'. This recording opens and ends the entire film, and it accompanies the scene (corresponding to the chronological ending of the whole story) when the heartbroken and resigned Humbert flees from the police chase in the misty hills. The man, holding between his fingers Lolita's hair pin that he has kept, recalls moments spent with the girl. The whole sequence is shown in somewhat slow motion, and the 'lazy' melody played *rubato molto* by the flute perfectly reflects the meaning of the image (see Example 4, p. 417). The entire theme is accompanied by long sounds of string instruments in the upper register and counterpointed by single, rhythmic chords of the piano. Against the background of the fading music, the protagonist's famous lines are heard off-stage:

She was Lo, plain Lo, in the morning, standing four feet ten in one sock. She was Lola in slacks. She was Dolly at school. She was Dolores on the dotted line. But in my arms she was always Lolita. Lolita, light of my life, fire of my loins. My sin, my soul. Lolita [*Lolita* (1997)... n.d.].

In conclusion, it should be noted that in musical terms Ennio Morricone's soundscape for the film *Lolita* forms a coherent whole, fitting perfectly with the director's idea. It is an excellent complement to the film's content, emphasising and reinforcing the subsequent emotional levels of the film and, thus, affecting the reception of the entire work.

4| Due to the *ad-libitum* performance that is difficult to fit into a definite metre, the example has been written in barless notation with no time signature.



Example 4. E. Morricone, *Lolita* soundtrack, theme 3. Author's elaboration⁵

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Ennio Morricone's Soundscape in the Film *Lolita* (1997) by Adrian Lyne

Summary

Lolita, a film drama directed by Adrian Lyne, is the second film adaptation of Vladimir Nabokov's 1955 novel of the same title. A kind of road movie, it depicts the controversial story of a middle-aged professor and his unhappy love affair with a teenage girl. *Lolita* is an important production in the extensive filmography of Adrian Lyne (b. 1941), an English film director, screenwriter, and producer, who began making feature-length films in 1980. His works often tell unconventional stories and concern uncommon characters, some of the most famous being *Flashdance*, *9½ Weeks*, *Fatal Attraction*, *Jacob's Ladder*, and *Indecent Proposal*.

Ennio Morricone (1928–2020), an Italian composer and conductor, composed the music for *Lolita* in the heyday of his decades-long artistic career that covered a wide range of compositional genres, from absolute to concert to functional music. From 1960 on, Morricone composed music for more than 450 films, collaborating with many Italian and international directors, such as Sergio Leone, Gillo Pontecorvo, Pier Paolo Pasolini, Bernardo Bertolucci, Giuliano Montaldo, Lina Wertmüller, Giuseppe Tornatore, Brian De Palma, Roman Polański, Warren Beatty, Adrian Lyne, Oliver Stone, Margarethe Von Trotta, Henry Verneuil, Pedro Almodovar, and Roland Joffé.

The officially released soundtrack for *Lolita* consists of twenty one tracks. In addition to some adapted songs from the 1940s and 1950s, the tracks include Morricone's original music, ranking among his most memorable and melodramatic scores. The dark, oneiric sensuality of this music perfectly conveys the erotic obsession around which the plot revolves. The mood is built through subtle instrumentation and the use of a few simple musical motifs. The main theme, which is as captivating as it is obsessive, weaves through the subsequent tracks, including 'Lolita', 'Love in the Morning', or 'Take Me to Bed'. As the composer recalled: 'With my music, I only had to follow on a high level the director's intentions to make *Lolita* a story of sincere and reciprocal love, even within the limits of the purity and malicious naiveté of its young subject' [*Lolita (Reissue)* n.d.].

Katarzyna Dziewiątkowska

A composer, vocalist, and music theoretician. She began her musical education at the age of five, taking piano lessons with Maria Natanson. In 2010, she completed with honours her master's studies in composition with Krystian Kielb, Cezary Duchnowski (computer composition), and Zbigniew Karnecki (theatre and film composition) at the Karol Lipiński Academy of Music in Wrocław. In 2011, she also finished master's studies in music theory under Krystian Kielb, receiving a diploma with honours. In 2014, she was awarded a doctoral degree in composition. Since 2010, she has been working as a research-and-teaching assistant at her home Academy. She is a member of the Polish Composers' Union, the ZAiKS Society of Authors, and the STOART Association of Artist Performers, among others. Her works have been performed at such festivals as *Musica Polonica Nova*, *Musica Electronica Nova*, *Warsaw Autumn*, *Sound Screen Festival*, *Gwiazdy Promują* [The stars promote], *Muzyka Epok* [Music of the epochs], and at numerous concerts in Poland and abroad. She is a laureate of national and international competitions and composition projects. Theatrical performances with her music have been staged in theatres all over Poland. Katarzyna Dziewiątkowska's main interests include vocal-and-instrumental, liturgical, film, and theatre music, as well as music that is part of syncretic art. Her research interests in the field of music theory focus on vocal music in particular, as well as theatre and film music. In the years 2004–2007, she studied classical singing with Bogdan Makal. As a vocalist, she has given many world premieres and performances of works by composers of the young generation.

Dziewiątkowska has wide experience in popular music, which she has been performing since she was a child. As a vocalist, composer, arranger, and producer, she has participated in numerous productions for TV stations such as TVP2, TVN, Polsat, TVP Rozrywka, and TVP Kultura, and has made numerous recordings which were released on albums published by Universal Music Polska, Pomaton EMI, MTJ, and Luna Music. She has performed on major Polish stages, as well as in the USA, Canada, England, Germany, and Lithuania.

Martyna Krymska-Renk

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Pieces for Solo Instrument and Piano by Leszek Wiślocki in the Context of His Compositional Output: A Reconnaissance and Reflection

Professor Leszek Wiślocki, a composer, pianist, educator, and traveller, is one of the most distinguished artists and respected doyens of Lower Silesia. With Stanisław Michalek, Tadeusz Natanson, Radomir Reszke, Jadwiga Szajna-Lewandowska, and Janina Skowrońska, he belongs to the second post-war generation of composers who were active in Wrocław [Granat-Janki 2003: 33]. Despite his excellent compositional skills and technique, enormous output, as well as considerable influence he wielded on generations of students, his music did not receive much attention. So far, there have been a few studies in this subject, including Anna Granat-Janki's *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław composers in the years 1945–2000; Granat-Janki 2003] and minor papers devoted to Leszek Wiślocki's artistic profile, whose authors pointed to his links with folklore or addressed the issue of genre identity [Stocki 1981, Chronowska-Gruba 1989, Malec 2001, Zawadzki 2007].

Born in 1931 in Chorzów, Wiślocki started taking piano lessons at the age of eight. Due to the Second World War, he did not have the opportunity for systematic and controlled practice. Despite the difficulties, however, he was able to learn basic piano techniques and improvisation. As he recalls:

There was a piano at home and a teacher used to come, and so he taught my brother, he taught the members of my family, and he started teaching me. I was already bitten by the music bug, so when I went to secondary school after the war, I regularly had these lessons [Szajda 2015: 223].

After the war, the family settled in Jelenia Góra, where Wiślocki graduated from secondary school and decided to become a professional musician. He continued his musical education in Katowice, and in 1951, he moved to Wrocław to study piano at the State Higher School of Music (now the Karol Lipiński Academy of Music) in Melania Sacewicz's

class. He was a gifted pianist and initially associated his future with performance as a soloist or member of an ensemble. The motivation for Wisłocki's first attempts at composition came when he wrote the *cadenza* for Ludwig van Beethoven's *Piano Concerto No. 3 in C Minor*, which he performed at one of his exams. The Academy's library did not have a sufficient collection of sheet music, so no version of the *cadenza* was available. While a first-year student, he showed his *cadenza* and other minor piano works to Piotr Perkowski, who accepted him into his composition class in the following year.¹

Three years later, due to his departure for Warsaw, Perkowski entrusted the students of his class to the care of Stefan Bolesław Poradowski, who worked at State University School of Music in Poznań (now the Ignacy Jan Paderewski Academy of Music) on a daily basis. They have both influenced Wisłocki a lot, and as he says:

Piotr Perkowski was a student of Karol Szymanowski. He later went to Paris and completed his studies there. The French have a great sensitivity to the timbre, which is why he passed on his experience to students, and hence my interest in combining different types of instrumentation, with particular sensitivity to the colour of sound, such as the flute and viola, the oboe with cello, the marimbaphone with piano, or the flute with guitar. Professor Poradowski, on the other hand, was extremely concerned with technique and formal precision. Of course, he paid attention to the melodics, and sometimes suggested some folk melodies. One should remember that in those years some bolder compositional solutions were criticised for formalism [Jersz 2023].

In 1955, Wisłocki received his diploma from the Instrumental Faculty of the State Higher School of Music in Wrocław. As part of his symphonic graduation concert, he performed Aram Khachaturian's *Piano Concerto in D-flat Major*, which proved his dexterity on the keyboard and great technique. In 1957, he finished his composition studies, and five years later, he received a master's degree in conducting in the class of Adam Kopyciński.

Composing absorbed and engaged Wisłocki to such an extent that he gradually gave up his career as a pianist to devote himself exclusively to writing music and teaching. After completing his studies, Leszek Wisłocki became affiliated with the Academy of Music in Wrocław; he held the positions of: Deputy Dean of the Faculty of Music Education (1972–1975), Dean of the Faculty of Composition and Theory of Music (1978–1981), Dean of the Faculty of Vocal and Drama Studies (1981–1984), Head of the Chair of Composition and Theory of Music (1987–1991), Dean of the Faculty of Composition, Conducting, Music Theory and Music Therapy (1995–1996), and Deputy Dean of the Faculty of Composition, Conducting, Music Theory and Music Therapy (1996–2000). He taught composition and related subjects, and more than 100 master's theses were written under his guidance. His music has been performed many times on national and international stages, published by PWM Edition, and is also commonly included in the repertoire of music schools.

¹ | Biographical information on Leszek Wisłocki is provided on the basis of an interview with the author conducted on 13 May 2022.

Under Perkowski's and Poradowski's substantive guidance during his studies, and then as a mature artist, Wiślocki created a variety of compositions, both in terms of the choice of instruments and in terms of musical genres. In her research, the author has catalogued approximately 190 compositions, and for the purpose of this article, she has compiled the following list:²

Instrumental works

- pieces for piano solo: 12,
- pieces for other solo instruments: 12,
- sonatas or sonatinas: 7,
- pieces for two instruments: 13,
- trios: 9,
- quartets: 19,
- quintets: 3,
- other chamber pieces: 11,
- symphonic pieces: 8,
- concertos: 3,
- other pieces for instrument and orchestra: 5.

Vocal works

- songs: 43,
- choral music: 45.

Although Wiślocki has composed many symphonic works, his output is dominated by chamber music. The predominant number are compositions for piano solo and for instrument and piano, the other group is music for strings. The composer himself says:

I consciously limit my use of orchestral tutti in favour of operating with the timbres of individual instruments and small groups of instruments, often treating whole sections of a work in a chamber manner. Certainly, this is a consequence of my particular fondness for chamber music, which I like to compose and sometimes also perform [Wiślocki 1999: 10–11].

The composer's oeuvre represents in general – as Anna Granat-Janki [2003: 34] writes – the neoclassical trend. Neoclassicism was the dominant trend in Polish music after the Second World War. It consisted in drawing on the patterns of the past and incorporating them into a modern system of compositional technique. Zofia Helman [1985] identifies the following characteristics of this trend:

- drawing on classical genres and forms;
- dominance of linear form shaping, use of imitative transformations derived from the Baroque era, such as stretto and inversion;
- form-shaping role of rhythm and agogics;
- folk stylisation;
- use of all tones of the twelve-tone scale, with tonal references present mainly in cadenzas;

2| The list is based on both genre and instrumentation criteria as some of the works are difficult to categorise. The distinguished groups do not overlap.

- transparency of texture;
- synthesis of polyphonic and homophonic form formation;
- disappearance of typical functional references (but not necessarily their total elimination);
- melody based on scales;
- polytonality.

Helman [1985: 76–78] also divided Polish neoclassicism into varieties: actual, archaizing, and romantic. The first one is represented by the largest number of Wisłocki's compositions. In his music, which is firmly rooted in tradition and oriented towards respect for melody, harmony, and counterpoint, one can notice extraordinary formal discipline and all the characteristics mentioned by Helman: clarity of formal construction and melodic line, conciseness of expression, symmetry, dissonant harmony, integration of jazz elements and popular music, and folkloric stylisation.

In his youth period (the 1950s and 1960s), Wisłocki was interested in avant-garde compositional techniques – dodecaphony and serialism, which is evident in pieces such as *Scherzo* for symphonic orchestra, *Sonatina* for piano, or *Ewolucje* [Evolutions] for 9 instruments (see Example 1, p. 425). After this period, the urge for experiment has stopped. In many of his works, Wisłocki refers to the Lydian dominant scale (the so-called Podhale scale) and also quotes original folk melodies heard during his travels. Anna Granat-Janki [2003: 248–249] indicates that in a great number of Wisłocki's compositions, an emotional, romantic element is brought out. This kind of expression appears, among others, in his songs for voice and piano to words by Julian Tuwim, Konstanty Ildefons Gałczyński, and the Greek-Polish poet Nikos Chadzinikolau.

Important elements of Wisłocki's work are dedications. The composer has written many of his pieces with a particular performer in mind, taking their technique, abilities, and character into account. He also uses dedications as tributes, for example in the *Mistrzowi Piotrowi* [For Master Piotr] prelude for piano dedicated Piotr Perkowski or in the *Zapach* [Fragrance] song for soprano and piano composed in memory of Maria Zduniak. The third instance is when Wisłocki dedicates his pieces to well-known and established composers such as Anton Webern or Dmitri Shostakovich, incorporating their characteristic musical language into his compositions, for example dodecaphony technique in *Ewolucje* [Evolutions] for 9 instruments or grotesque and pastiche in his *IV kwartet smyczkowy* [String quartet no. 4].

Leszek Wisłocki wrote eight pieces for solo instrument and piano. For the purpose of this article, the author has analysed four pieces that are, in her opinion, the most representative: *10 miniatur* [10 miniatures] for marimbaphone and piano (1966), *10 preludiów* [10 preludes] for flute and piano (1977), *Impresja* [Impression] for trumpet and piano (2000), and *Fantazja* [Fantasia] for viola and piano (2006).

The pieces for an instrument with the piano accompaniment recurred in Wisłocki's oeuvre every few years. It is likely that the sound and potential of the piano as well as the possibility of combining it with the sound and timbre of different instruments particularly intrigued the composer. He exploited the sonoristic possibilities of both

Andante sostenuto

Flauto

Oboe

Fagotto

Tromba
in C

Trombone

Silofono

Violino

Viola

Contrabbasso

f

f

mf

mf

mf

mp

f

mf

muta fl. in flauto piccolo

Example 1. L. Wisłocki, *Ewolucje* [Evolutions] for 9 instruments, bars 1–6. Based on: Wisłocki [1963: 1]

instruments' individual registers while aiming for a clear, almost classical texture and form. For the purpose of this study, the author has summarised the results of her analyses of these compositions and presented them in the following sections.

Form

Although Wisłocki's works are stylistically diverse and the titles of the compositions do not explicitly indicate the form, their internal structure draws on classical and Baroque models (see Example 2, p. 426). The pieces are either composed of short movements that are juxtaposed based on the principle of contrast (e.g. fast vs slow), or their form is determined by motivic and melodic development. The ternary form is used, for example, in movements 1, 3, 6, 7, and 8 of the 10 miniatures, and Nos. 1, 4, 8, and 10 of the 10 preludes.

The form can also be determined by compositional techniques such as imitation and variation (see Example 3, p. 426).

40" *Presto* $\overline{\text{IV}}$

mp

mp sempre non legato

mf

f

Example 2. L. Wisłocki, *10 miniatur* [10 miniatures] for marimbaphone and piano, 4th movt, bars 1–18 – strict structural thinking applied to melodic and rhythmic regulation in a three-voice fugato. Reproduced from: Wisłocki [1966: 6]

f

mf

Example 3. L. Wisłocki, *Impresja* [Impression] for trumpet and piano, bars 48–57 – inversion in the piano part. Reproduced from: Wisłocki [2000: 3]

The internal formal divisions are very clear, as the composer distinctly separates individual segments. The successive segments contrast with each other in terms of melody, agogics, dynamics, and texture (see Example 4).

Allegro comodo 3

The musical score is presented in four systems, each consisting of a viola part (top staff) and a piano part (bottom staff). The tempo is marked *Allegro comodo* and the number 3 is written above the first system. The first system (bars 39-47) features a viola melody with a forte (f) dynamic and a piano accompaniment with a piano (p) dynamic. The second system (bars 48-56) shows a viola melody with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic, marked *molto crescendo*. The third system (bars 57-65) features a viola melody with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic. The fourth system (bars 66-75) shows a viola melody with a mezzo-forte (mf) dynamic and a piano accompaniment with a mezzo-forte (mf) dynamic, marked *détaché*.

Example 4. L. Wisłocki, *Fantazja* [Fantasia] for viola and piano, bars 39-75 – clear eight-bar phrases. Reproduced from: Wisłocki [2006: 2]

Tonality. Harmonic relations

Alongside structures composed of perfect fourths and fifths (mostly in the piano part), Wisłocki uses full twelve-tone horizontal series, which is, however, not treated restrictively; it only appears as an element of the melodic theme, and it is not transposed, inverted, or presented in retrograde motion. Quartal and quintal harmonies appear most often in the piano accompaniment as broken or vertical chords, and they are equipped with added, colouring seconds. The composer moves them in parallel motion (see Examples 5 and 6).

Example 5 shows a musical score for the 5th movement of *10 miniatur* by L. Wisłocki. The tempo is marked *Larghetto*. The score is in 4/4 time. The marimbaphone part (top staff) begins with a melodic line in the right hand, featuring a sequence of notes that form a twelve-tone horizontal series. The piano part (bottom staff) provides accompaniment with chords and moving lines. The score includes dynamic markings such as *pp* (pianissimo), *fp* (fortissimo), and *sf* (sforzando), as well as performance instructions like *sempre legatissimo* and *con pedale*.

Example 5. L. Wisłocki, *10 miniatur* for marimbaphone and piano, 5th movt, bars 1–9. Reproduced from: Wisłocki [1966: 7]

Example 6 shows a musical score for the 6th movement of *10 miniatur* by L. Wisłocki. The tempo is marked *Allegretto grazioso*. The score is in 4/4 time. The marimbaphone part (top staff) features a more active melodic line with frequent sixteenth-note patterns. The piano part (bottom staff) provides accompaniment with chords and moving lines. The score includes dynamic markings such as *p* (piano).

Example 6. L. Wisłocki, *10 miniatur* for marimbaphone and piano, 6th movt, bars 1–10. Reproduced from: Wisłocki [1966: 8]

Wisłocki's harmonies are sometimes based on bitonal consonant verticals, which introduce an element of ambivalence. The pieces are not composed in any key, but they tend to manifest a specific tonal centre. The composer often ends them with a major or minor chord (see Example 7, p. 429).



Example 7. L. Wiślocki, *Fantazja* for viola and piano, bars 183–193. Reproduced from: Wiślocki [2006: 8]

Melody

A characteristic aspect of Wiślocki's works is the fact that the melodic layer is not constrained by tonal references. The melody of the main musical ideas often consists of perfect- and augmented-fourth structures (see Example 8).

The parts of both instruments are juxtaposed and dialogue with each other. This is particularly evident in the fast movements, where the composer uses elements of imitation or variation (see Examples 9 and 10, p. 430).



Example 8. L. Wiślocki, *Impresja* for trumpet and piano, bars 12–16. Reproduced from: Wiślocki [2000: 1]



Example 9. L. Wisłocki, *10 preludiów* for flute and piano, 5th movt, bars 1–9. Reproduced from: Wisłocki [1977: 4]



Example 10. L. Wisłocki, *10 preludiów* for flute and piano, 6th movt, bars 1–12. Reproduced from: Wisłocki [1977: 5]

A tendency to shape a complete melody based on dodecaphonic patterns (or avoiding sound repetition) is also noticeable (see Example 11).



Example 11. L. Wisłocki, *10 miniatur* for marimbaphone and piano, 1st movt, bars 13–19 – series: C–F–E_b– A_b–D_b–G_b–B_b–A–G–D–E–B. Reproduced from: Wisłocki [1966: 1]

There are also figurative melodies largely based on chromatic-diatonic passages (see Example 12, p. 431).

The part of the piano is typically limited to chord or melodic structures built of the intervals of a fourth or fifth. The composer sometimes breaks these patterns by using a tritone interval. The piano accompaniment is also often based on ostinato (consisting of chords in a slow tempo or of motoric passages – see Example 13, p. 431).

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Example 12. L. Wiśłocki, *Fantazja* for viola and piano, bars 76–91. Reproduced from: Wiśłocki [2006: 3]

Example 13. L. Wiśłocki, *10 miniatur* for marimbaphone and piano, 6th movt, bars 11–27. Reproduced from: Wiśłocki [1966: 8]

Rhythm

Wiślocki uses certain rhythmic groups resembling the rhythms of Polish dances (see Example 14) and groups typical of the *secco* type of sound. He also employs successive polymetre with clear-cut rhythmic patterns (see Example 15).

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Vivo

Example 14. L. Wiślocki, *10 miniatur* for marimbaphone and piano, 10th movt, bars 1–12 – characteristic rhythmic patterns typical of the *oberek* dance. Reproduced from: Wiślocki [1966: 12]

Tempo I

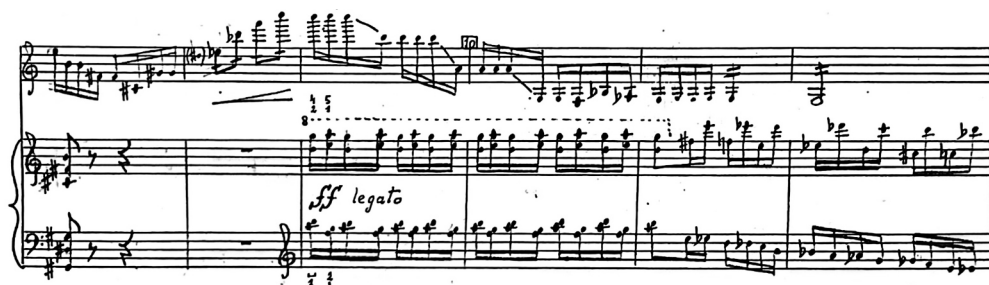
glissando

Example 15. L. Wiślocki, *10 miniatur* for marimbaphone and piano, 8th movt, bars 31–42 – successive polymetre. Reproduced from: Wiślocki [1966: 11]

Colour

Following Tomasz Kienik's [2016: 308] division of **sonoristic activities** into **type I (conservative)**, achieved through actions that are in harmony with the 'nature of the instrument', and **type II (alternating)**, achieved through actions that are contrary to the 'nature of the instrument', in Wiślocki's works we can identify mainly the **first type**, including such elements and techniques as:

- the use of rubber-head sticks (in the odd-numbered miniatures) and wood-head sticks (in the even-numbered miniatures),
- fast repetitions, transforming the motion into timbral value (see Example 16),
- the use of contrasting and extreme registers of the solo instrument and the piano,
- glissandi,
- flutter-tonguing,
- flageolets,
- quasi-clusters based on semitonal bunches,
- leaning with the instrument towards the open sound box of the piano,
- pressing the keys soundlessly (see Example 17).



Example 16. L. Wiślocki, *10 miniatur* for marimbaphone and piano, 2nd movt, bars 7–12. Reproduced from: Wiślocki [1966: 2]

*). Nachylić się z instrumentem w kierunku otwartego pudła rezonansowego fortepianu.
 ••). Bez związania naciśnięć klawiszów.

Example 17. L. Wiślocki, *10 preludiów* for flute and piano, 4th movt, bars 17–25. Reproduced from: Wiślocki [1977: 4]

Leszek Wiślocki prefers typically neoclassical solutions: clear texture, vivid rhythms, and precisely defined form. He is keen to steer towards different traditions. Baroque patterns come to the fore in the form and also through the frequent use of polyphony and imitative technique. His work is guided by classical ideas such as the need for order and balance. Maria Piotrowska [1982: 57] distinguished two stylistic faces of neoclassicism, the first being **parodic neoclassicism** – characterised by bitter irony and sarcasm. Its idea was to parody an old defined and recognisable traditional model through new deformations. The second trend, **sonoristic neoclassicism**, consisted in individual shaping of sound systems based on the principle of treating traditional form as a certain generalised norm (e.g. classical sonata form). Wiślocki's pieces for solo instrument and piano provide an ideal framework for both of those stylistic faces. The pieces are full of temperament, Wiślocki presents various characters ranging from melodiousness, through lyric ballade, to dance rhythms. The composer believes the art of creating music must be based on the solid foundation that old masters left us. The characteristics of Wiślocki's works for solo instrument and piano coincide with those of his overall musical style and language. The most important element, however, is the focus on the timbre of the instruments and their interplay. The author considers these compositions worth exploring, analysing, and performing, and recommends them especially to young composers who would like to improve their skills and technique based on classical forms and counterpoint.

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Pieces for Solo Instrument and Piano by Leszek Wiślocki in the Context of His Compositional Output: A Reconnaissance and Reflection

Summary

Leszek Wiślocki (b. 1931) is one of the most versatile artists associated with the Karol Lipiński Academy of Music in Wrocław, for in addition to his activity as a composer, in a life that spans over nine decades, we also find him active as a pianist and conductor. His extraordinarily rich output of around 190 pieces representing almost all genres and musical forms includes solo, chamber, and orchestral works, songs, and music for theatre performances. The remarkable attention to detail, knowledge of the craft, clarity and logic of construction evident in Wiślocki's pieces mean that the composer's work is identified primarily with neoclassicism, and although this should not be taken as a rule, many examples actually support this view.

Over the years, there have been only a few studies devoted to Leszek Wiślocki's artistic profile, whose authors pointed to his links with folklore and analysed selected works in relation to their genre identity. A detailed overview of the composer's oeuvre is provided by Anna Granat-Janki's in her book *Twórczość kompozytorów wrocławskich w latach 1945–2000* [The works of Wrocław composers in the years 1945–2000]. This article, which is part of the author's comprehensive and in-depth research into the entire output of the Wrocław-based teacher, is an attempt to analyse and interpret some of the lesser-known (or even unknown) works for solo instruments with piano accompaniment, such as *10 preludiów* [10 preludes] for flute and piano (1977) or *Impresja* [Impression] for trumpet and piano (2000), in the context of the current studies. The author characterises the selected compositions, points out their essential individual and common features, and presents them in the context of the composer's musical language transformations.

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She graduated in 2020 with a master's degree in composition and music theory from the Karol Lipiński Academy of Music in Wrocław. Her area of interest is primarily the analysis and interpretation of Polish and European music of the 20th and 21st centuries. At present, she is actively conducting research into the work of the Wrocław composer Leszek Wiślocki, which will culminate in her planned doctoral dissertation. Martyna Krymska-Renk is a viola player, so string and orchestral music is particularly close to her heart. She has taken part in many national and international musicological conferences in Wrocław, Gdańsk, Kraków, Warszawa, Manchester, Reading, and Vilnius, among others. She was the main organiser of the 6th International Student Conference 'Sound Ambiguity' (Wrocław 2019). She currently works at her alma mater and teaches music subjects at the Karol Szymanowski Music School in Wrocław.

This is the seventh volume of the collective monograph devoted to music-analytical studies, the aim of which is to present musical analysis from historical, theoretical, and practical perspectives. The range of issues addressed is broad, as the authors – musicologists, music theorists, and composers from various academic centres in Poland and abroad (Austria, France, Germany, Lithuania, Serbia, Spain, and United Kingdom) – represent different research approaches, including semiotic, hermeneutic, axiological, and intertextual ones, and use different concepts and methods of analysing and interpreting a musical work in the search for sense and meaning in music. What draws attention is the wide application of analysis, including in the study of the relationship between music and the word, in the exploration of issues of genre, style, and compositional technique, as well as those of expression and narrative in music. The questions of performance and reception of music are also raised. We hope that the diverse discourses on music and different perspectives on musical analysis presented in this volume of *Musical Analysis. Historia – Theoria – Praxis* will prove insightful and interesting to readers.

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