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On the penultimate day of October, in the finishing stages of preparing this issue of New Sound, our dear and esteemed colleague, Dr. Vesna Mikić (1967–2019), a dedicated member of our editorial team for many years and deputy editor-in-chief of New Sound, left us.

Few and far between are those people who do not abandon us even when they are gone. As one of them, Vesna Mikić remains with us, with her spirit of curiosity and an oeuvre that has left a deep mark; she remains as a pillar upholding the solid system of values that she stood for, both as a scholar and pedagogue in the musicological profession; she remains with us through her optimism, which she radiated generously, stimulating activity, supporting thoroughness, responsibility, and efficiency, friendship and good ethics, encouraging creativity and critical thinking, professional and personal courage.

We dedicate this issue of New Sound to her, with gratitude and grief.

M. V. H.

CONVERSATIONS

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UDC: 78.071.1 Соколовић А.

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AN IMPORTANT THING THAT WESTERN CONTEMPORARY MUSIC HAS FORGOTTEN ABOUT: JOY. An Interview with the Composer Ana Sokolović

The oeuvre of Ana Sokolović (b. 1968) is a paradigmatic example of a very successful relationship between two distinct cultural spheres – Serbian and Canadian. For over two decades now, this artist has cultivated a successful career as a composer in Canada. She began studying composition with Dušan Radić at the Academy of Art in Novi Sad and continued her studies at the Faculty of Music in Belgrade, under the supervision of Zoran Erić. She earned her master's degree in composition at the University of Montreal in 1995,

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where her mentor was José Evangelista. Today, she is considered one of the most important names on the contemporary music scene of Canada, which is attested to by awards such as the Joseph S. Stauffer Prize (2005), *Prix Opus* Composer of the Year award (Conseil québécois de la musique, 2007), two



Credit: André Parmentier

Jan V. Matejcek Awards (2008 and 2012), and the National Arts Centre Award (2009), which included commissions and a five-year lectureship. Her opera *Svadba* (“Wedding”, 2012) was nominated for Dora Mavor Moore Awards in five categories (Outstanding Lighting Design, Outstanding Production, Outstanding Musical Direction, Outstanding Performance, and Outstanding New Musical/Opera), winning an award in the Outstanding New Musical/

Opera category. The same year, the Quebec Contemporary Music Society (*Société de musique contemporaine du Québec – SMCQ*), as part of their traditional “Homage to Our Composers” event (*Hommage à nos compositeurs*), staged more than a hundred concerts of her music and other events promoting her work throughout Canada, which was an unprecedented honour in the history of Canadian classical music. In 2015, she won the Serge-Garant Award presented by the Émile-Nelligan Foundation and, in 2019, the Juno Award for her piece *Golden Slumbers Kiss Your Eyes*.

Sokolović has authored some 70 works for various performing forces, from solo to orchestral pieces, including stage music, opera, modern ballet, and film music. Her creative activities encompass a keen interest in theatre and ballet, which has spawned successful collaborations with leading Canadian arts institutions and organizations, such as the Queen of Puddings Music Theatre, Canadian Opera Company, Ensemble contemporain de Montréal PLUS, Nouvel Ensemble Moderne, Vancouver New Music, and Théâtre UBU, among others. In addition to contracts with renowned soloists and ensembles, Sokolović has released 13 CD recordings of her works: *Nouvelle musique montréalaise II* (1999), *Nouveaux territoires* (Ensemble contemporain de Montréal, 2000), *Figment* (Matt Haimovitz, 2003), *Odusia* (Mario Brunello, 2008), *So You Want to Write a Fugue* (Christina Petrowska Quilico, 2008), *Édifices naturels* (Brigitte Poulin, 2008), *5x3* (Fibonacci, 2010), *Thirst* (Mu-

sica Intima & Turning Point Ensemble, 2014), *Higgs Ocean* (Music for Gamelan and String Quartet, 2016), and *Solo seven* (Marc Djokic, 2018). The discography of Ana Sokolović also includes three CDs exclusively featuring her music: *Jeu des Portraits* (2012) and *Sirène* (2018) with performances by Ensemble contemporain de Montréal led by Véronique Lacroix and *Folklore imaginaire* with performances by Ensemble Transmission. A somewhat curious CD release, titled *New Worlds* by the Canadian label *Analekta*, was inspired by themes of migration and crossing national boundaries and features two works: Antonin Dvořák's Ninth Symphony ("From the New World") and *Golden Slumbers Kiss Your Eyes* by Ana Sokolović. But Sokolović has enjoyed success beyond the borders of multicultural Canada as well. Her works have been performed at festivals such as Festival d'Aix-en-Provence, *Présence* (Paris), Nordic Music Days (Reykjavík), the Venice Biennale, Music Biennale Zagreb, Holland Festival (Amsterdam), *MNM* (Montreal), *ADEvantgarde Festival* (Munich), *Cervantino* (Mexico City), International Diaghilev Festival (Perm), *ISCM Music Days* (Vancouver), *BEMUS* (Belgrade), while her opera *Svadba* has had an American as well as a European tour.

Although critics often talk of a "Slavic soul" breathing in works by this composer, Sokolović's oeuvre is exemplary for its diversity of artistic expression. Her language is unique not only in terms of her approach to references such as folkloric archetypes, which she treats as work materials, but also in her view of music as an extremely abstract art that must be complemented with a verbal or visual layer to stimulate the listener/viewer's imagination – for her, an essential element of life.² For Sokolović, composing constitutes an act of research, using the entire musical tradition, whether national or global, as an inexhaustible source of stylistic formations, which she then shapes in peculiar moulds, earning international acclaim. Nonetheless, that statement would have to be qualified: the pluralist quality of Sokolović's oeuvre stems not only from its sonic spectrum, but also, as she puts it herself, from a plurality of inspiration, whether visual impressions, emotional imprints, or verbal influences. This approach to composition has been characterized as typically *Canadian* in the media (Aaron Gervais): a structural analogy between the pluralistic musical language of Ana Sokolović, based on her minimalist, neo-expressionist, and folkloric heritage, and multicultural Canada is a necessary condition for securing the status of a Canadian "national treasure".

² According to "Portrait d'Ana Sokolovic", an interview published in *Circuit*. Last accessed 22 November 2018.

* * *

1. Your creative opus is already an imposing one, encompassing some 70 works, most of which have been performed across the world. That is a great achievement and it seems as if composing for you were not simply a manifestation of a natural talent, nourished and cultivated by education. For you, composing is something more than that?

Yes, composing constitutes a type of communication.

Composing represents the composer's desire to share a part of her world with others. To offer her audience, at the same time, something that she thinks they haven't yet heard, or, at least for a short while, to enable her audience to travel to different worlds. A composer seeks to make the world a better place precisely by sharing with it their common imaginative world, which is, like dreams, for instance, quite abstract. Because music, as the most abstract of the arts, enables us to do just that.

1a. Does every composer really seek to make the world a better place, though? Carl Orff was a Nazi. Is it possible to save today's consumer/exploitation society through music, mirroring Dostoyevsky's assertion that beauty would save the world? In the 18th century, Baumgarten held that music was abstract, whereas before that, music had served the Church, while in the 19th century it served to promote the ruling class – the bourgeoisie. The more seductive music is, the more dangerous it becomes. Feminists have noted that the main subject of every half-serious opera is the demise of a woman. Up until the 1970s no one had noticed that because it was so commonplace that it seemed quite romantic and natural. Eurydice, Tosca, Madama Butterfly, Carmen, La traviata, Mimi, Aida, Gilda... they all die. Does music encourage escaping from reality? Or are there ways in which music acts to improve certain dimensions of that reality?

Those are excellent and multifaceted questions. I'll try to be concise.

First, I think that most composers seek to make the world a better place. But defining "better" is certainly subjective.

As for Carl Orff, we don't know for sure whether he was a Nazi or not, just as we don't know that about Heidegger or Strauss. Not everything is black and white like that. But without venturing into details of that nature, it is paradoxical that very few people have made other people so happy like Orff did with his music, not only with his famous *Carmina Burana*, but also with

his pedagogical work (the Orff instrumentarium), used by every school in the world. Even if he didn't want to make the world happy, he did contribute to that with his work.

The world cannot be saved by any one thing, including music. But music can – and for that there is scientific proof – contribute to ennobling people.

Like Dostoyevsky, I also think that beauty will save the world. All people have good and evil inside them. Which one of those will develop more depends on the circumstances in which we live.

As Baumgarten said, music is abstract, and I would add that it is the most abstract of the arts. And, as Stravinsky says, it describes nothing but itself. But Stravinsky also adds: "I haven't understood a bar of music in my life, but I have felt it". It means that this type of "understanding" through one's skin is what is difficult to describe and discuss. Music and love are quite similar in terms of their abstractness. Love has started wars, as well as stimulated the writing of the most beautiful songs. And no one has yet fully explained what love is, or what music is. And yet we all feel them.

As for music, the Church, and bourgeoisie, I could say a lot about that. There's always been music and there always will be. The division of music into ritual, sacred music, etc. has existed in every tribe and nation. What we today call classical or artistic instrumental music was born in the Catholic Church. For praising God, as well as itself, the Catholic Church (and later the protestant church as well) had the monetary power to hire performers and composers knowing full well how powerful music is. Then praising God moved to praising the masters (kings, the bourgeoisie). That is, whoever could pay. Only after the French Revolution was music democratized.

When it comes to dying in operas – opera means drama. In my opinion, the death of women is especially dramatic, because it is less commonly encountered in the history of society. Unfortunately, civilization is patched together by numerous wars, where, of course, there are female casualties as well, but the dying of men is, in a way, more common.

2. Although we just broached a provocative subject, let us move, nonetheless, to other topics, because the format of this interview obliges us to do so. Your first composition professor was Dušan Radić. Could you tell us a bit more about studying in his class, his methods and techniques of work, and could you draw a comparison with studying with Zoran Erić? What were the influences of these two mentors that made a special contribution to the formation of your musical language?

Working with two professors was very different.

I think that nothing is random and that I worked with each of my professors at the right time.

With Radić, I learned, or, rather, confirmed that intuition is very important and that cherishing our own thoughts and tastes should be our guiding principle (the heart).

With Erić I complemented the teaching that reflection, planning, and good organization do not hamper intuition but, on the contrary, push it ahead and complete it into a creative force (the brain).

I must add that I also learned a lot about creativity from Zora Bokšan Tanurdžić, my drama studio professor. She taught me that the artistic obstacles or challenges we set to ourselves are actually quite important, if not the most important thing in creativity, because they get the imagination going. And imagination is the most important thing in creativity.

3. In 1992 you moved to Montreal, where you began and completed your master's degree, with Prof. José Evangelista. I would assume that your first encounter with the society and culture of Canada was a drastic change from the atmosphere of Yugoslavia at the time. In concrete terms, what was it that attracted you to Canada? What was the difference between studying in Montreal and in Yugoslavia?

The overall difference in studying is huge in terms of the organization of the programme, the exams, the possibility to choose your courses, and the general organization of group teaching.

But when it comes to one-on-one composition tutorials, there's no real difference there. It is all a matter of perception, every person sees the world in their own way. Thus composers, too, having different priorities, teach their students in their own way. That's why I think it's good that students don't study with the same professor for too long, but enrich themselves with comments and perceptions from various angles. That applies especially to higher education. What I will always remember about my professor José Evangelista is the generous support he gave me to develop my own musical personality.

4. How would you describe your musical language? What is it about it that you would label unique?

It's difficult to talk about oneself. What's interesting is that I don't have, unlike most of my colleagues, a developed harmonic or rhythmic system that I

might use for composing. For me, each work is a new project and entails a new research endeavour, so I'd be hard-pressed to classify all of my works into "my style". In fact, I'm happy that I feel no fetters of any kind, precisely because I live in "the new world", so I can allow myself to explore and try out various techniques and approaches to composition. I'm talking about Canada as this "new world" because in Canada, tradition runs very short, while the European tradition, which is accepted, does not constitute the natural or only source of inspiration or impose the "duty" to continue the tradition. The European tradition is the basis, an inspiration, but for that same reason sometimes also a limitation.

5. In a 2011 interview you gave for the Canadian newspaper The Globe and Mail, you underscored that at the very beginning of your career as an independent composer you did not use the musical heritage of the Balkans, but that your listeners identified a "Slavic soul" in you. In your opinion, is it indeed that melodic heritage, from this part of the world, which you later started using consciously, that which makes your works communicative for listeners and critics in Canada? What is it, in concrete terms, that's brought you such coveted awards, most notably the declaration of your work as part of Quebec's national treasure in 2012?

I've spent a lot of time analysing my own music, trying to identify what it is that my Canadian listeners have recognized in it as its "Slavic soul". Its melodic and modal qualities are of an entirely secondary importance, if not tertiary. I think what's prominent in my music is first and foremost character: a cohabitation of finesse and boldness (coming from its dual Mediterranean-carnavalesque nature), then rhythm (stemming from Serbian language/speech), and play, in terms of playing and dancing alike. As well as another important thing that Western contemporary music has forgotten about: joy.

6. Your oeuvre encompasses various genres: opera, chamber music, theatre music, solo works, etc. Do you cherish special affinities for certain genres in particular? Which medium would you consider the best suited to your brand of musical expression?

"The stage is my playground." I'm attracted to whatever takes place on a stage, from the visually simplest and artistically most abstract (musicians on a stage) to the most complex (opera). I'm especially attracted to opera precisely

due to the sensory complexity it engenders, as well as to the way it combines all those different arts.

7. Given that you pursued a career in acting while you were still living in Yugoslavia and that you are an avid lover of drama and theatre direction, do you perhaps perceive that other arts, especially stage arts, influence your creativity? Where do you find inspiration?

I must admit to you that I do not compose like a composer, that is, like a person who has only musical ideas in her head. When composing, I maintain an insight into the work in its entirety, as a dramatic event, which in fact may apply to any work of art where *time* is an important parameter (theatre, film, music). And music, as the most abstract art, is well-suited to playing precisely with time, where we, composers, try to have fun with the perception of time, trying to fool our audiences by repeating sequences, returning to places we've already been to, but differently, and in other ways that are known only to us, composers (she smiles). And the most important thing, in my view, is precisely the dramatic event and its staging. And how to achieve a genuine dramatic event in time? I often quote my favourite filmmaker, Werner Herzog, who, responding to a question from a friend of mine, a young Canadian filmmaker, *how he made a fantastic scene in one of his films*, said that the question was wrong. The question should've been: "What happened an hour and seven minutes before that scene occurred?" Of course, this is a story about timing or form. In other words, it isn't just about writing notes that will sound good, but finding the right spot for them in the piece. It's a perennial struggle for me...

8. Your latest project is your incidental music for the theatre play Margarites. Could you tell us a bit more about that project and your collaboration with the Montreal-based Théâtre Espace Go?

It was a very interesting experience. The project included not only working with a playwright/dramaturge, but also with a choreographer. This was the famous danseuse Louise Lecavalier, who has definitely changed the course of modern dance worldwide. The wider audience remember her by dancing with David Bowie in the 1980s, but her true mark is her immense energy, which totally pushed the boundaries of the human body and its abilities. Even now, in her 60s, she continues to dance and inspire.

On the other side there were Stéphanie Jasmin, a dramaturge, and Denis Marleau, a famous Quebecois theatre director.

My work was complex because I had to collaborate with all three of them, who had a shared vision, but their paths to that vision were not always the same. It was extremely interesting to observe them and, with a lot of respect, to try to understand them. I'm really happy with the result.

9. You often receive commissions to write new works, not only from solo performers, but also from ensembles and numerous Canadian institutions. Do you see a challenge in that? What is the most difficult aspect of composing a commissioned piece? How do you treat the demands that are set before you at the outset: do you see them as facilitating or limiting factors?

For me, commissions are definitely facilitating factors. I must stress that I choose projects that are closest to my heart, but the more detailed the commission I get, the more natural it feels to compose for it. Like Stravinsky would say: "Give me a lot of restrictions so I can feel free!"

10. Your opera Svadba, which, apart from performances in Toronto, Philadelphia, San Francisco, Nantes, Perm, Luxembourg, and other cities in Europe and North America, has also had its Belgrade première, was commissioned by Toronto's Queen of Puddings Music Theatre. It was a big success and even seven years after its première, the opera has remained current, with performances in Montreal, at Théâtre Espace Go, and the Richard B. Fisher Center for the Performing Arts in New York. In your opinion, what is the secret of its success? What is it that makes it so attractive to today's audiences? Is it about the universality of the subject you chose, or is there something more to it?

I think its audiences have understood that I address them personally and that all of the Serbian influence present in the opera is actually just a way of telling a universal story. The opera is in Serbian, I play with words and syllables, I use the Serbian alphabet as a weapon in a fight, and, ultimately, everything is clear even without translation. I sought to use a local tale to tell a simple universal story, as Tolstoy might say: "If you want to be universal, tell us about your village". Serbian audiences will understand maybe 5% more than other audiences will, but no more than that! With my opera I'm not addressing just a local, Serbian audience. I'm addressing a global audience, which includes Serbian audiences.

11. What kinds of problems do composers face today?

The same as before: how to write a good work and be relevant.

Today it's interesting that there is no one musical centre, like Paris was, or Darmstadt or New York. Today, owing to technology, there are micro-centres scattered across the world. The path to the audience is changing, as is the way of life. The arts are combining in new ways and composers are trying to adapt... But not to worry, it's not the first time in the history of humanity, or the last.

12. Recently you've received a commission from the Canadian Opera Company, the largest and most influential opera house in Canada, to compose an opera for its 2019–20 season. You are the first female composer who has received a commission from them. In your view, is that a sign that women composers are marginalized on today's arts scene? Is there a difference in the treatment of composers based on gender?

I actually don't see a gender difference in the treatment of men and women composers. But one shouldn't forget that composing is not a "managerial" occupation, where, I think, it's still more difficult for women. For instance, women conductors have it harder than men.

13. You teach at the University of Montreal. Can you tell us a bit more about your methods of work? What do you insist on? Do you afford your students more opportunity for creativity and freedom than you had? What kinds of things do you encourage in them and do you find satisfaction yourself in your pedagogical work?

Already in my first year of teaching, I combined my two loves in order to offer my students what I wanted to have as a student: I designed my curricula so as to allow my students to collaborate with the school of modern ballet and, together with choreographers, dancers, as well as instrumentalists from our school, to write ballet music. On the other hand, similarly, although that's a bit more complicated, I put together an opera composition course.

In my individual work with students, I insist on three things I learned from my three professors: the importance of intuition, good organization, and cultivation of one's own musical personality. But probably the most important thing – and this will probably sound sentimental – is that I as a professor should help those young people, who will perhaps work as composers one day, become good human beings.

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BOUNCING AS A DISTINGUISHABLE STRUCTURAL FEATURE OF SRPSKO KOLO: ASPECTS OF IDENTIFICATION AND NOTATION¹

Abstract: *Kolo* or *kolo u tri*, as it is termed by scholars, is the most widespread dance genre in Serbia since World War II, which has been considered as a vital symbol of Serbian national identity in recent decades and, consequently, got the adjective *srpsko* (Serbian). The movement pattern of *kolo* has been notated in Rudolf Laban's kinetography many times by various researchers since the 1980s and its microstructural and formal shaping has been the subject of ethnochoreological analysis in Serbia. However,

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the performing and notational particularities of the stretching and bending leg movements, which affect the vertical motion of the center of gravity of the body – the so-called bouncing, that is its distinguishable characteristic, has not been discussed previously. This article, therefore, explores some aspects of the performance and notation of bouncing in *srpsko kolo*.

Keywords: *srpsko kolo*, movement pattern, bouncing, identification, kinetography

Introduction

Kolo or *kolo u tri* (lit. *kolo in three*), as it is termed by scholars, is the most widespread dance genre in Serbia since World War II. It is a collective chain dance performed by dancers who, hold hands with arms low next to the body and move along a circular line. Since it is performed at various private and public gatherings, family and collective festivities both in rural and urban areas regardless of the social, religious, professional or generational affiliation of dancers, it is considered as a vital symbol of Serbian national identity and consequently has been termed as *srpsko* (Serbian) in recent years, especially in multi-ethnic environments and situations where it is necessary to differentiate it from other dances with an ethnic or national connotation. For example, in order to differentiate it from *vlaško kolo* (Vlach *kolo*), a dance with a different structure, the metro-rhythmic pattern and performance qualities that also represents one of the popular dances in contemporary Serbian culture, dancers and especially musicians, specify *kolo* dances with the adjective *srpsko*. The same phenomenon is common in multi-ethnic communities especially in the territory of present-day Vojvodina, who ethnically signify their traditional dances as Slovakian or Romanian. In the case of *kolo*, the adjective *srpsko*, therefore, becomes the determinant for the whole dance genre, whose structural and performing qualities are labeled as ethnically distinctive in comparison with those of other dances and dance genres. That is the reason why this adjective will also be used in this article. The prevalence and vitality of *kolo*, with a strong cohesive and integrative social function in contemporary Serbian culture, was the reason why it was chosen to be inscribed on the UNESCO's representative list of intangible cultural heritage of the world in 2017 (<https://ich.unesco.org/en/RL/kolo-traditional-folk-dance-01270>).

Apart from the widely known generative term *kolo* which signifies this dance genre in general, more than two hundred local names for this dance were recorded during the 20th century. However, the earliest versions of the *kolo* – *moravac* and *kukunješ* – were recorded in the narrow territory of cen-

tral Serbia in the second half of the 19th century (Vasić 2011: 97; Vasić 2012: 326; Ranisavljević 2012: 559–561). This area may be designated as the center of the development of various versions of *kolo* from where it spread and became the most widespread dance genre throughout Serbia but also among Serbian populations in the other countries in the region, as well as among the numerous immigrant Serbian communities in the diaspora. A similar type of circle dance, based on the same pattern of steps, has also spread in other countries in Southeast Europe after World War II, especially in Bosnia and Herzegovina (Mladenović 1968: 108; Dopuđa 1971: 163; Bajić 2005: 99).

The reasons for the wide diffusion of *kolo* genre are complex. Thanks to the simple basic structure of the step pattern that is performed in a chain of linked dancers, individuals can join the dance equally and freely, overcoming all social differences between them regardless whether they know each other or not. While dancing *kolo*, skilled individuals can vary the basic steps spontaneously expressing their dancing creativity and physical aptitude whilst, not influencing the less gifted dancers next to them. On the other hand, the development of instrumental forms of traditional music especially of the so-called *kolos* for accordion (*harmonikaška kola*) during the 20th century also contributed to the spread of this step pattern. It influenced the production of numerous melodies (mostly in 2/4 meter called *dvojka* (lit. in two) and rarely triple meter 3/8 or 7/16), where this step pattern could be subject to diverse variations and it could be assigned various local names.² Along with many more or less famous *kolos* such are *kukunješ*, *moravac*, *Žikino kolo*, *Gocino kolo*, *mercedes kolo*, and many others, one of the most widespread and frequently performed *kolo* melodies, which prevails in traditional dance practice in the last few decades is *užičko kolo* (*kolo* of Užice). This tune was composed by the accordionist Milija Spasojević in 1962 (Ranisavljević 2013: 265). The prevalence of the melody of *užičko kolo* has contributed to the fact that this term is often used as a general name for the whole *kolo* genre.

The paradigmatic features of *kolo* music, irrespective of the particular tunes and possibilities of their versatile variations, are reflected in the tempo of its performance (most commonly it is *allegro*, between 126 and 158

² More than two hundred local names for this dance were recorded in the 20th century: *starinski kukunješ*, *kukunješ*, *moravac*, *šestica*, *u šest*, *džambasko kolo*, *Žikino kolo*, *mačvanka*, *šapčanka*, *krivo kuće*, *prekid kolo*, *sec kolo*, *narodno kolo*, *svinjarac*, *bosančica*, *divčibarka*, *vranjanka*, *krnjevčevo kolo*, *Radojkino kolo*, *užičko kolo*, *mercedes kolo*, etc. (Ranisavljević 2012: 560).

MM), *portato* articulation and melodic ornamentation specific for the button accordion, as well as constant *forte* dynamics (see more in Ranisavljević 2013: 272–273). Some versions of *kolo u tri* known generally as *retka kola* (lit. sparsely *kolos*) can be also performed in slower tempo (in *andante*, between 76 and 108 MM, most often around 90 MM).³ In order to differentiate from *retka kola*, *kolos* in faster tempo are often colloquially termed *kolca* (lit. little *kolos*). Because of all this, it is possible to speak about *srpsko kolo* as complex and comprehensive dance genre.

Paradigmatic features of the invariant step pattern of *kolo* can be verbally described as progressing to the right (circling counterclockwise), hopping on the same spot, progressing to the left (circling clockwise) and hopping on the same spot, while constantly stretching-bending the knees slightly. Although a symmetrical movement along a circular line can be observed, the rightward (counterclockwise) progression is more pronounced because steps are longer while moving to the right.

Ljubica and Danica Janković verbally described and notated this step pattern in their dance notation in 1934 for the first time (Janković and Janković 1934: 62–64).⁴ There is also an established tradition of its notation in the Laban system of notation (kinetography) in ethnochoreology in Serbia since 1984 when Olivera Vasić defined it as *kolo u tri* and notated its eight versions (Vasić 1984: 155). In the following decades, numerous *kolos u tri* have been prescriptively notated in kinetography by many researchers (for example, Bajić 2005: 112; Karin 2018: 254) or, rarely, descriptively, in a mode of a detailed transcription of the particular performance (Rakočević 2011: 395–398).

The basic feature of *kolo* step pattern is a laterally symmetric eight-me-

³ Some of popular melodies of *retka kola* are composed by the accordionist Radojka Živković (*Radojkino kolo*, *čarapansko kolo* and *Tinetovo kolo*) but also other accordion players, for example Miodrag Todorović Krnjevac (*Krnjevevo kolo*). *Kolo* melodies in *andante* tempo and with specific style of phrasing and articulating metro-rhythmical patterns gained popularity after World War II in Serbia. Even though they can be treated as a kind of subgenre of *kolo* in general, they have not been discussed in scholarly literature with the exception of some overall comments by the ethnomusicologist Zdravko Ranisavljević (Ranisavljević 2014a: 60).

⁴ The Janković sisters notated *Žikino kolo*, *Potam, povam*, and *kokonješte* in their first book of *Narodne igre* [Folk dance] (Janković and Janković 1934: 62–64). However, they did not include this step pattern in their seminal article devoted to the “types” of traditional dances (cf. Janković and Janković 1949: 45–53). The reason for this is that maybe they considered it as a “newer” one in Serbian dance tradition.

sure long structure.⁵ The aspects of possible micro-structural and formal shaping of this step pattern has already been the subject of ethnochoreological analysis among Serbian researchers (Bajić 2005: 101-103; Ranisavljević 2014b: 421–439). However, visually the most recognizable feature of performing *kolo* – movements of stretching and bending the supporting legs that affect the continuous and uniform vertical motions of the center of gravity of the body, has not been analyzed so far, but only sporadically mentioned. These movements, also known as bouncing, are recognized as an inherent feature of the “Serbian” way of performing. For example, although they did not link it with the versions of *kolo* step pattern, it is important to point out that the Janković sisters claimed that “soft bending of knees” [in Serbian: meko savijanje kolena] is the unique characteristic of, to quote them, “our” [in Serbian: naše, that means Serbian], “folk technique” [in Serbian: narodne tehnike] (Janković and Janković 1951: 7), especially in the region of the Kolubara river (Central Serbia) (Ibid: 8). Describing the performance style of dancing *moravac*, Olivera Mladenović also points out that the knee should be “movable and with vibrations to get the flickering of the body, but not permanently but in the waves” [in Serbian: pokretljiva i sa vibracijama tako da se dobija izrazito treperenje tela, ali ne permanentno, nego u talasima] (Mladenović 1968: 106). Asserting the importance of vertical motions in identifying an ethnically specific, that is “Serbian” dance style on the territory of present-day Vojvodina, choreographer Milorad Lonić wrote that “Serbian dancing is with very short steps, vibrant and temperamental, with a very small vertical motions” [Serbian: Srpsko igranje je sitno, treperavo i temperamentno, sa izrazito malom vertikalom] (Lonić 1994: 89).

Even though they discussed structural and formal characteristics of *kolo* step pattern, later researchers did not discuss the possibilities of shaping, to use Doris Humphrey’s and Milorad Lonić’s term, the “design” of *kolo* movements (Humphrey 1987 [1959]: 46; Lonić 2018: 53). In other words, they did not analyze all spatial and temporal possibilities of its kinetics and thus vertical motions that arise from movements of knees. The aim of this article is to extend the possible approaches to the analysis of this dance genre and,

⁵ Among Serbians in Romania, particularly in the area of Danube Gorge, this eight measure structure is asymmetrical (4 measures are performed through moving to the right, 2 measures at the spot and 2 measures to the left) which is regional, and possibly archaic peculiarity of performing this step pattern among this ethnic group in forementioned region.

therefore, to explore some of performance and notational aspects of stretching and bending leg movements in *srpsko kolo*.⁶ It is important to emphasize, however, that leg movements involving bending are also present as an important performing quality in other traditional dances, especially those from the Central Serbia (for example, *šetnja*, *polomka*, *rudničanka*, or city dances such as *ruzmarin*, *romunka*, *Gružanka*, *Srba*, *bojerka*, and many others), although they have a different structure of step patterns. In this sense, stretching and bending leg movements stand out as an important and recognizable performance marker of traditional dance heritage that has historically been shaped as ethnically different, that is, Serbian. Although this paper will focus on the forms of occurrence of stretching and bending leg movements involving bending in *srpsko kolo*, some of the conclusions could potentially have a wider application since bouncing is a more general performing feature.

Aspects of identification of stretching and bending leg movements in *srpsko kolo*

As already indicated, while notating a *srpsko kolo* step pattern, researchers have not paid full attention to stretching and bending leg movements that is one of the most distinguishable features of performing it. They most often simply marked its appearance as a knee movement without paying attention to any other peculiarities of its performance (direction of motion, metrorhythmical patterns and/or energy/dynamics). In their dance notations, they signified it with the space measurement sign for a so-called bent knee, in the leg gesture column of the kinetogram (Figure 1).

However, since stretching and bending leg movements are a distinguishable marker of *kolo* performing style recognized as ethnically distinctive, it seems necessary to analytically identify their appearance. The identification of particular characteristics of stretching and bending leg movements while dancing *srpsko kolo* emanates from the analysis of video recordings repeated

⁶ This article was presented at the 4th meeting of the International Council for Traditional Music Sub-Study Group of Movement Analysis devoted to “Vertical motions of the center of gravity and the so-called svikt-analysis” led by Siri Maeland and János Fügedi. The meeting was organized by the Department for Ethnomusicology at Faculty of Music in Belgrade during the weekend 15–17 March 2019. The initial analysis of vertical pulsation caused by stretching and bending leg movements, its notation and presentation to thirteen scholars from various countries of Europe was done together with the ethnochoreologist Vesna Karin and dancer Milorad Mirčić.

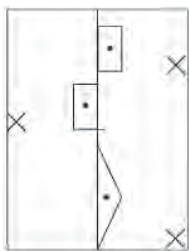


Figure 1. Usual way of notating bending leg movement within the triple-step

at different speeds of many individual performances from various periods of time during the last few decades, my own experience of performing, teaching, notating and dancing it, but also from many discussions with ethnochoreologists, experienced dancers, and choreographers.⁷

Firstly, leg movements that involve stretching and bending that create vertical motion that rises and lowers the center of gravity occur as independent movement patterns. Although they appear only while the body is supported on the legs, they are independent from direction or duration of the supports.

Secondly, stretching and bending leg movements primarily arise from knee movements but careful observation of the performance details of this motion point to the fact that while dancing *srpsko kolo* movements, the ankles and, as a consequence, hip joints are also included. The motion of the ankles are important and these contribute to achieving the “Serbian” style of *kolo* performance in mutual accordance with knee movements.

Thirdly, stretching and bending leg movements that create vertical motion in *srpsko kolo* can be generally defined as downward movements because the lowest point of bending with the highest amount of energy is placed on the beat, which corresponds to taking the weight of the body and is congruent with the musical pulsation. Simultaneously, that means that preparation for bending, that is resilient extending the supporting legs and consequent release of weight, happens before the beat in a form of anacrusis or up-beat motion. In some older versions of *kolo u tri* which should be performed in slow-

⁷ The comments of Vesna Karin and Milorad Mirčić, many discussions with the choreographer Milorad Lonić have given insight into many peculiarities of the kinetical aspects of *kolo* performance, also conversations with my colleague Zdravko Ranisavljević about the formal shaping of the *kolo* step pattern and specificities of *kolo* music, as well as various reflections of other ethnochoreologists during the Sub-Study Group of Movement Analysis meeting also contributed greatly to the articulation of the dilemmas and possible conclusions expressed here.

er tempo such as *arapsko kokonješte*, as well as during performances of *retka kola*, downward motion could not be placed on the beat but afterwards, on the “contra” beat. In those cases, the preparation for knee bending is placed on the beat. This accentuation corresponds with the musical accentuation and provides a special performing manner.

Fourthly, while dancing *srpsko kolo*, stretching and bending the supporting legs are performed mostly in continuous pulsation in a (more or less) small range. Its metro-rhythmical flow can be realized within continuous repetition of particular metro-rhythmical patterns with possible *agogic* variations (diminishing and augmenting individual durations). Since they are downward movements, notation of their metro-rhythmical patterning signifies the lowest points of bending, that is the flexing of the leg. Due to the fact that the points of bending are not identical in the energy involved and the level of lowering, the lowest point is signified with the *tenuto* sign.

As an integral up-beat preparation for this motion, the duration of extending is short and there is no need for its notation in metro-rhythmical patterns. However, if we want to indicate the movement of stretching in metro-rhythmical patterning, it could be indicated with a grace note.

In 2/4 meter, **a** and **b** metro-rhythmical patterns of the supports more often occur during progression through the space (moving to the right or left), while **c** and **d** are used while dancing on the spot; metro-rhythmical pattern **e** is characteristic for “contra” beat bouncing (Figure 2).⁸

In triple meter, two main metro-rhythmical patterns are most often vibrantly used both during progression through the space, and dancing on the spot (Figure 3).

Fifthly, stretching and bending leg movements can be performed while the dancer takes weight on the whole foot or on the front half of the foot (1/8 ball) without the heel making contact with the floor.

Finally, but not lastly, stretching and bending of the knees together with ankle and hip movements are performed smoothly, in a soft and resilient manner, that is in *legato* articulation, which is the most recognizable quality of this movement.

All of aforementioned characteristics of stretching and bending the supporting legs that create vertical motions while performing *srpsko kolo* should be appropriately notated. Along with defining the identification features of

⁸ Metro-rhythmical patterns are ordered according to their presence in traditional dance practice.

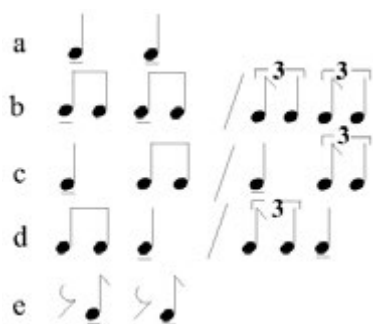


Figure 2. Most present metro-rhythmical patterns of bending leg movements in double meter (2/4).⁹



Figure 3. Most present metro-rhythmical patterns of bending leg movements in triple meter (3/8, or dactyloid form of 7/16: long-short-short)

stretching and bending leg movements themselves, it should be also pointed out that they are more visible (often with a larger amplitude of motion) on the longer duration of supports (half- and quarter-notes) but they are also inseparable from supports of shorter duration (eighth-notes and even sixteenths).

Terminological issues

Since terminology for dance analysis is not standardized in Serbian ethnochoreology, the most usual colloquial expression for stretching and bending leg movements that create vertical motion while dancing *kolo* is “bouncing” (Serbian: *pocupkivanje*). Considering the fact that in technical terms it arises from metro-rhythmically constant movement pairs – resilient extending and flexing supporting legs – it could be generally signified as a type of vertical pulsation as defined by János Fügedi (Fügedi 2016: 73; 2019).¹⁰ According to

⁹ If we want to indicate both stretching and bending movements, it should be notated in the following way:



¹⁰ In his earlier article Fügedi also discussed a broad concept of “spring” of Mária Szentpál as “a dual and inseparable phenomena of releasing and taking weight” (Fügedi 1999: 160). As suggested by this author springs can be realized with or without leaving the floor and can be classified in three main categories (Ibid: 180–181). Regardless the fact that bending leg movements in *srpsko kolo* corresponds to some types of springs as defined

this concept, vertical pulsation is “the rhythmic vertical change of level of the body (or center of gravity) that pulsates with the beats of the accompanying music” (Fügedi 2019). It includes two types of pulsation – downward and upward. In downward pulsation “the center of weight moves at the beginning of the musical beat then it returns to a higher level to be able to repeat the sequence” (Ibid). On the other side, when discussing vertical shifts of the center of gravity, Albrecht Knust and Ann Hutchinson use the term bouncing. Knust indicated these movements with “strength measurement signs” as early as 1956 (Knust 1997: Part I, 280–281), while Hutchinson defined them as “repeated up-down movements”, which “mainly take place through relaxed reactions in the ankles, knees and hip joints” (Hutchinson and Kolff 2003: 42).

All three concepts, Fügedi’s for vertical pulsation and, Knust’s and Hutchinson’s for bouncing,¹¹ correspond to stretching and bending leg movements in *srpsko kolo*. However, since the basic characteristic of stretching and bending leg movements in *srpsko kolo* is smooth (elastic) *legato* performance, which is already notified as dynamic quality of bouncing in general (Szentpal 1978, see also Fügedi 2016: 99; Knust 1997: Part I, 280; Hutchinson 2005: 428) and considering the fact that this term is colloquially used in Serbian in recent years, I suggest that the term bouncing could be used as an ethnochoreologically grounded expression, along with the term vertical pulsation. However, since vertical pulsation covers broader spectrum of changing of the vertical level of the center of weight and that it does not refer to dynamic quality of motions, it seems that expression bouncing suits more for defining stretching and bending leg movements in *srpsko kolo*.

by Fügedi, it seems that in his later work he proposed a more distinct general term for changing the center of weight and that is vertical pulsation.

¹¹ Albrecht Knust also introduced the term bouncing in 1956 (Fügedi 2016: 99). Although he proposed notations both for downward and upward bouncing movements he introduced them within “strength measurement signs” (Knust 1997: Part I, 280–281) not defining them in relation to parts of the body which are producing them or changing of center of weight.

Notation issues

Short overview¹²

As it is already mentioned, the usage of kinetography has a long history in Serbian ethnochoreology (see more in Karin 2018: 830–833). As Vesna Karin explains, it was the mixture of two streams of the system: the notational tradition of Europe, the so-called Kinetography Laban introduced by the author in 1928 and upgraded by Albrecht Knust in the following decades, and the “American” style of writing dance movements – Labanotation, introduced and developed by Ann Hutchinson since 1954 (Ibid: 830). This fact is important because within those two streams of the system, the approach to bouncing is different (see more in Fügedi and Misi 2009: 36). As already indicated, while according to Knust, it is a kind of repeated accented movement and should be notated as “strength measurement signs” (Figure 4) for “various types of elasticity” next to the supports (Knust 1997: Part I, 281, fig. 716), Ann Hutchinson Guest treats it as a displacement of the center of weight (Hutchinson Guest and Kolff 2003: 42–43) and notates it on left side of the staff as the movement of the center of weight (Figure 5a). For signifying elasticity (resiliency) in bouncing movements, Hutchinson Guest also developed a special notational sign (Hutchinson Guest 2005: 428) (Figure 5b).



Figure 4. Signs for “various types of elasticity” according to Albrecht Knust (Knust 1997: Part I, 281, figure 716).

¹² Fügedi has written more about the history of approaches to movement notation in kinetography (Fügedi 2019). The precise description of the mechanism of vertical movements in dance locomotion (the so-called *svikt* analysis) was also discussed by Norwegian scholars Jan-Petter Blom in 1960s (Blom 1961: 101-114) and, later on, Egil Bakka who published a system for writing vertical movements (more in Bakka 2007: 103-112). Since Norwegian scholars did not use kinetography, they work will not be discussed here, although they have made a major contribution to general understanding the vertical movements of the body and their correspondence with music.

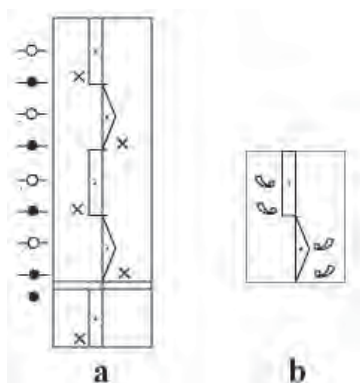


Figure 5. a) “A downward bounce” according to Hutchinson Guest (Hutchinson Guest and Kolff 2003: 43);

b) A double bounce on each step performed elastically (Hutchinson Guest 2005: 428).

Along with his proposed signs for elasticity, Knust also mentions a solution for “bouncing” of the Hungarian dance notator Maria Szentpál (Knust 1997: Part I, 391, fig. 989) (Figure 6) (see more in Fügedi 2019).

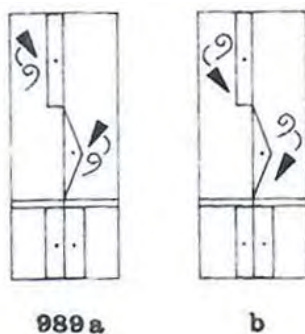


Figure 6. Downward and upward accented movements of bending the knees according to Maria Szentpál (Knust 1997: Part I, 391, fig. 989).

Mária Szentpál’s solution is accepted in contemporary kinetography by János Fügedi, who, as it is already mentioned, treats bouncing actions as “vertical pulsation” movements (Fügedi 2016: 173). The following signs are introduced by Szentpál and accepted by Fügedi with a slight graphical change (a “week” sign is without the curve) (Figure 7).



Figure 7. Downward vertical pulsation (Fügedi 2016: 73).

Notation proposal

Regardless the fact that all of aforementioned approaches could be used, it seems that Szentpál's solutions are more suitable for notating bouncing in *srpsko kolo*, because the displacement of the center of weight while dancing it (Hutchinson Guest's solution) is only a consequence of stretching and bending leg movements, which should be primarily signified within the kinetographic staff. Contrary to Knust, Szentpál and Fügedi's proposals separate straightening and bending motions are also important feature of bouncing movements.

However, in the aim of an analytical identification of a smaller or larger range of bouncing that appear as a consequence of the amount of energy involved, two different signs for accented movements could be used (Figure 8a and b). Along with differentiation of various ranges of bouncing, it is important to indicate that movements of smaller spatial range often occur only from the ankle as a kind of "bouncing" in the ankle (more in Fügedi 2019). This should also be signified in notations (Figure 8c).

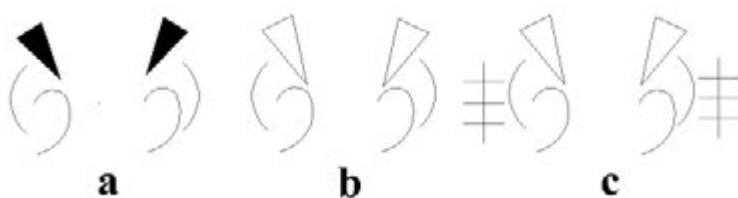


Figure 8. Proposal for notation of the bouncing in *srpsko kolo*: a) accented movement with lower level of bending b) light bending with a smaller range c) light bending with a smaller range from the ankle.¹³

¹³ In this graphical solution, the curved lines within dynamic signs which indicate stretching (the so-called a "weak" signs) are used with the aim to be analogous to signs indicated in Figure 7.

Along with the signification of various levels of bending the knees and the different energy involved in this, it is necessary to notate those movements in a metro-rhythmically precise way, that is in the so-called specific timing. Namely, since its beginnings, kinetography is based on the so-called unit timing of rhythmic beats of movements where metro-rhythmic flow of motion is simplified with the aim of being “adjusted” to the beats within the kinetographic staff. This relationship to the metro-rhythmic component of movements was first supported by Albrecht Knust and Ann Hutchinson, but Knust significantly upgraded it by the introduction of the so-called specific or exact timing in 1956 (see more in Fügedi and Misi 2009: 34), which later was generally accepted (see, e.g., Hutchinson Guest 2005: 183–184). The notational tradition in Serbia is based on the mixture of these two approaches to movement rhythm – unit and specific timing – as it is defined and proposed by János Fügedi and Gábor Misi as the most appropriate way of notating, where direction symbols describe the rhythm of the movement in a easily recognizable way (Fügedi and Misi 2009: 34).

In this regard, when notating bouncing it is important to use the method of specific timing in which the approach to duration of movements is physically “realistic” in the graphical writing (more in Hutchinson Guest 2005: 183–184; Fügedi and Misi 2009: 34). According to this method, the leg extension symbol is written in the form of anacrusis at the moment when the movement really begins, that is before the beat (and before the beginning of the measure), and the accent symbol for leg bending (triangle) is written at the moment when it is physically finalized, that is at the beat (and at the beginning of the measure). As it is already indicated, the extension always appears as an up-beat motion, which is an integral preparation for short duration flexing no matter which leg will proceed. By using the specific timing approach, the notation of metro-rhythm of bouncing corresponds to the timing of the notation of the supports, which seems necessary, since bouncing and supports form an unbreakable whole during performance.

Metro-rhythmical patterns of bouncing could be specified more in the optional additional note line in which the metro-rhythm of the supports or any other movement could also be notated (Figures 9 and 10).

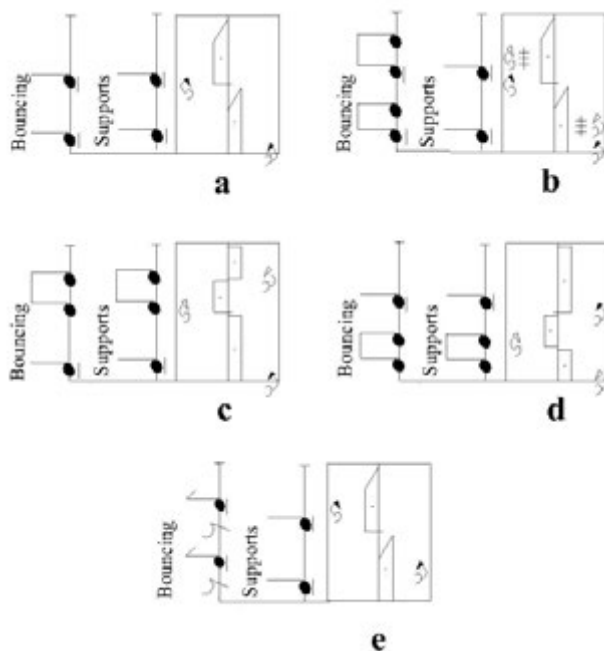


Figure 9. Prescriptive notations of bouncing in *srpsko kolo* in the specific timing of 2/4 in most present motives¹⁴

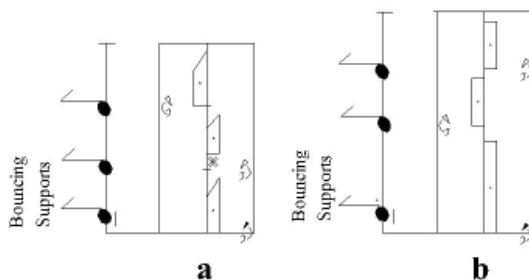


Figure 10. Prescriptive notations of bouncing in *srpsko kolo* in the specific timing of triple meter (3/4 and 7/16) in most present motives¹⁵

¹⁴ Parts of the feet are not indicated because they can vary: supports can be performed on whole foot, front part of it (1/8 ball), in combination of these two, but also the heel can be used.

¹⁵ Parts of the feet are not indicated because they can vary: supports can be performed on whole foot, front part of it (1/8 ball), in combination of these two, but also the heel can be used.

Analysis of particular performances

As already mentioned, metro-rhythmical pattering of bouncing, its dynamic articulation and levels of lowering are independent of the duration and direction of supports that all together can be versatile depending on multifarious reasons: the regional performing style, quality of accompanying music, age, gender, and performing skills and experience of dancers, but also their current motivation for dancing. With the aim of observing bouncing in *srpsko kolo* in specific dance situation, it is necessary to provide descriptive notation of particular performances. An analysis of the performance of *moravac* (Figure 15), during the competition in *kolo* dancing organized by Savez kulturno-umetničkih društava Srbije (SKUDS, Union of Cultural-Artistic Societies of Serbia) as part of the event, *Svetski dan srpskog kola* (World day of *srpsko kolo*), held in November 2018 in Novi Sad has been made. The final dancing of the best performers was treated as the most representative. Among ten performers, two males stand out with their variety of variations: Kosta Jocić and Miloš Lukić, members of the Folklore ensemble “Vila” from Novi Sad.¹⁶

Since both Kosta Jocić and Miloš Lukić have been traditional dancers for many years,¹⁷ their dancing skills and creativity in varying the basic step pattern of *Srpsko kolo* are very versatile.¹⁸ With the aim to show the diversity in the possible ways of structuring this pattern, I chose to notate several repetitions of Kosta and Miloš's dancing: the introductory pattern (A) in Kosta's performance, when the leading melody was played by violin in the accompanying musical arrangement and its variation (Av) accompanied by *frula* as a leading instrument (Figure 11), and Miloš's dancing accompanied by bagpipes (Figure 13).¹⁹

¹⁶ In dancing *srpsko kolo*, the dancing by men is often more pronounced and richer in variation than female performances.

¹⁷ Kosta Jocić (born in 1995) started to dance in the age of 7. He danced in several cultural-artistic societies before he became a member of “Vila” ensemble in 2015. Miloš (born in 1995) started to dance later at the age of 17. His dancing career is linked only to “Vila” where he started to dance in 2012.

¹⁸ Video examples are available online at the official New Sound YouTube channel: <https://youtu.be/Onp3iEgJcGQ>, <https://youtu.be/F-q32coEpmU>

¹⁹ Regardless of the fact that all segments of musical accompaniment (rhythm, melody, tempo, dynamic, form, phrasing, arrangement, etc.) have a great influence on dancing, only the main melody of the version of *moravac* of one of the well-known Serbian violinists, Vlastimir Pavlović Carevac (1895–1965) will be included this time. The accordion player, Dragan Narančić, leader of the folk orchestra “Vila”, made an arrangement of this melody for the competition in *kolo* dancing. Dragan's arrangement includes different leading instruments (violin, *frula*, bagpipes, and accordion) and it involves a gradual increasing of the *tempo* in order to initiate various responses in dancing. Unfortunately,

In all cases, the *kolo* pattern is performed in a laterally symmetrical structure.

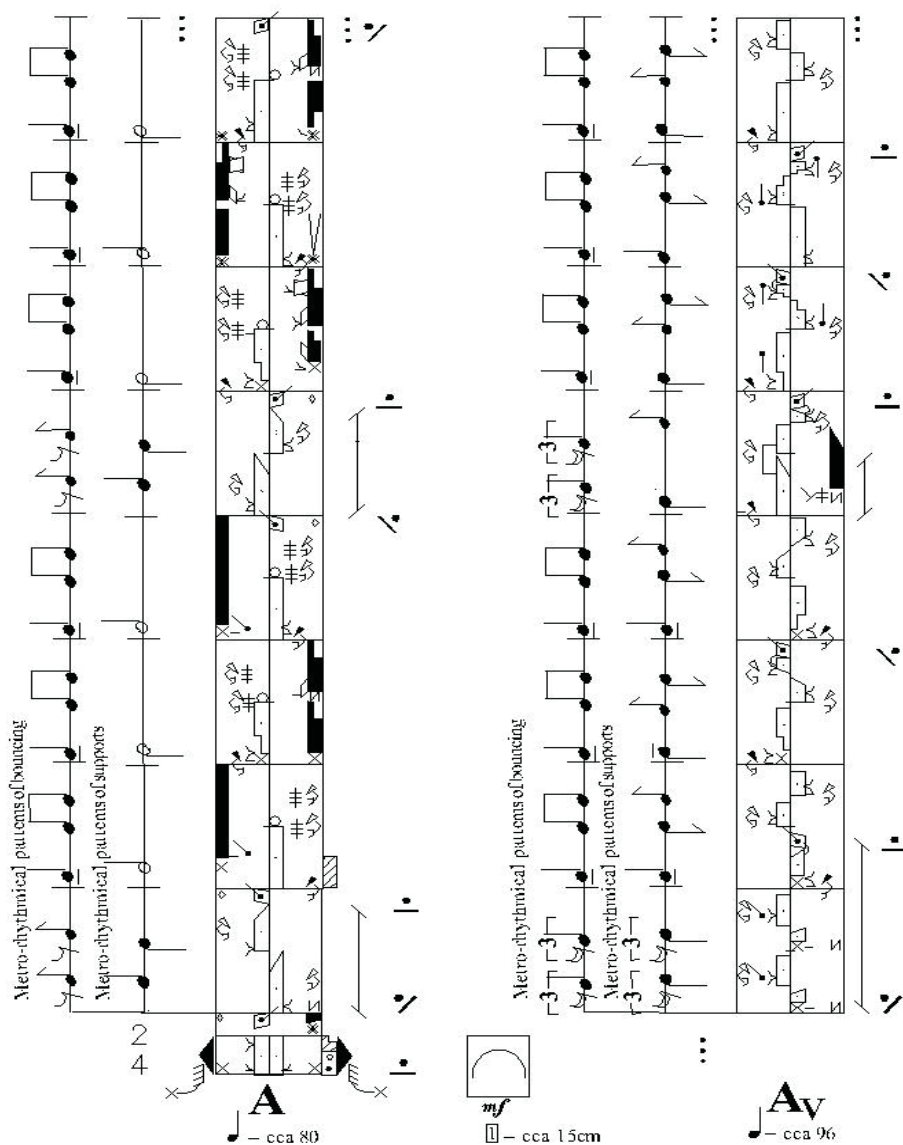


Figure 11. Descriptive notation of *moravac* performed by Kosta Jocić. Novi Sad, November 2018.

the relationship between music and kinetics cannot be explored this time because of the limited scope of this paper.

In its introductory exposure of *moravac* (A) Kosta used its “basic” variant typical for the starting tempo (*andante*, 80 MM): his progression through the space was performed by “walking” steps while the usual leg gestures in dancing at the spot were enriched with foot rotations. Due to the faster *tempo* (96 MM) in the following, variant (Av) moving to the right was extended by small supports performed in small triplets in iambic rhythm (short-long) after which the so-called “crossing-step” motif has been used while dancing on the spot.²⁰ In this variant, moving to the left was performed with the so-called “hop-up” motif followed by triple steps performed on the spot. Crossing-steps and triplets were performed with repetitive turns to the female partner from his left side with whom Kosta communicated all the time.

All supports were performed with continuous bouncing movements of the knees and ankles. In progressing through space segments of both variants, bouncing was performed in “contra rhythm”, although through slightly different metro-rhythmical patterns: in the introductory variant, downward bouncing was performed from ankles in eight notes, while in the next one, it was resiliently performed in triplets. During dancing on the spot in both variants, bouncing was performed in dactylic figure “quarter-eight-eight” (long-short-short), this repetition was the most striking visual impression of Kosta’s dancing (Figure 12).



Figure 12. Metro-rhythmical patterns of bouncing of Kosta Jocić’s performance.

The segment of Miloš’s variation is quite different in selected motifs and style of performance than Kosta’s. The faster *tempo* (120 MM) initiated more engaged dancing with springs and higher lifting of knees in leg gestures. The chosen motifs in the first phrase are customary for *srpsko kolo*: after the “hop-up” motif, which is typical as an initial movement in *kolo* step pattern, he used

²⁰ Classification of typical motifs in Serbian traditional dances is made by Olivera Vasić and Zdravko Ranisavljević (Vasić and Ranisavljević 2011: 81–85).

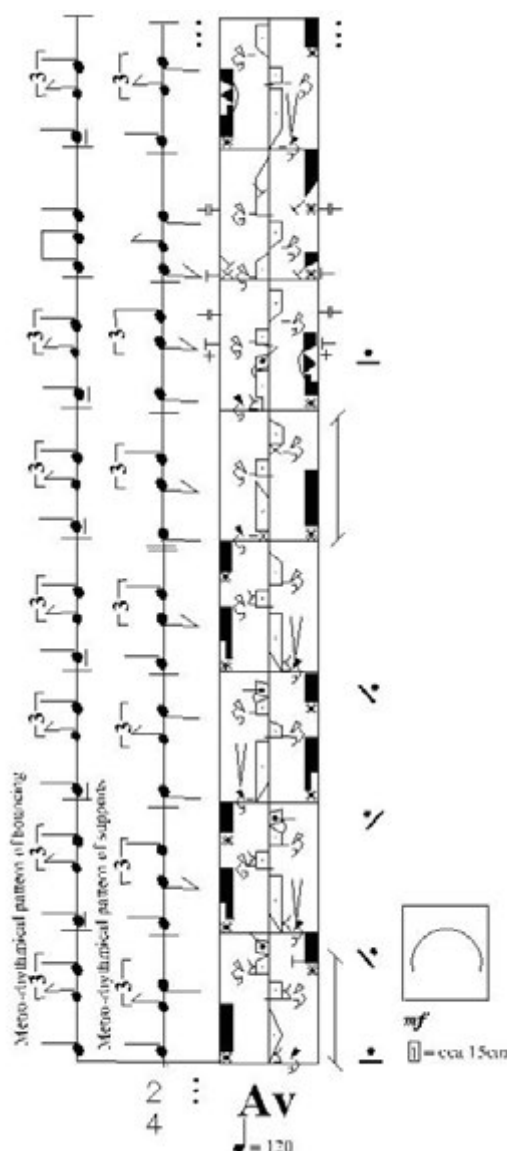


Figure 13. Descriptive notation of *moravac* performed by Miloš Lukić. Novi Sad, November 2018.

triple steps. However, his dancing is unique in performance style because the usual motifs are performed with small “jumps” and they are enriched with constant turns and leg gestures with bent knees. In the second phrase, Miloš

used “hop-up” motifs as the initial and finishing segments among which the crossing of legs typical for dancing in Bačka and Banat regions were performed. What unifies these quite different variations of *srpsko kolo* is the metro-rhythm of supports and bouncing: although Miloš used triplets, the dactylic structure of long-short-short prevails (Figure 14).



Figure 14. Metro-rhythmical patterns of bouncing of Miloš Lukić's performance.

Final thoughts

Bouncing is undoubtedly an inherent and distinguishable structural feature of *srpsko kolo*. The simplicity of the basic step pattern of this dance allows versatile variations during dancing. Along with the possibility for expressing individual emotions, as a circle chain dance of linked performers, *srpsko kolo* gives dancers a sense of community and belonging together. While types, duration, and dynamic articulation of supports together with possible usage of turns can be versatile depending on various factors during particular performance, the unifying parameter among linked dancers in *srpsko kolo* is undoubtedly the bouncing movement. Along with the eight-measure long structure of the step pattern, bouncing unites all performers in joint dancing and as a rhythmically uniform and prolonged movement that provides mutual, to use William McNeil expression, muscular bonding (app. Grau 2015: 239). Since metro-rhythmical patterns of bouncing can be various, the meeting point for all linked dancers is the first movement with the highest amount on bending energy that is performed on the beat. This uniform pulsation is congruent with the musical rhythm, which gives the dancers a sense of motoricity and continuity of a dance flow. Irrespective of metro-rhythmical discrepancies among dancers, this periodicity of synchronization of their leg movements that are congruent with the musical beat, represents the phenomenon of inter-individual / intra-group entrainment (Clayton 2012: 51), which implies a profound association between different individuals (Clayton, Sager and Will 2004: 21). Further on, prolonged and unified rhythmical bouncing of the whole group enables the possibility of euphoric fellow feeling and shared enjoyment. Since it is joint and synchronized action, bouncing is one

of the most visible and recognizable features of *srpsko kolo*, which provides a sense of otherness and uniqueness of this dance genre. In this sense, it is not only inseparable and the most distinguishable, but also one of its fundamental features.

Обрадио и аранжирао:
Властимир Павловић - Царсвац

Allegro ♩=130

5

9

13

17

21

25

28

D.S. poi Coda

Figure 15. *Moravac*, Vlastimir Pavlović Carevac

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Summary

Kolo or *kolo in three*, as it is termed by scholars, is the most widespread dance genre in Serbia since World War II, and has been considered as a vital symbol of Serbian national identity in recent decades. The invariant structure of its movement pattern verbally described as moving to the right (counterclockwise), hopping on the same spot, moving to the left (clockwise) and hopping on the same spot, while constantly bending the knees slightly. Although it has been notated in the Kinetography Laban system many times by various researchers since 1984 and its microstructural and formal shaping has been the subject of ethnochoreological analysis, the performing and notational particularities of knee movements has not been discussed previously. Based on analysis of video recordings, performing and teaching experience of notating and dancing

kolo, and also from many discussions with colleagues, the identification features of stretching and bending leg movements in *srpsko kolo* can be briefly summarized in the following: they are vertical motions of lifting-lowering the weight; they arise from knee and/or ankle movements; they are mostly downward movements congruent with the musical beat; they are continuous movements; they are independent from types of supports and usage of the feet; they are performed smoothly in *legato* articulation.

Although stretching and bending leg movements in *srpsko kolo* can be generally signified as vertical pulsation motions (which is the term proposed by János Fügedi), they can be scholarly termed with the particular expression – bouncing (Serbian: pocupkivanje), since this later term indicates the dynamic quality of its smooth (elastic) *legato* performance and is already colloquially used in Serbian. As an inherent characteristic of performing *srpsko kolo*, bouncing should be adequately notated in kinetography Laban both prescriptively and descriptively, which is proposed in this article.

Since types, duration and dynamical articulation of supports together with possible usage of turns and feet can be versatile depending on various factors during a particular performance, the unifying parameter among linked dancers in *srpsko kolo* is undoubtedly a bouncing movement. It is a continuous movement which is congruent with the musical beat and as such the most visually recognizable feature of this dance, which provides the dancers a sense of motoricity and continuity of a dance flow.

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Liz Mellish

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LITHUANIAN AND POLISH MUSICAL NETWORKING DURING THE COLD WAR: POLITICAL CURTAINS AND CULTURAL CONFRONTATIONS¹

Abstract: Poland and Lithuania at the end of the Cold War serve as a case study for the theorization of music and politics. In this article, a little-studied field of two neighbouring countries' cultures has been chosen: oppositional musical networking, that in addition resulted in politically and socially engaged collaboration between Polish and Lithuanian musicians since late 1970s.

Basing on the concept of a transformative contact (Padraic Kenney 2004), the author reflects on the factors which predetermined the intercommunication of informal communities in mentioned countries in the years of ideological and political constraints and the ways in which such relationships contributed to the cultural and political transformation of societies. Through the interactions of the milieus of the Polish and Lithuanian contemporary music, the participation of the norms and representations of one culture in the field of the other culture is discussed. The author shows that the paradoxical constraints on the informal relations between Lithuanian and Polish musicians were strongly affected by the political relations between the USSR and the Polish People's Republic, especially in the wake of the intensification of political resistance to the imposed Communist regime in Poland.

Keywords: Music and politics; oppositional cultural networking; transnational diffusion; Polish-Lithuanian musicians' collaboration; Cold War; identity (trans)formation.

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Introduction

In recent decades, when critically reviewing the interpretations of the Soviet era or, more specifically, the Cold War processes, researchers in the history of the USSR and the Communist bloc countries have been intensively debating the issues of informally related communities and social and cultural networks.² Although the research tended to more frequently focus on the phenomena of a single country and their impact on the political and social transformation of societies, informal relationships and cultural exchanges based on them have been of an increasing interest to researchers dealing with transnational processes. What predetermined the communication of informal communities from different countries in the years of ideological and political constraints? How did the exchange of information, people, and ideas between the cultures of different countries take place through informal channels? Simo Mikkonen and Pia Koivunen who analysed the specifics of cultural communication and exchanges between the Western and Eastern countries, separated by the ideological tension of the Cold War, noted that the traditional comparative approaches, based on a systematic study of differences and similarities between societies or cultures, were not sufficient there. The Finnish researchers linked the change in the comparative perspective to the concepts of transfer and translation, enabling one to consider how the norms and representations of one culture participated in the field of another culture.³

Going beyond purely transnational cultural interactions, American historian Padraic Kenney emphasised the need for a more in-depth discussion of the concept of a transformative contact, conducive to more dynamic comparativism. Kenney noted that transnational dissemination processes were a relatively new field of social research and identified six categories of importance for transformative contacts: command; text; legend; pilgrimage; courier; and convocation.⁴ Importantly, Kenney modelled the said typology to

² In Lithuania, the most comprehensive research on informal relationships-based networking in the Soviet era was conducted by a team of scholars brought together by sociologist Ainė Ramonaitė. Cf. *Nematoma sovietmečio visuomenė* [The Invisible Society of the Soviet Era], Ainė Ramonaitė (Ed.), Vilnius, Naujasis židinyš-Aidai, 2015.

³ Simo Mikkonen, Pia Koivunen, "Introduction: Beyond the Divide", in: Simo Mikkonen, Pia Koivunen (Eds), *Beyond the Divide. Entangled Histories of Cold War Europe*, New York, Oxford, Berghahn, 2015, 11–12.

⁴ Padraic Kenney, "Opposition Networks and Transnational Diffusion in the Revolutions of 1989", in: Padraic Kenney, Gerd-Rainer Horn (Eds), *Transnational Moments of Change: Europe 1945, 1968, 1989*, Lanham, MD, Rowman & Littlefield, 2004, 207–208.

examine the processes of resistance and transformation in the communist countries of Eastern and Central Europe through the analysis of the origins of the 1989 revolutions. The first category of command, or impulse, was specifically explained by him with examples from the 1989 revolutions, however, it could be more broadly defined as a response to political or societal events (the Soviet *perestroika*, debated by Kenney, could be supplemented with more examples, such as the political *Solidarity* movement in Poland, the Lithuanian Reform Movement *Sąjūdis*, the introduction of the martial law regime in Poland, the fall of the Berlin Wall, etc.). The category of text was associated by Kenney with dissident activities, samizdat publishing, and high-impact publications (such as by Václav Havel's essay *The Power of the Powerless*, 1978) or other broad-resonance cultural artifacts. The categories of legends and pilgrimage, interrelated in a specific way, highlighted the importance and use of cultural memory and the power of intercultural attraction of cities and artistic events. Individuals (couriers), promoting transnational networking and collaboration, inspired festivals, conferences, and other events (convocations or meetings), thus enhancing the expression of liberation. Kenney argued that every form of contact – command or text, legend or courier, etc. – functioned in two ways: actually and symbolically. For a transnational contact to boost transformation (of a relationship or a self-image), real events, cultural artifacts, or actions of individuals had to acquire a symbolic meaning. In non-democratic regimes, every real action of transnational networking – “crossing a border, holding a conference, even reading a foreign text or listening to Radio Free Europe – was a symbolic act, too” that changed the geography of the living world.⁵

Kenney's typology was conducive to the discussion of the transnational contacts and exchanges of Lithuanian musicians in the late Soviet era that were forged and developed through informal channels. From Steven Vertovec's point of view, transnational exchanges were particularly strongly affected by informal relationships between non-governmental institutions and cultural actors which more fundamentally revealed the nature of cultural transfer and translation.⁶ Peter J. Schmelz also noted insufficient attention of researchers to informal relationships between the Soviet and Western musicians – so far, emphasis had been placed on intercultural diplomacy and mu-

⁵ Padraic Kenney, op. cit., 221.

⁶ Steven Vertovec, *Transnationalism*, London and New York, Routledge, 2009, 3.

sical exchange developed at the governmental level.⁷ It was in the late Soviet era that transnational informal contacts became a phenomenon which transformed the self-image and international reception of the field of contemporary Lithuanian music. The institutional structure of the Soviet musical culture resulted in the situation when informal relationships and channels were of particular concern to composers and musicologists, severely constrained by two opposing features of the cultural system – the centralized international dissemination of their works and an underdeveloped institutional network of contemporary music. Through the research perspectives implied by the typology of transformative contacts, the article seeks to identify the place occupied in the transnational relationships by close neighbourhood relations during the period in question, which had seldom been in focus of international research.⁸ For a more comprehensive analysis, the informal relationships between Lithuanian and Polish musicians at the end of the Cold War were chosen, because it was during that period that they became particularly intense and involved a number of prominent figures on the music scene in both countries.

Political and cultural stagnation as an impetus for change

In his 1975 review of the Warsaw Autumn Festival, Krzysztof Droba, a Polish musicologist who had then just made his debut in music criticism, wrote:

Contrary to the domains of literature, art, or theatre, no unique artistic generation emerged in musical life. In scanty debuts of the Autumn, I do not find any signs of artistic thinking. After all, the artistic and life experience of professors is different from that of their students. A composer making his debut in 1970s tends to forget that. Therefore, his performance is not authentic – he never stops to consider what was said before him or what he himself would like to say. The current year can be called a period of debutant pupils: immature, dependent on others, and *false* personalities.⁹

⁷ Peter J. Schmelz, “Intimate Histories of the Musical Cold War: Fred Prieberg and Igor Blazhkov’s Unofficial Diplomacy”, in: Jessica C.E. Gienow-Hecht (Ed.), *Music and International History in the Twentieth Century*, New York, Berghahn, 2015, 191–192.

⁸ In recent years, the theme in question has been especially intensely studied by Peter J. Schmelz, developing the project *Complex Webs: Unofficial Musical Exchange between Russia, Ukraine, and West Germany during the Cold War*.

⁹ Krzysztof Droba, “Z myślą o przyszłej Jesieni [With a View to Future Autumn]”, *Ruch muzyczny*, 25, 1975, 15.

Lithuanian composer Giedrius Kuprevičius brought similar impressions from the 1977 Plenary Session of the USSR Composers' Union in Moscow dedicated to the work of young composers:

Strangely enough, quite a few young composers write very traditional music. In terms of both expressive means and themes, that music does not go beyond the general level of the fifties or sixties. Blank instrumentation, cold academic forms, colourless emotions, and pseudo-philosophic posturing prompt passivity. Surprisingly, after the performance of such a composition, a very young composer comes on the stage. That reminds of the words of Aram Khachaturian at the opening of the plenary session: "Write as you please, use whatever you like, only make us feel that the music was written by a young, passionate, and talented composer."¹⁰

Warsaw and Moscow were two opposing axiological musical centres of the Socialist Commonwealth countries, two representations of contemporary music with radically opposite goals, however, the critical opinions that reflected them could be seen as symptomatic responses to the signs of ideological and cultural stagnation in the communist world. From a historical distance, researchers on the then Lithuanian art processes noted that the first signs of stagnation were revealed already in the years 1969 through 1970.¹¹ In the Lithuanian music culture, the self-image of stagnation became more evident in the period of 1972 to 1974: the number of events and articles of music criticism decreased, and trends of creative inertia began to be recorded in the critical discourse.¹² Sociopolitical processes influenced the feeling of stagnation and cultural censorship: events of political and social resistance (such as the Prague Spring 1968, workers' strikes and demonstrations in 1970 in Poland, etc.) were accompanied by campaigns initiated by the communist regimes to suppress the expression of liberation. Between the 1960s and 1970s,

¹⁰ Giedrius Kuprevičius, "Jaunųjų kūrybos pasiklausius [Upon Listening to Compositions of the Youth]", *Kauno tiesa*, 26. 03. 1977. In the review, Kuprevičius noted that, during the plenary session, the greatest attention was attracted by Russian composers' rock operas and the first use of a synthesizer in Soviet pop music (in David Tukhmanov's record *The Wave of my Memory*), although he described them as examples of low music culture.

¹¹ Cf. Jolita Mulevičiūtė, "Atsinaujinimo sąjūdis lietuvių tapyboje 1956–1970 m. [Renewal Movement in Lithuanian Painting in 1956–1970]", in: *Žmogus ir aplinka XX a. Lietuvos dailėje*, Vilnius, Academia, 1992, 189.

¹² Cf. Rūta Naktinytė, "Inertiškumo simptomai? [Symptoms of Inertia?]", *Literatūra ir menas*, 30. 11. 1974.

the increased 'witch-hunt' of political dissidents in Lithuania, the struggle of the Soviet authorities against the oppositional underground activities of the Catholic Church, and the Russification of culture after the self-immolation of young dissident Romas Kalanta in 1972 left an imprint on cultural practices. Those activities of political restraint were further strengthened by the 1972 Resolution of the Central Committee of the Communist Party of the Soviet Union on literary and art criticism, triggering a new wave of constraints on, and censorship of, music criticism.

It was, however, during that period of stagnation of cultural expression that significant changes in the artistic self-image occurred, which should be seen as signs of a shift already made and the start of the new beginnings. That was particularly evident in the milieu of Lithuanian musicians through the change in geo-cultural identities. After 1970, the cultural optics changed radically: Lithuanian composers no longer sought unconditional authorities behind the Iron Curtain, although no stronger cultural isolationism existed, either. Like in the previous decade, music pilgrims of the 1970s were flocking to the Warsaw Autumn Festival to hear newer music, and contemporary Western music, also performed not merely by local musicians, was increasingly frequently performed on the Vilnius concert stages. The information about topical phenomena was supplemented by music recordings, brought from abroad, and the broadcasts of foreign radio programmes. Through them, minimalism and European and the US experimental music became popular quite early in Lithuania, with American John Cage becoming almost a cult figure, while some composers sought counterbalance for the faded post-war avant-garde fame in the works of French composer Olivier Messiaen. In that way, a heterogeneous picture of international contemporary music as a context for the inspirations and interpretations of the works of Lithuanian composers started to form, although it was quite distant from the earlier identifications with the imaginary West avant-garde both in content and character.

In his influential monograph on the late Soviet era, Alexei Yurchak identified the imagined West as a powerful myth flourishing in the Soviet self-awareness in various forms, pervading both cultural expression and everyday activities.¹³ Contrary to the everyday life, where the demand for Western goods and their imitations kept growing, the power of the imagi-

¹³ Алексей Юрчак, *Это было навсегда, пока не кончилось. Последнее советское поколение*, Москва, Новое литературное обозрение, 2014, 313–314. According to author, through the imaginary West, the Soviet subject formed himself. (Ibid., 386).

nary West with regard to artistic practices was diminishing in the years of the Soviet stagnation. Similar changes in the self-image were also characteristic of the neighboring Soviet republics: thus, e.g., Russian musicologist Tatyana Cherednichenko wrote about the period of 1974 through 1978 as the true beginning of the 1970s, a tectonic break in which seemingly undeniable truths based on the history of modern European composition were already slipping out of hand. Not limiting her story to Russian music, Cherednichenko attributed yesterday's avant-gardists to contemporary sibeliuses ("avant-garde academicism") or kabalevskies ("the garbage of contemporary music"), while she considered Alfred Schnittke, Sofia Gubaidulina, or Krzysztof Penderecki, inspirators of the Eastern European avant-garde of the 1960s, to have become prestigious part of the contemporary music festivals.¹⁴

When critically exploring the changes in the creative landmarks of Lithuanian composers during the Soviet era, composer and music critic Šarūnas Nakas aptly noted that, "in the 1970s, the natural attraction of several centres formed. They were all outside Lithuania <...> – Warsaw, Tallinn, Moscow as well as Kiev and Riga".¹⁵ Nakas believed that the change in attraction centres was driven by two reasons: first, over the previous decades, no genuine relationships had been forged with the mythologized Western centres which could have guaranteed the international dissemination of Lithuanian music and due attention to it, and, second, dissatisfaction with the "transplantation of fashionable Western styles into the local milieu" and aspirations to "create a full-blooded world of Lithuanian music".¹⁶ However, the "geographic turn" of Lithuanian music in the 1970s should not be related merely to the transformation of the subjective creative orientations of several generations of composers at that time or the restrictions on more intense dissemination of their music. It is also noteworthy that, during the period in question, due to the commercialisation of the Soviet export of music, tours of Lithuanian musicians stretched far to the West and East, even though limited by ideological or conjunctural solutions. On the other hand, the problem of a cultural dialogue and the understanding of compositions during the decade in question

¹⁴ Татьяна Чередниченко, *Музыкальный запас. 70-е. Проблемы. Портреты. Случаи* [Musical Resources. The 1970s. Problems. Portraits. Cases.], Москва: Новое литературное обозрение, 2002, 9, 17–18.

¹⁵ Šarūnas Nakas, "Kelionė be kelio, nes veidrodis be atspindžio [Travel with no Road, because of the Mirror without Reflection]". Access online: <http://www.modus-radio.com/eseistika/kelione-be-kelio> [viewed on 05. 06. 2019].

¹⁶ Ibid.

was also faced by the Soviet composers whose music received abundant performances and attracted a new wave of strong interest in the West. Thus, according to Levon Hakobian, arrogance and disdainful attitudes were frequent in reviews of Western music critics of the USSR's broad-resonance non-conformist music festival in Cologne (spring 1979) or concert programmes at the Paris-Moscow Exhibition (1979); while the reviews of Soviet music published between the 1970s and 1980s abounded in banal descriptions and factual errors.¹⁷

Therefore, when exploring what kind of transnational aspirations and relationships were forming in the Lithuanian music scene during the years of the late Soviet stagnation, it is useful to consider broader changes in the cultural self-image. To contextualise the caesura between the Soviet Thaw and perestroika, Pierre Bourdieu's anthropological analysis of conversation is to be employed, which defines discursive practices as the modalities of different systems of self-image and *modus operandi*. In the Soviet period, the *outward-oriented discourse* of modernisation (the search for "windows of ideas", external sources of the musical tradition updating, and new resources for the language of music), fueled by political liberalisation (the Thaw), became exhausted in the mid-1970s. Based on Bourdieu's terminology, the new expression (from the mid-1970s) can be described as a *discourse of familiarity* ("the spirit of co-existence"), as opposed to the previous outward-oriented discourse.¹⁸ The discourse of familiarity is defined here as an imagined commonality of values, cultural codes, and experiences of the local or native world, which is as if taken for granted and does not require further explanation. Such a *modus operandi* indirectly correlates with the concept of close communication, explored by Alexei Yurchak¹⁹: according to him, it is a special affective "space" that defines the deep and intense inter-subjectivity of the late-Soviet era. In this way, in the 1970s shift in the self-image of musicians, artistic, moral, and social attitudes intertwined, which enabled the interrelationships of the community of musicians and their transnational contacts.

¹⁷ Levon Hakobian, "The Reception of Soviet Music in the West: a History of Sympathy and Misunderstanding", *Musicology*, 13, 2012, 132–133.

¹⁸ See Pierre Bourdieu, *Outline of a Theory of Practice*, Cambridge, Cambridge University Press, 1977, 18.

¹⁹ Алексей Юрчак, *op. cit.*, 296.

Meeting places in the mix of formal and informal musical life

Since the 1960s, Lithuanian performers increasingly frequently performed in Poland under the Soviet Concert Agency (*Goskoncert*) and the Polish Art Agency (*PAGART*) exchange agreements, and they would include national music in their programmes. Therefore, it sounded paradoxical when some Polish musicians claimed that, for several decades after the war, Lithuanian music was unknown in Poland: “more was known about, for example, Polynesian music than that of neighbouring Lithuania”.²⁰ Were there any other reasons for not to have heard it, although it was actually performed? Back in 1975, Krzysztof Droba, who accidentally met with Lithuanians at a typical Soviet culture promotion event in Krakow, eventually became the most consistent promoter of Lithuanian music in Poland, arguing that, until then, the image of the neighbours’ music was shaped solely by official exports:

At that time, Lithuania could only exist to the extent it occupied in the culture of the Soviet Union – as one of the republics, it could have representatives at international events, and those often had nothing to do with true values. After all, people with ‘good reputation’ were going abroad: social activists, the bureaucratic elite, presidents of the art unions, but not some talented non-conformists. In the past, the music was imposed on us that had been approved by Moscow.²¹

It was in 1975 that Droba began organising independent festivals in small Polish towns (Stalowa Wola, Baranów, Sandomierz), designing them as an opposition to the formal life of contemporary music and to the Polish Composers’ Union of which he was not yet a member. In that respect, until the late 1980s, the situation in neighbouring Poland was very different from that of the USSR: despite the ideological and administrative control, organisations outside the official network of cultural institutions could operate there, such as the Polish Contemporary Music Society (*Polskie Towarzystwo Muzyki Współczesnej*)²² which had suspended its activities only for a short post-war

²⁰ “A zaczęło się – od Festiwalu w Stalowej Woli. Z Krzysztofem Drobą rozmawia Alwida Rolska [It Began from the Festival in Stalowa Wola. Alwida Rolska Interviews Krzysztof Droba]”, *Kurier Wileński*, 27. 11. 1990, 6.

²¹ “Naujasis romantizmas, Lietuva ir kontrabanda. Łukasz Tischneris kalbasi su Krzysztofu Drobą [The New Romanticism, Lithuania and Smuggling. Łukasz Tischner Interviews Krzysztof Droba]”, in: Krzysztof Droba, *Susitikimai su Lietuva*, Rūta Stanevičiūtė (Ed.), Vilnius, Lietuvos kompozitorių sąjunga, Lietuvos muzikos ir teatro akademija, 2018, 79.

²² The organisation was the Polish Section of the International Society for Contemporary Music (ISCM), founded in 1924.

period, or private festivals could be held, such as the Contemporary Music Festivals initiated by Krzysztof Penderecki at his private estate in Lusławice in 1980. Lithuanian musicians, like their colleagues from the USSR cities of Riga, Tallinn, or Kiev which became the new centres of attraction, did not have an opportunity to escape from the official institutional network in the public space. However, it was in the second half of the 1970s that local groups of musicians, related through informal contacts, began to seek opportunities for more active public concert activities and other events not only through official composers' unions, but also through other institutions, such as Kom-somol structures, higher schools, or artistic organizations. Characteristically, in the second half of the 1970s and later, those unspecified spaces beyond official culture produced premieres of such emblematic works as Bronius Kutavičius' oratorio *The Last Pagan Rites* (premiered in the Small Baroque Hall in Vilnius in 1978) or Arvo Pärt's *Tabula Rasa* (premiered in Tallinn Polytechnic School in 1977).

In the late Soviet period, composers and musicologists of Lithuania and the neighbouring countries were forging informal contacts, seeking to distance themselves from the semiofficial life of contemporary music culture and the calendrical rhythm of congresses and plenary sessions of composers' unions. However, until the mid-1980s, no independent festivals featuring not only local, but also foreign music and performers were held in Lithuania, therefore it would be inaccurate to talk about the informal life or institutions of contemporary Lithuanian music. Although the studies of the history of Lithuanian art in the Soviet era have long since abandoned the binary oppositions of formal/informal, conformist/nonconformist, etc., research in informal relationships encourages a critical revision of the established conceptions of the application or rejection of that division. In such a context, the discussion on the values-based and institutional divides in the Soviet field of culture was given a great impetus by Alexei Yurchak's book *Everything Was Forever, Until It Was No More* (2006).²³ Rejecting the binary division of the late Soviet reality (state/society, oppression/resistance, formal culture/counterculture, public/private, lie/truth, conformism/non-conformism, etc.), American anthropologist Yurchak inserted the predominant apolitical stance of the majority as a way of 'being outside' the system between the ideological discourse and an openly opposing dissident course of action. In his opinion, that kind

²³ First edition in English: Alexei Yurchak, *Everything Was Forever, Until It Was No More. The Last Soviet Generation*, Princeton and Oxford, Princeton University Press, 2006.

of positioning typical of the late Soviet period (to get out of the horizons of official ideology and to be invisible to the Soviet system) could not be considered as a non-Soviet existence – rather a symbiosis of the 'non-Soviet worlds' and the Soviet system.²⁴ Despite the broad resonance, Yurchak's concept attracted a lot of criticism – musicologists also joined the discussion. American musicologist Peter J. Schmelz, who had most comprehensively considered Yurchak's interpretations of the 'existence outside', sharply criticised the excessively broad and inaccurate Late Soviet era periodisation (1953–1991), which did not take into account the specifics of different historical periods and cultural spheres.²⁵ Schmelz also opposed the justification for the possibility of change: significant turning points in the life of the USSR were explained in Yurchak's book by the dynamic interaction between the stability of the norms, values, and rituals of the Soviet life and the internal shifts and displacements in the system, however, the Soviet music transformations did not correlate with the performative reproduction of the unchanging authoritative forms indicated by Yurchak.²⁶

Be that as it may, the scholarly debate on the impossibility of drawing a clear dividing line between the official and unofficial fields of culture provoked by Yurchak's book encouraged more careful consideration of the expression of discursive and institutional opposition in different periods of the Soviet era. Without going into broader considerations, we shall note that, in the years of the political Thaw and early stagnation, the meanings of opposition tended to be looked for in the language of music itself. The institutional context of the dissemination of creation became more important in the late Soviet era, after 1970, seeking to establish a symbolic distance from the formal life of contemporary music. Of course, the divide between the formal and the informal contemporary music life (especially in Lithuania, with its absence of an alternative institutional network) were rather imaginary *modi operandi*. However, the migration of public concerts, meetings, and debates from specialised formal cultural spaces to institutional peripheries with a non-specific function as well as the organisation of contemporary music

²⁴ Алексей Юрчак, op. cit., 257–258, 399.

²⁵ Peter J. Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw*, Oxford, Oxford University Press, 2009, 17–18, see also "What Was 'Shostakovich', and What Came Next?" by the same author in: *Journal of Musicology*, 24/3, 2007, 301–303.

²⁶ Alexei Yurchak, op. cit., 295.

festivals in provincial towns of Poland or Lithuania formed as consistent strategies.²⁷ As a result, in the long run, not only metropolises of creativity and major prestigious festivals of contemporary music became objects of intercultural pilgrimage: their prestige was also becoming overshadowed by small centres of attraction, enriched by privacy and informal contacts. When drawing the divide between the events of formal and informal musical life both in the cases of Poland and Lithuania, the divide between censored and uncensored activities would be more appropriate. Differently from Poland, where the preconditions for uncensored events formed in the 1960s and 1970s, a favorable environment for them in Lithuania emerged only after the announcement of the Soviet perestroika. In any event, the Polish organisers of independent festivals said they had not been bound by any restrictions on artistic programmes.²⁸

Borders, couriers and smuggling

The press of the 1970s boasted that the tours of the Vilnius String Quartet reached already the African continent.²⁹ Even more impressive was the geography of the Lithuanian Chamber Orchestra's concert tours (especially when collaborating with Russian musicians), which may have given the impression that, despite ideological constraints, the international dissemination of Lithuanian music was less restricted by Soviet regime than that of other cultural spheres. However, not all intercultural contacts and cooperation initiatives went smoothly and without external barriers. From that point of view, the informal relations between Lithuanian and Polish musicians in the late Soviet period were forming in a most paradoxical way. Droba, who was an active mediator between Lithuanian and Polish contemporary music milieus, argued that Polish contacts with its eastern neighbours were always acquiring a political tint, since "every [cultural act] was observed and commented upon. The Russian Embassy would protest against totally ridiculous things,

²⁷ Typical Lithuanian examples included the Days of Youth Chamber Music, organized by the Youth Section of the Lithuanian Composers' Union since 1985, independent festivals of happenings held outside of Vilnius since 1988, etc.

²⁸ "Dar od losu. Krzysztof Droba w rozmowie z Kingą Kiwałą [Gift of Fortune. Kinga Kiwała Interviews Krzysztof Droba]", *Teoria muzyki. Studia, interpretacje, dokumentacje*. Pismo Akademii Muzycznej w Krakowie, IV/6, 2015, 128–129.

²⁹ Donatas Katkus, "Vilnius groja Afrikai [Vilnius Plays for Africa]", *Gimtasis kraštas*, 10. 02. 1977.

thus providing them with a status of political events.”³⁰ Restrictions on cultural cooperation became especially strong in the first half of the 1980s due to certain events in Poland, such as the political Solidarity movement, due to which the martial law regime was introduced between 1981 and 1983, as well as the stance of Pope John Paul II on the USSR. During the period of political changes, the above mentioned barriers were remembered with romantic pathos (“it was real underground struggle”³¹); authentic documents of the period (private correspondence and archival materials of the institutions of the USSR and the Polish People’s Republic) testified to quite a number of prohibitions and blockages unsubstantiated by convincing arguments. The 1980–1990 correspondence of Droba with Lithuanian musicologist Vytautas Landsbergis and composer Feliksas Bajoras abounded in considerations how to get permission to come to one or another event or festival, to get academic internships, etc., and how to overcome real or imaginary obstacles. Occasionally, even unrealistic initiatives were undertaken: thus, more than one attempt was made to ask Penderecki, who often gave concerts in Moscow or Leningrad, to intercede with the Chairman of the USSR Composers’ Union and the most influential Soviet music functionary Tichon Khrennikov.³² The trips of Polish musicians to events held in Lithuania were organised through the Polish Composers’ Union or the Ministry of Culture of the PPR, however, the visits of guests had to be approved by the central authorities of the USSR through sending them a personal invitation.

Irrational trip organisation procedures constrained Lithuanian musicians even to a greater degree, therefore quite a few visits of Lithuanian composers Bronius Kutavičius, Feliksas Bajoras, and Osvaldas Balakauskas as well as Lithuanian performers and musicologists to contemporary music festivals in Poland in the first half of the 1980s took place through private invitations. The uncertainty of the exchange system could be illustrated by the circumstances of the Vilnius String Quartet participation in the 1980 Luślawice Festival. Although the Quartet performed extensively on international stages and their tour was organized through the mediation of the Polish TVR, the USSR *Goskoncert* refused to officially send the ensemble – a telegram reported the

³⁰ “Naujasis romantizmas, Lietuva ir kontrabanda...”, op. cit., 82.

³¹ Ibid.

³² Krzysztof Droba’s letter to Vytautas Landsbergis, 21. 03. 1982. Vytautas Landsbergis private archive.

performers' being ill.³³ Another ensemble, the Silesian String Quartet, was invited to perform a composition by Eugeniusz Knapik, commissioned for the festival, which was to have been played by the Vilnius musicians. However, the Vilnius Quartet performers, who arrived as distant relatives ('cousins') of Penderecki at his personal invitation, were able to compete with the Polish colleagues in the interpretation of the double premiere.³⁴

Censorship, which restricted the exchange of literature, music compositions, and recordings between the USSR and foreign countries, also lacked any clearer criteria. If the performances of the works of Lithuanian composers were organised through informal channels, it was not always possible to send the sheet music or recordings legally. Moreover, because of the political tensions between the USSR and Poland, parcels and travellers were carefully checked:

I used to transport books that were usually taken away on the border in Grodno. But that's not all! After all, there was always one suitcase or bundle that remained uninspected. Those were mostly underground Solidarity publications, books by Czesław Miłosz, Stefan Kisielewski, and priest Tischner – that was the repertoire of those times. I carried back, for example, letters from Vytautas Landsbergis to Lech Wałęsa. Still, letters were easier to transport, while journals and books were, as a rule, taken away from me. Once I lost a whole yearly set of *Tygodnik Powszechny*, but was allowed to keep [Czesław Miłosz's] *The Valley of Isa*, because I swore I was taking it for children. The bird on the cover did not look suspicious, and the Belarussian customs *tsarina* was finally convinced. Records used to be taken away as well. At that time it was necessary to have permission for the transporting of each and every cassette.³⁵

From a historical perspective, not only the well-known practice of Soviet censorship was important but also the cultural horizons shared by networks of musicians linked through informal relationships. Sharing professional literature, music sheets, and recordings was not a new phenomenon – the prerequisites for that emerged in the years of the Soviet Thaw. In the late Soviet era, the culture of sharing in the milieus of musicians became more active, yet

³³ V. Kokonin's (*Goskoncert*) telegram to PAGART, 03. 07. 1980. Russian State Archive for Literature and Art (RGALI), fond 3162, op. 2, ye. kh. 1462.

³⁴ Composer Eugeniusz Knapik remembered the performances in question as two radically different interpretations. See Krzysztof Droba, *Spotkania z Eugeniuszem Knapikiem* [Meetings with Eugeniusz Knapik]. Katowice, Akademia Muzyczna im. Karola Szymanowskiego w Katowicach, 2011, 43.

³⁵ "Naujasis romantizmas, Lietuva ir kontrabanda...", op. cit., 82.

it had its own specifics. Based on the correspondence of both Lithuanian and Polish musicians and the data of the correspondence with other musicians of Western and Eastern European countries, one can argue it was mainly professional material, literature on art, fiction, and albums that were exchanged. Books by Czesław Miłosz, publications of Polish emigration and Vatican, and periodicals frequently traveled from Poland to Lithuania. It was extremely rare for samizdat or underground literature to be sent in parcels or personally transported, and then only from Poland to Lithuania. However, that did not mean that informal music communities were overtly apolitical or neutral with regard to the ideological discourse. On the contrary, it was specifically in the 1970s and 1980s that the private correspondence between musicians abounded in ironic hints and comments on political events and processes, witty observations on the ideological grimaces of the late stagnation, and insightful perceptions of societal change. In that respect, the letters of Lithuanian and Polish musicians differed significantly from other items of foreign correspondence, in which political topics were mostly avoided.

The colleagues' moral stance on the political and cultural regime was important for the relationships between Lithuanians and Poles. Mieczysław Tomaszewski, *spiritus movens* of the Musical Meetings in Baranów, the head of the Polish Music Publishing House (PWM) from 1965 to 1988, said that moral choices accompanied every field of the professional activity: "From the very first moment, I regarded the government [of the PPR] as an alien regime. (...) I have always been a positivist, and I think that the positivist spirit (which can be said to be typical of Greater Poland) meant acting here and now, in the present reality, taking advantage of every possible territory of freedom."³⁶ Similarly, in an interview to the Polish press in July 1990, Landsbergis justified the social aspect of his professional career choice: "Armed struggle, [postwar] resistance in the forests was over, and a new basis for an honorable life had to be found. (...) Another reason was that nobody invited me to the underground, and I had no contact with the dissident milieu. Just in the same way I had never been in contact with the armed movement before, I was too young. Of course, I knew about that struggle from stories, I knew what it was, but I never really considered participation in the underground activities. Quite a few people of my generation stayed at a distance from the underground. During my studies – and those were the years of

³⁶ Quoted from Krzysztof Droba, *Odczytywanie na nowo. Rozmowy z Mieczysławem Tomaszewskim* [Re-reading. Conversations with Mieczysław Tomaszewski], Kraków, Akademia Muzyczna w Krakowie, PWM, BOSZ, 2011, 147.

Stalinism – my worldview was already formed, and I remember explaining to a doctor that, if not armed struggle, the only thing that mattered was positive work, organic activity, however, on an individual scale.”³⁷ During the political events of the 1980s, most people had to choose whether to move beyond the positivist stance: thus, e.g., after the introduction of the martial law regime in Poland in 1981 through 1983, Polish musicians ignored the public space and for some time did not hold either formal (the Warsaw Autumn) or informal festivals (Musical Meetings in Baranów), while Tadeusz Kaczyński, a mediator in the dissemination of Lithuanian music works, set up an illegally functioning Philharmonic named after Romuald Traugutt.³⁸ More than one of the Polish participants of the independent events in question lost their jobs, were spied upon, or otherwise persecuted.³⁹ However, from the beginning of the informal cooperation, political attitudes of anti-systemic activity had a greater impact on the commitment of Polish musicians to the development of relationships with their Lithuanian colleagues, greatly enhancing artistic curiosity and the understanding of the cultural mission. Therefore, in 1988, with the formation of the Lithuanian Reform Movement *Sąjūdis*, the promotion of Lithuanian music in Poland inevitably took on a new political dimension, which was widely echoed in the mass and musical press.⁴⁰

The longing for quality communication and new musical identities

In the mid-1970s, in Poland as well as in Lithuania musical generations changed, and new artistic attitudes were forming. Young Polish composers

³⁷ “O muzyce, która pomaga nie kłamać. Rozmowa z Vytautasem Landsbergisem [About Music Which Helps not to Lie. Conversation with Vytautas Landsbergis]”, *Ruch muzyczny*, 18, 1990, 1, 5.

³⁸ See *Filharmonia im. Romualda Traugutta w Warszawie*. <https://culture.pl/pl/tworca/filharmonia-im-romualda-traugutta-w-warszawie> [viewed on 02. 05. 2018].

³⁹ Upon introduction on the martial law regime, Director of the PWM Publishing House Tomaszewski had to go into hiding for a while. In his letters to Landsbergis, Droba wrote about his close colleagues Andrzej Chłopecki and Małgorzata Gąsiorowska having lost their jobs. Cf. Krzysztof Droba, *Odczytywanie na nowo...*, op. cit., 160; Krzysztof Droba's letter to Vytautas Landsbergis, Krakow, 08. 04. 1982, Vytautas Landsbergis private archive.

⁴⁰ In, e.g., interviews of Krzysztof Droba with Vytautas Landsbergis published in the Polish press in 1990. See Krzysztof Droba, *Susitikimai su Lietuva* [Meetings with Lithuania], Rūta Stanevičiūtė (Ed.), Vilnius, Lietuvos kompozitorių sąjunga, Lietuvos muzikos ir teatro akademija, 2018, 37–47.

(including “the generation of Stalowa Wola”: Andrzej Krzanowski, Eugeniusz Knapik, and Aleksander Lason) and musicologists were bored both with the formal musical life and with the Western Second Avant-garde. New spiritual and artistic authorities were looked for: “In the creation of that time, a sharp turn was made towards traditional values which had been ousted out of music circulation by serialism; that was the restitution of expressiveness and emotionality, pushed out by the Second Avant-garde, as integral features of the individual composer language.”⁴¹

Using the above-mentioned Bourdieu’s concept of the discourse of familiarity, forms of artists’ self-organization, based on the communal life principles, emerged, promoting the movement of independent music festivals, meetings, conferences, seminars, etc. in Poland (1975–1989) and Lithuania (since 1985). The festivals organized by Droba in Stalowa Wola (1975–1979), Baranów (1982–1986), and Sandomierz (1988–1989) and the Musical Meetings in Baranów (1976–1981) under the patronage of Tomaszewski brought together several generations of Polish musicians, philosophers, literary people, artists, art historians, architects, and linguists, while only musicians (composers, musicologists, music performers) would come from abroad. The need for quality interpersonal communication⁴² and an intense intellectual discourse brought together spontaneously emerging communities. According to composer Knapik, those events could not last more than several years, because “the intensity, temperature, the heat of meetings with art, and the height of intellectual exchange and interpersonal communication could not be sustained for a longer period of time. Such creative tension cannot last long.”⁴³ Back in 1977, Zygmunt Mycielski, a Polish composer and music critic of the oldest generation, openly stated the ambition of the meetings: “We have always been looking for what will be said about art (and about us) somewhere else. Darmstadt is already out of fashion, however, there are still Paris IRCAM, Royan, Graz, and so many other places. Isn’t it high time that an opinion was born with us – maybe in Baranów?”⁴⁴

⁴¹ Ibid., 189.

⁴² Interview with Krzysztof Droba, Warsaw, 04. 06. 2017. Droba’s arguments make it possible to revise Yurchak’s statement that intense personal communication was a special form of social closeness and intersubjectivity in the USSR with an anti-systemic character. Cf. Алексей Юрчак, op. cit., 299.

⁴³ Quoted in Krzysztof Droba, *Spotkania z Eugeniuszem Knapikiem...*, op.cit., 42.

⁴⁴ Quoted in Vytautas Landsbergis, “Baranovas – dvasia ir apraiškos [*Baranów: Spirit and Manifestations*]”, in: *Geresnės muzikos troškimas*, Vilnius, Vaga, 1990, 325.

When talking about the festivals that became the spaces of independent artistic life, their participants often remembered both the atmosphere of freedom, spontaneity, enthusiasm, and intensity as well as the unusual nature of the events.⁴⁵ The events were also very different from the typical contemporary music festivals in their concert programmes. Although, e.g., one of the incentives of the Stalowa Wola festivals was broader presentation of young composers' works, the programmes included compositions of the 20th century and even of the previous epochs: Polish music from Stanisław Moniuszko to Witold Lutosławski, Arcangelo Corelli, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Johannes Brahms, Richard Strauss, Igor Stravinsky, Alexander Scriabin, and Charles Ives – as well as Mikalojus Konstantinas Čiurlionis and Bronius Kutavičius.

Authorities and sources of creative freedom were sought not merely in the music of one's own generation. Such signposts were also looked for in the then unexpectedly opened Lithuanian music – and the work of Kutavičius became one of them. In 1979, in a monographic Kutavičius' concert in the framework of the 4th MMMM (*Młodzi Muzycy Młodemu Miastu*⁴⁶) Festival, his Sonata for piano (1975), *Perpetuum mobile* for cello and piano (1979), dedicated to the Festival, First String Quartet (1971), *Clocks of the Past* for string quartet and guitar (1977), and *Two Birds in the Shade of the Woods* for voice and instruments (1978) were interpreted by Polish and Lithuanian performers: cellist Kazimierz Pyżik, pianist Halina Kochan, singer Giedrė Kaukaitė, Vilnius String Quartet, and guitarist Krzysztof Sadłowski. The festival was reviewed by influential critics of Polish music, including current and future members of the Warsaw Autumn Programme Committee Tadeusz Kaczyński and Olgierd Pisarenko, who called Kutavičius the most original Lithuanian composer of the time.

The first performances in Stalowa Wola opened the doors for Lithuanian music and musicians to other non-conformist festivals in Baranów and Sandomierz. Intervening among those were the private music festivals of composer Penderecki in Łusławice – in 1980, the panorama of the new Lithuanian music in them started with Kutavičius' Second String Quartet *Anno cum Tettigonia* (1980), specially commissioned for the festival, followed by

⁴⁵ Mieczysław Tomaszewski, "Wspominając [Looking Back]", *Teoria muzyki. Studia, interpretacje, dokumentacje*. Pismo Akademii Muzycznej w Krakowie, IV/6, 2015, 153.

⁴⁶ MMMM (Young Musicians for the Young Town) festival in Stalowa Wola (1975–1979).

Bajoras' *Triptych* for voice and piano (1982) and Balakauskas' *Spengla-Ūla* for strings (1984), also commissioned for the festival. Over more than a decade, three generations of Lithuanian composers and performers were introduced to Polish independent contemporary music scenes – from Kutavičius, Bajoras, and Balakauskas to the New Music Ensemble, brought together by Šarūnas Nakas, and the works of his contemporaries. It was those events in Poland that made Lithuanian music a phenomenon whose artistic influence was enhanced by the experience of changes in the political reality.

In the discussions of independent music festivals in Poland from a historical distance, their political dimension and strategies for opposing the official cultural discourse had been increasingly emphasised, although at the time, as argued by their organisers and participants, it was not a conscious position – just “people who lived at that time looked for a shelter, a place, a milieu in which they could feel free and easy”.⁴⁷ The meetings of Polish and Lithuanian musicians were also a cultural confrontation, useful for reviewing the images created by the shared memory of the common state and for defining new musical identities. Before 1989, due to the censorship-imposed restrictions, only a few informative articles on the participation of Lithuanian musicians in independent festivals were published in Lithuania, however, even before the political changes, the feedback of Polish music criticism spread in Lithuania in informal ways as the echoes of international recognition and appreciation of Lithuanian music. The performances of Kutavičius' compositions, and especially his oratorios, at the Warsaw Autumn (1983, 1990) and Collectanea (1988) festivals inspired a sharp shift in the reception of Lithuanian music, from “unknown” to “exotic”. Although different, the epithets ‘unknown’ and ‘exotic’ enabled Polish music critics to define through music a new Lithuanian cultural identity, far removed from previous politicised stereotypes. According to Lisa Jakelski, that was influenced by a revision of Polish-Lithuanian relationships among Polish intellectuals in the 1970s and 1980s: “Czesław Miłosz was rediscovered; independent press articles began defining Belarussians, Lithuanians, and Ukrainians not as enemies, but as brothers that Poland had

⁴⁷ “Dar od losu. Krzysztof Droba w rozmowie z Kingą Kiwałą”, *Teoria muzyki...*, op. cit., 118, 124. The strategies of political opposition were more frequently emphasised in the works of foreign reseachers, see, e.g. Cindy Bylander, “Charles Ives i festiwal w Stalowej Woli. Inspiracje i spuścizna [Charles Ives and the Festival in Stalowa Wola. Inspirations and Legacy]”, *Teoria muzyki...*, op. cit., 95–116.

to support in their struggle for national self-determination.”⁴⁸ According to Jakelski, the Polish music critic who interpreted the oratorios by Kutavičius as filled with sentiments to a history of Lithuania published by Polish independent publishers in 1984: “We must forget the common trauma and no longer regard Lithuania as part of Poland. Every nation has the right to independent life, therefore, if we are to become a sovereign and free nation, we must respect the aspirations of independence of the people we are related to through historical and cultural bonds.”⁴⁹

Resistance to the official discourse and the imposed political and cultural regime enabled Polish and Lithuanian musicologists to get to know each other and to engage in a more active dialogue in the late 1980s. It is symptomatic that, in the years of political changes, conferences of Lithuanian and Polish musicologists were first organized: in 1989, the first one was held in Vilnius by the musicologist sections of the Lithuanian and Polish Composers’ Unions. Although in that year the Lithuanian Composers’ Union declared its separation from the central organization of the USSR, the Polish colleagues who undertook the initiative had to obtain permission from the USSR Composers’ Union for a joint event in Lithuania. Delegated by the Polish Composers’ Union to Moscow, Droba recalled spending a week in Moscow persuading USSR music functionaries of the benefits of contacts between the “fraternal countries”.⁵⁰ The Polish Composers’ Union did not participate in the organization of the conference and just paid a honorarium (PLN 125,000) to the coordinator of the Polish participants,⁵¹ which were rapidly devalued by inflation. The topic chosen for the 1989 conference in Vilnius – *The Music of the Late 20th Century in the Eyes of Lithuanians and Poles* – brought together active participants of the festivals and meetings in Stalowa Wola, Baranów, and Sandomierz, providing the milieu of musicians, born of informal rela-

⁴⁸ Lisa Jakelski, “The Polish Connection: Lithuanian Music and the Warsaw Autumn Festival”, in: Agnieszka Pasięka, Paweł Rodak (Eds), *#Polishness. Rethinking Modern Polish Identity*. (Forthcoming).

⁴⁹ Ibid.

⁵⁰ Krzysztof Droba, “Ku pamięci [In Memory]”, in: *X Polsko-Litewska Konferencja Muzykologiczna. 14–16 grudnia 2006. Program*, Kraków, Akademia Muzyczna w Krakowie, 2006, 5.

⁵¹ In 1989, due to the inflation in Poland, over the several months of the conference organization, the exchange rate of the Polish currency fell several times: in March 1989, 1 USD cost 3,000 zloty, while in June, it was already 8,000 zloty. The seemingly impressive honorarium was worth 25 USD. See <http://pl.wikipedia.org/wiki/1989>.

tionships, with a stimulus for the renewal and improvement of transnational cultural exchanges. The thematic guidelines of the annual conferences, taking place alternately in a different country, were matured at the meetings and conferences of independent festivals: common cultural memory and heritage and new Lithuanian and Polish music in cultural and political contexts.⁵²

Conclusion

The informal relationships between the musicians of the two neighbouring countries, analysed in the article, opposed the sham internationalism and official musical export carried out by the central institutions of the USSR and the Polish People's Republic through their hierarchical channels. The pursuit of keeping distance from the official centre and the musical phenomena promoted by it predetermined the location of the informal contemporary music scene in both Poland and Lithuania: musicians were getting together off the censored culture centres and forming communities thirsty for intense and high quality artistic communication in cultural peripheries. Thus, during the Cold War period, informal contacts between Lithuanian and Polish musicians developed into effective networking. In the Lithuanian music culture of that time, it was an exclusive communion, formed by overcoming long-standing political stereotypes and being able to recognize the difference and otherness of a close neighbour's culture.

Padraic Kenney's analytical approach, adapted to the analysis of the Lithuanian-Polish musical cooperation, revealed that, just like in political and social movements, the effectiveness of networking in cultural domains was predetermined by its contribution to social and cultural transformation. Not only the transnational migration of ideas and artistic phenomena, but also the synergistic potential of different cultural perspectives was important in that case. The informal networking of Lithuanian and Polish musicians highlighted the transnational competences of both milieus necessary to understand the practices and values of the other culture as well as the political and national self-image. As a result, at the end of the Cold War, the relationship between Polish and Lithuanian musicians was accompanied by intercultural empathy as well as a deep interest in, and respect for, the traditions and ex-

⁵² Over the period of 1989–2010, ten conferences of Lithuanian and Polish musicologists were held in Vilnius, Krakow, and Łódź. The programmes of the conferences were published in: Krzysztof Droba, *Susitikimai su Lietuva...*, op. cit., 235–256.

periences of the other – and a very different – culture.⁵³ The discussed processes took place in the context of the political transformations of the bloc of the communist countries, and although they were not inspired by any specific events of political history, the political and social commitment of musicians was evident, while some activists of the Lithuanian and Polish musical networks joined the political movements. However, in this case, it is not possible to speak of absolute synchronisation of political and cultural history, which is confirmed not only by the origins of the phenomenon in question but also by the ebb of cooperation between Lithuanian and Polish musicians in the 21st century, having nothing in common with any specific political impulses.

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⁵³ Cf. Vertovec, op. cit., 70.

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Summary

During different stages of the Cold War, the communication and collaboration of Polish and Lithuanian musicians were of various levels of intensity and rather controversial. For a long period of time, Lithuanian music spread through Poland only via vertical channels, as part of the USSR's foreign cultural (and economic) policies – in the international activities of influential Soviet institutions, such as *Goskoncert*, the official state concert agency of the USSR, and the USSR Composers' Union. The limitations and constraints imposed by the centralized music exports were circumvented due to the special role of Poland on the contemporary musical scene both in the Communist world and in the ideologized East-West confrontation. However, the breakthrough in the dissemination of Lithuanian and Polish music and its transnational cultural understanding in Poland and Lithuania occurred not because of the liberalization of political constraints or the strengthening of the economic leverage through the vertical (centralized institutions) and horizontal (national organizations) channels, but due to the forging of informal relations between the unofficial Polish stage of contemporary music and the institutionally independent actions of Lithuanian composers and musicologists since mid-1970s. That promoted the full-value representation of the works of Lithuanian composers on the official stages of Poland, which formed an internationally influential Polish critical discourse on Lithuanian modern music. In both Poland and Lithuania, independent music festivals, artistic actions, private lectures and semi-official publications (*samizdat/magnitizdat*) flourished on the margins of official culture as cultural expression of liberation. From oppositional to mainstream culture festivals in Stalowa Wola, Baranów, Sandomierz, cultural activism during Martial Law such as the Traugutt Philharmonic (Poland), privately grounded youth music festivals in Druskininkai, Anykščiai, Kaunas and Vilnius, underground Fluxus movement (Lithuania) to Baltic Singing Revolution – all these cultural events and activities demonstrate the rupture between the attempts of authorities to maintain a total institutional control and the distrust of the society in it, the emancipative needs of individual. In that particular environment, a new view on Lithuanian culture was shaping in Poland, which allowed Polish critics through music to define a new Lithuanian cultural identity, different from the previous politicised stereotypes, while the Polish music and musicology contributed to the renewal of the music modernisation discourse in Lithuania.

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**THE SYMPHONIC CONCERTO FOR PIANO AND
ORCHESTRA (1935) BY MANOLIS KALOMIRIS:
REAFFIRMING THE NATIONAL-IDEAL TOPOS THROUGH
THE (OLD) WESTERN CANON¹**

Abstract: Manolis Kalomiris's Symphonic Concerto for piano and orchestra (1935) consolidates the virtuosic piano performance and the complexity of romantic symphonic texture with the appearance of authentic Greek folk material, its westernized treatments, and symbolic self-references arising from the Greek National School principles. The work is critically examined through historical and analytical perspectives, aiming at a better understanding of the composer's aspirations expressing the indigenous artistic, cultural and political circumstances of the period when it was completed. Examples of the relative Greek and international "concertante" repertoire, from the late 19th to the mid-20th century, are also taken into comparative consideration.

Keywords: Greek art music, piano concerto typology, modality, folk song, texture, variation, fugue, national identity, self-referential portrayal.

The cultivation of instrumental solo concerto was sporadic in Greek art music during the first half of the 20th century, either in or beyond nationalistic

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boundaries, in a manner conforming to chamber music² and in contradistinction with the broader development of symphonic genres or opera. The Greek National School of Music, prevailing between 1910 and 1940, was affected by the political and cultural ideologies of the period like the irredentist theory of “Megalē Idea” (Great Ideal),³ of literary controversies like the “language question”⁴ in Greek society, and also of the manifestation of the intricate nationalistic concept of “Greekness”. The creative output of the majority of Greek composers of the period was centered on nationalistic operas bearing the strong symbolism of the folk narrative or historical figures and events, symphonic works of epic proportions with the participation of vocal soloists, choruses and narrators, as well as the solo song and choral repertory utilizing Greek poetry. The aforementioned trends are very discernible in the personality, ideology, and compositional style of Manolis Kalomiris (1883–1962), the leader of the Greek National School.

Having arrived in Athens from Kharkov in 1910, and after previous music studies in Vienna, Kalomiris quickly became a part of the Athenian musical establishment, immediately aligning himself with the leading political and literary figures of the period, taking a public stand in controversies like the “language question”, and setting out to establish art-music creation envisioned through national ideology.⁵ His extensive writings (articles, music

² Yannis Belonis, *Chamber Music in Greece in the First Half of the 20th Century. The Case of Marios Varvoglis (1885–1967)* [Η μουσική δωματίου στην Ελλάδα στο πρώτο μισό του 20^{ου} αιώνα. Η περίπτωση του Μάριου Βάρβογλη (1885-1967)], Athens, Hellenic Music Centre, 2012, 79–82.

³ Proclaimed as a mid-19th century irredentist concept of Greek nationalism, *Megalē Idea* expressed the longing to establish an expanded Greek state that would encompass all ethnic Greek-inhabited regions that still lived under Ottoman or other occupation. This concept dominated foreign policy and domestic politics of Greece right up till the catastrophic Asia Minor Campaign of 1919–22. See: Richard Clogg, *A Concise History of Greece*, Cambridge – New York, Cambridge University Press, 1992, 47–49.

⁴ The “language question” refers to the opposition between the supporters of the Greek people’s everyday speaking idiom (demotic, *dēmotikē*) and the promoters of the language’s purified form (*katharevousa*), who eventually became an opposition between upper and lower social classes, liberals and conservatives, bourgeoisie and provincials, while involving the Greek Orthodox Church, literary circles and the press. The dispute lasted several decades. See: Philip Carabott, “Politics, Orthodoxy, and the Language Question in Greece: The Gospel Riots of 1901”, *Journal of Mediterranean Studies*, 3/1, 1993, 117–138.

⁵ Yannis Belonis, “The Greek National Music School”, in: Katy Romanou (Ed.), *Serbian and Greek Art Music*, Chicago – Bristol, Intellect Books, 2009, 142–144; cf. Jim Samson, *Music in the Balkans*, Leiden, Brill, 2013, 302–313.

reviews, public lectures, etc.) also aimed at collectively promoting his ideas, to the notion of constituting a musical and national-ideal *topos*. The manifestation of musical nationalism during the 1910s in Greece correlated music composition with literary movements and ideological vocabularies of the period, such as the notion of “ethnikē psyche” (lit. transl. “national soul”), a term frequently found in Kalomiris’s texts such as the programme notes of his first concert in Athens consisting entirely of his works (11th June, 1908). This text is acknowledged as the official manifesto of the Greek National School.⁶

Following the reformation of the programme of studies of the Athens Conservatory in 1891,⁷ piano became the leading instrument in music education amongst the bourgeois Athenians. As expected, piano students primarily focused on the basic 18th- and 19th-century classics with which the first recital programmes of the period were also compiled. The broadening of the repertoire was enhanced with new Greek works from 1910 onwards by composers Manolis Kalomiris, Dimitri Mitropoulos, Mario Varvoglis, Dimitrios Levidis and Loris Margaritis, among others. Before long, Athenian audiences welcomed the solo concerto as an integral part of indigenous symphonic concert life, being fascinated by the first foreign piano virtuosos arriving in the Greek capital to perform with the Athens Conservatory Symphony Orchestra. After 1920, Greek soloists also initiated their own stage appearances, but it would take at least another decade for the first concertos for piano and orchestra by Greek composers to come to light.

Although few in number, these new concertos from the 1930s and ’40s share a remarkable textural and stylistic diversity.⁸ Besides Kalomiris, Petros

⁶ The text is cited in Kalomiris’s memoirs: Manolis Kalomiris, *My Life and Art: Memoirs 1883–1908* [*Η ζωή μου και η τέχνη μου. Απομνημονεύματα 1883–1908*], Athens, Nefeli, 1988, 145–147.

⁷ This reformation had more of a political than educational background and aimed at a programme of studies systematically organized according to a new Central European (predominantly German) orientation, which left behind the institution’s South-European influences modelled on the 18th and 19th century Italian conservatories and philharmonic societies. See: Giorgos Sakallieros, “Perspectives of the Athenian Musical Life, 1870–1940”, in Katrin Stoeck and Gilbert Stoeck (Eds.), *Proceedings of the International Conference “Musik-Stadt. Traditionen und Perspektiven urbaner Musikkulturen”*, Leipzig, Gudrun Schroeder Verlag, 2012, Band 4, 97–98. Two early outcomes of this reformation were the Artist’s Diploma recipients Dimitri Mitropoulos (piano, 1919) and Nikos Skalkottas (violin, 1920).

⁸ From 1930 to 1945, just nine piano concertos by Greek composers were completed. See: Ioannis Fulias, “Rena Kyriakou’s Concerto for Piano and Orchestra, Opus 18: Its History,

Petridis (1892–1977) explored modality, “absolute” music and symphonic neoclassicism within his two piano concertos (1934, 1937), also responding to the nationalistic ideal though from a different angle than the National School’s leader. Lila Lalaouni’s (1918–1996) belated romantic touch, deprived of any nationalistic impulses, prevails in her Piano Concerto in E minor, a work concluded in the years of German Occupation in Greece (1942–43). Impressionistic nuances blended with elements of leisurely exoticism and neoclassical austerity are evident in the piano concertos of Rena Kyriakou (1917–1994, another woman composer and prominent piano soloist) and Yannis Andreou Papaioannou (1910–1989, one of the most important representatives of post-war modernism in Greece), both completed in 1940. However, the most solitary figure of the period, Nikos Skalkottas (1904–1949) was also the most productive one: his three dodecaphonic piano concertos (from 1931, 1938 and 1939, respectively)⁹ comprise just part of the six of his concertos including piano, and of thirteen in total from his entire oeuvre.

* * *

Both the autograph manuscripts of the full score and of the piano reduction of the Symphonic Concerto are preserved at the repository of the Manolis Kalomiris Society in Athens. The full score manuscript also exists in a revised, second autographic form in Kalomiris’s own hand, which is more readable and includes conductor’s notes. In the last page of this second autograph the date of completion is included: 18th July, 1935. The second autograph was completed on the 26th September, 1937 and is used as source material for the present article. The concerto was dedicated to the memory of Calliope Kokkinos, the first woman who taught music theory at the National Conservatory of Athens (founded by Kalomiris in 1926) but unfortunately died at a young

a First Analytical Approach, a Critical Re-evaluation and an Attempt to Place the Work within Greek Art-Music Creation” [«Το Κοντσέρτο για πιάνο και ορχήστρα, opus 18, της Ρένας Κυριακού: ιστορικό, πρώτη αναλυτική προσέγγιση, κριτική επανεκτίμηση και απόπειρα ένταξης του έργου στην ελληνική έντεχνη μουσική δημιουργία»], *Polyphonia*, 31, 2017, 64–69.

⁹ Nikos Skalkottas’s Piano Concerto No. 1 from 1931 is both the first Greek and the first twelve-tone piano concerto in music history, preceding even the one by the composer’s teacher, Arnold Schoenberg (from 1942). All three of Skalkottas’s piano concertos were performed and recorded after 1950. For pre-war performances of the piano concertos of Kalomiris, Petridis, Lalaouni, and Kyriakou, see: *Ibid.*, 67–68 (Table 2).

age. The Symphonic Concerto is also one of the few works the composer labeled with an opus number.

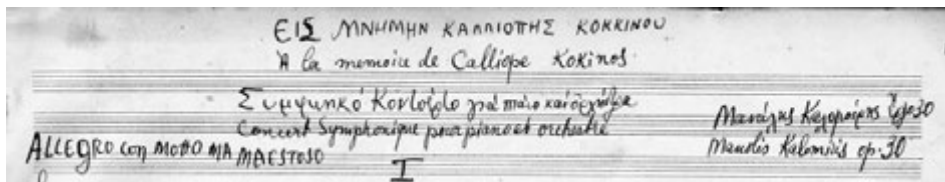


Image 1a. Part of the first page of the second autograph of Kalomiris's Symphonic Concerto for piano and orchestra, including title, dedication and opus number in both Greek and French (the Manolis Kalomiris Society – Reproduced with permission)

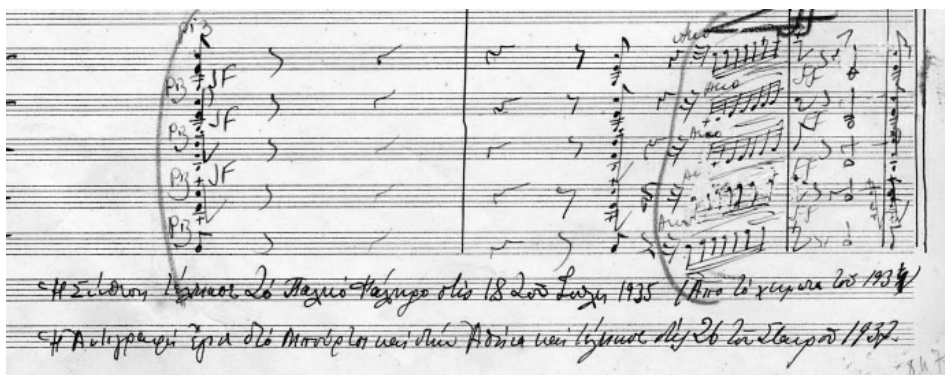


Image 1b. Part of the last page of the second autograph of Kalomiris's Symphonic Concerto (ending of the second movement), including the dates of the completion of the work and the completion of the second autograph (the Manolis Kalomiris Society – Reproduced with permission)

The first public performances of the work were given by different soloists within a two-month period. The Symphonic Concerto was premiered on the 5th April, 1937 by Lila Lalaouni (the aforementioned composer of her own piano concerto) and the Athens Conservatory Symphony Orchestra with Philoctetes Economides as conductor. Shortly, on the 24th May, 1937 a second performance was given by Krino Kalomiris, the composer's daughter, as part of the requirements for the degree of the Artist's Diploma at the National Conservatory of Athens. The orchestra was led by the Greek composer

and conductor Leonidas Zoras.¹⁰ The work was also promoted abroad, e.g. in Berlin on the 5th December 1938, again with Krino Kalomiris at the piano and Leonidas Zoras on the podium, conducting the Berlin Philharmonic Orchestra (though only the second movement was performed).¹¹ More concerts followed, in Paris and Munich in 1953.¹² The first studio recording was produced in the same year, again with Krino, this time with her father conducting the Greek National Radio Symphony Orchestra.¹³

In Kalomiris's Symphonic Concerto, the extensive symphonic development and the demanding piano part are in dialogue with the ubiquity of a Greek folk tune (throughout the second movement), its treatment by means of tonal and modal harmonization, variations and fugue, and the symbolic representation of self-references as a personified musical portrayal. In the first movement of the work, "Allegro con moto ma maestoso", the composer's eagerness to corroborate the canon, a sonata-allegro form, is hindered by his unconstrained melodic infatuation, a focus on the cantilena-like character of linear part-writing and a cyclic array of variational sections and modal transitions rather than a typical thematic development.

In the concert programmes of the 5th April, 1937 and the 24th May, 1937 there are unsigned musico-analytical notes which were definitely compiled under the composer's supervision.¹⁴ On the other hand, Kalomiris not only signs but also speaks in the first person about the long-term background of

¹⁰ The programme requirements of the National Conservatory of Athens for the Artist's Diploma in piano performance were impressively demanding at the time: Krino Kalomiris had to prepare two concertos with orchestra (the second one was *César Franck's, Variations symphoniques*) and 13 solo works (including five works by Greek composers).

¹¹ For more details about the Berlin concert, including other Greek composers' works as well, see: Katy Romanou, "Exchanging Rings under Dictatorships", in: Roberto Illiano and Massimiliano Sala (Eds.) *Music and Dictatorship in Europe and Latin America*, Turnhout, Brepols, 2009, 50–55.

¹² Nikos Maliaras, *The Greek Folk Song in the Music of Manolis Kalomiris* [Το ελληνικό δημοτικό τραγούδι στη μουσική του Μανώλη Καλομοίρη], Athens, Papagregoriou – Nakas, 2001, 57–58 (also fn. 135).

¹³ Kalomiris's concerto acquired a place in the indigenous repertoire and several performances were given over the years. Mary Chairiogiorgou-Sigara, a fellow student of Krino Kalomiris, her talented pupil Dimitri Sgouros, Aris Garoufalas, a pianist widely identified with the oeuvre of Kalomiris, and more recently Vassilis Varvaresos, were all pianists closely associated with the Symphonic Concerto from the mid-1940s to the 2010s.

¹⁴ The concert programmes from both the 1937 performances are preserved at the repository of the Manolis Kalomiris Society.

the Symphonic Concerto's creation in a separate text included in the 24th May programme. This is a quite personal and emotional account of the composer, intrinsically going beyond the work's musical content. In the programme notes of the 5th April, 1937 concert, the description of the thematic material of the first movement, accompanied by the requisite musical examples, consolidates a somewhat atypical sonata form with three distinctive themes, as 'an expansion of the classical form', according to the author's notes.¹⁵ In my opinion, these three thematic units in the first movement of the Symphonic Concerto are discernible; their inclusion into a sonata-allegro form is not, especially as regards the counterbalance of their motivic importance.¹⁶ Kalomiris mostly aims at a change of atmosphere through the contrasting mood of each theme against the other two. The principal thematic unit (A1), heroic and virile, is presented in full force from all four horns of the orchestra.¹⁷

Example 1. M. Kalomiris, Symphonic Concerto: Mvt. I. Thematic unit A1 (mm. 1–4)



The A1 principal thematic unit is followed by a supplementary unit (A2) that first appears in m. 16; the A2 unit is adaptable in the motivic transformations and suitable for the alternation of sub-sections and for modal transitions.

Example 2. Extract of thematic unit A2 (mm. 23–28)



¹⁵ Unsigned programme notes from the concert programme of the Athens Conservatory Symphony Orchestra, 5th April, 1937 [Manolis Kalomiris Society].

¹⁶ The same opinion is expressed by George Leotsakos in his unpublished essay "Symphonic Concerto for Piano and Orchestra" [«Συμφωνικό Κοντσέρτο για πιάνο και ορχήστρα»], 3–5. Though unpublished, the essay is important because it included the only musicological analysis on the first movement of the work so far (a copy is preserved at the repository of the Manolis Kalomiris Society).

¹⁷ Sound examples are available online at the official New Sound YouTube channel: <https://youtu.be/gfXI5V5tjqU>

The transition of the thematic unit A1 to the upper chromatic tetrachord of C minor during the first orchestral tutti and after the conclusion of the introduction (mm. 1–38) is certainly evocative of the epic character of Kalomiris's symphonic and operatic works from the 1910s. The emphasis on the interval of the augmented second (A-flat – B) is generally a trademark of the Greek folk element for the composer and his first attempt here to label the western canon (form, thematic progress) with a national-identity sonic imprint.

Example 3. Modal transition of thematic unit A1 in the first orchestral tutti (mm. 39–46)



Regardless of the vagueness of the sonata-allegro configuration that Kalomiris has pursued so far, the resolution of the initial heroic section into a secondary, lyrical and pastoral, theme is inevitable. Conceived in G-dorian mode, thus emphasizing the relationship between a tonic and dominant key, thematic unit B conforms to the basic principle of the sonata form; a subordinate section of contrasting atmosphere and of concise development. Introduced by the flute, discreet and calm in its lower register, this melody definitely resembles the image of a shepherd surrounded by his flock and playing his pipe, a beloved representation of rural Greece in Kalomiris's works.

Example 4. Thematic unit B (flute 1, mm. 81–84)



As far as the third thematic unit is concerned, this is actually an intervening short dance episode (entitled “Scherzando”), whose motivic content derives from the rhythmic transformation of the A2 thematic unit (so it should be labeled A2' and not C). Initially presented by the flute and celesta, it rapid-

ly brings the element of folk-like instrumental performance to the forefront; the piano accompaniment clearly imitates the *santouri*, a Greek folk-music instrument very similar to the dulcimer.

The image shows a handwritten musical score for the beginning of thematic unit A2, "Scherzando". The score is for a symphonic concerto, Mvt. I, mm. 130-31. It features a variety of instruments including Flute, Oboe, Clarinet, Bassoon, Fagotto, Corno, Tromba, Tuba, Posauna, Violini, Violoncelli, and Contrabbassi. The tempo is marked "Scherzando main tempo". The score includes dynamic markings such as "ppp", "mf", "meno", "legno", and "Cello". The notation is handwritten and includes various musical symbols like notes, rests, and slurs.

Image 2. Extract from the second autograph of Kalomiris's Symphonic Concerto (Mvt. I, mm. 130–31): The beginning of thematic unit A2', "Scherzando". See the idiomatic piano writing (the Manolis Kalomiris Society – Reproduced with permission)

The thematic transformation combined with Kalomiris's skillfulness on counterpoint brings impressive textural results in the cyclic character of the movement. The combination of rhythmic diminution (A1') of the principal

theme (A1) into a dance-like tune is simultaneously cited with its full inversion (A1"). Within this very characteristic perspective of textural elaboration, the interval of the augmented second (C – D-sharp) still remains pervasive. As George Leotsakos succinctly remarks: "It appears that Kalomiris is haunted by the principal theme".¹⁸

Examples 5a/b. Two transformations of the thematic unit A1 (A1'/rhythmic diminution, A1"/inversion), in contrapuntal combination (mm. 189–207)



The basic layout of the 272 measures of the first movement of Kalomiris's *Symphonic Concerto* is shown in the following Table 1. Compared with the first movement of the composer's *Trio for Piano, Violin and Cello* (1921, constituting a more formalistic example of a sonata-allegro pattern), the concerto primarily incorporates the contrasting character of the primary and secondary themes and their contrapuntal juxtaposition rather than a concrete morphological layout through thematic elaboration. Kalomiris's obsession with thematic unit A1 brings the *Symphonic Concerto* closer to his *Symphony No. 1* and its epic character. The first movements in both works share the principle of cyclically arraying thematically inter-connected sections through motivic variation, a common tonal basis (C minor), and even the same introductory heroic gesture given by the horns.¹⁹ The announced (in the 1937 concert programmes' notes) sonata form is further contradicted in the following diagram, since the development middle section is dramatically condensed.

¹⁸ Ibid., 4.

¹⁹ Giorgos Sakallieros, "The Greek Symphony (1900–1950): Oscillating Between Greek Nationalism and Western Art-Music Tradition", in Nikos Maliaras (Ed.), *Proceedings of the International Musicological Conference "The National Element in Music"*, Athens, University of Athens, Faculty of Music Studies, 2014, 37–38.

Perhaps, a “truncated sonata-allegro form” hybrid would be more appropriate here.²⁰

Table 1. Manolis Kalomiris, Symphonic Concerto. Mvt. I. Allegro con moto ma maestoso: Structural diagram

MM.	Thematic unit	Section
1	A1	<u>I. Exposition</u> : Principal thematic unit (A1) – Virtuoso piano introduction (conceived as joint ritornello)
16	A2	Adjustable prolongation of A1
39	A1’	Orchestral tutti with piano / A1 in the upper chromatic tetrachord of C minor
60	A1 + A2	Elaboration of thematic material, modal transition (E-dorian)
81	B	Secondary thematic unit (B, lyrical and pastoral) – motivic elaboration
115	A1’ + B	<u>II. “Development”</u> : ²¹ Thematic unit A1’ in the upper chromatic tetrachord (E-flat minor) – Transitional coda
130	A2’	“Scherzando”: Dance interlude (with elements of A2) / Folk-like performance on piano
150	A1	<u>III. Recapitulation</u> : Principal thematic unit (A1) + piano (as joint ritornello, again) – Return to C minor
168	-	Cadenza I
183	A1’/”	Introduction and double contrapuntal variation of A1 (diminution + inversion) in a “Scherzando”-like sub-section (E minor)
208	-	Cadenza II (heavily relying on A1)
234	A1 + A2	Closing zone: Final statement of A1 and A2 (piano and orchestra) in C minor
250	A1”	Final coda

²⁰ An alignment of Kalomiris’s structural design of the first movement with “Type 1 Sonata” in the Hepokoski – Darcy categorization of the sonata forms, namely a binary type of sonata lacking the middle section of development, would not be very far-fetched [James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, Oxford – New York, Oxford University Press, 2006, 343–52]. Although this type is more preferred in slow and condensed movements of sonatas and concertos (or in overtures) the authors acknowledge that it can also be traced in large-scale and outer (fast) movements of such works (Ibid., 346–347). Hepokoski’s and Darcy’s detailed categorizations may be adjustably implemented into a wide range of 20th century music, e.g. Skalkottas’s concertos.

²¹ As already mentioned, this is a very concise transitional section and not a fully-fledged middle part of a ternary sonata-allegro structure.

The second movement of the concerto is entitled “Variations, Fugue and Finale on a Greek folk tune” and has attracted the interest of musicologists more than the first,²² not only because of Kalomiris’s efforts to reconcile the authentic Greek melody with the western canon (variations, fugue) but also due to the history of its conception and creation that the composer himself describes in detail in the concert programme of the 24th May, 1937.²³ Kalomiris refers to the folk melody of “Ho Lyngos, ho leventēs, o archilēstēs” (lit. transl. “Lynx the Gallant”) as a musical evocation he was consistently meeting with throughout his life; from Smyrna, where his grandmother had sung it to him; to westernized transcriptions for male voice and piano, like Stefanos



Image 3. Extract from the second autograph of Kalomiris’s Symphonic Concerto: Mvt. II, beginning (the Manolis Kalomiris Society – Reproduced with permission)

²² Cf. Nikos Maliaras, “The Greek Folk Song...”, op. cit., 57–58, 213–224 and George Leotsakos, “The Symphonic Concerto...”, op. cit., 5–8.

²³ This text was also slightly revised and included in the 7th January, 1955 issue of the newspaper *Ethnos* (where Kalomiris was a music critic for 32 years) for the upcoming performance of the Symphonic Concerto on the 9th January, 1955. It is also partly included and commented upon in: Olympia Frangou-Psychopedis, *The National School of Music. Problems of Ideology* [Η Εθνική Σχολή Μουσικής. Προβλήματα ιδεολογίας], Athens, Foundation for Mediterranean Studies, 1990, 80–81.

Valtetsiotis's version performed by lyric male singers (Aramis, Yannis Angelopoulos, Nikos Moschonas); from the years of his studies in Vienna where he came up with the idea of elaborating "Lyngos" into a set of variations and fugue modelled on Max Reger who he had personally met and deeply admired;²⁴ and finally to the years of maturity when he conceived these variations as a whole movement of a piano concerto.

The folk melody of "Lyngos" comprises a 10-measure pattern that undergoes variform elaboration through a series of unnumbered variations and resulting in a tortuous and dramatic fugue. Actually, Kalomiris prefers the term "transformations" instead of "variations" (although he also uses the Greek term for "variations": «ΠΑΡΑΛΛΑΓΕΣ», see Image 3), exactly as he does in the second movement of his 1921 Piano Trio, evidencing the developmental fluidity that characterizes the second movement of the Symphonic Concerto, open to multiple analytical commentary. The initial statement of the "Lyngos" tune by the piano is simple, in A-dorian mode and within an impressionistic atmosphere to the presence of harp and celesta.

Example 6. M. Kalomiris's Symphonic Concerto. Mvt. II: Thematic material of the Greek folk song "Ho Lyngos, ho leventēs, o archilēstēs" (mm. 1–10)



The fugue represents the dramatic culmination of the variations' section, authenticating the Baroque canon under a late-romantic Regerian perspective. It also comprises the preparatory section that links the second movement with the first. The principal fugal subject clearly evokes the "Lyngos" tune.

Example 7. The principal fugal subject (first stated in mm. 354–357)



²⁴ Kalomiris, *My Life and Art*, op. cit. 80–82.

The fugal development leads to the appearance of the principal subject in inversion (mm. 400–403), combined with its ordinary form through *Stretto* sections, augmentation and diminution. A secondary fugal subject then appears, along with the principal one, in order for a double-fugato section to be developed. This second subject is a direct derivative of the A1 principal thematic unit of the first movement. This is Kalomiris's way of gradually affirming the cyclic character of the whole work by interlocking the thematic material from both movements into the same section through complex counterpoint. The first four-part exposition of the secondary fugal subject occurs in mm. 452–474 and is stated by each principal of the woodwind section.

Example 8. The secondary fugal theme (mm. 452–456)



The second movement of the *Symphonic Concerto* spans 575 measures and the variations alone (without the fugue) last 353 measures. This is the longest variations movement in all of Kalomiris's output and can be compared only with works like the orchestral *Variations and Fugue on a Greek Folk Song* (1940) by Antiochos Evangelatos, the variations on the Byzantine hymn "Tē hypermachō" in the finale of Petros Petridis's *Symphony No. 4* (1942), or the atonal *Eight Variations on a Greek Folk Tune* (1938) for piano trio by Nikos Skalkottas that also end with a fugue.²⁵ Kalomiris's refraining from strictly numbering his "Lyngos" variations indicates his effort to create a kaleidoscopic alternation of autonomous musical images, each one with its own texture and sometimes in significantly contrasting emotional nuances.

The rhapsodic style of the musical text in the variations negates homogeneity, provoking the listener to freely associate texture with sentiment. The rhythmic clarity of variations 1, 2 and 4 leads to an improvisatory rendition of "Lyngos" material in Nos. 3 and especially 5; a vivid "sousta" (lively folk dance from the isle of Crete) intervenes throughout the variations (like the "Scherzando" section of the first movement), forming small dance episodes that dissolve in the last variation, a slow haunting section of esoteric mysticism where the "Lyngos" tune is contrapuntally deployed in a two-part can-

²⁵ Skalkottas also used the melody of "Lyngos" in his famous *36 Greek Dances* for orchestra (1931–36, Series II, No. 12 "Peloponissiakos II").

on by the piano. In Kalomiris's Symphonic Concerto, the transformations of the folk material build up consecutive sonic impressions sometimes distantly echoing their source.

Table 2. M. Kalomiris, Symphonic Concerto. Mvt. II: Transformations (Variations) on the Greek folk tune "Ho Lyngos, ho leventēs, o archilēstēs". Structural diagram

MM.	Section	Elaboration
1	Theme	Greek Folk tune by the piano
15	[Variation 1] ²⁶	Partial rendition of the folk tune by the oboe, improvisation-like accompaniment by piano and celesta
28	[Variation 2]	Folk tune in 3/8-meter version, more intensively from m. 47 (evolved into a dance-like dotted rhythmic pattern)
73	[Variation 3]	Calm, pastoral rendition of the folk tune by the English horn, followed by the piano
89	[Variation 4]	Contrasting appearance of the "Lyngos" theme in a lively 2/4-metre version by the woodwind section
115	[Variation 5]	Narrative character of the folk tune ("quasi recitativo) by clarinet 1, flute 1 and the English horn; harp and celesta contribute to the impressionistic atmosphere
155	[Variation 6]	Vivid dance-like rendition of the folk tune by the piano (a Cretan "sousta" dance in 2/4 with dotted rhythmic pattern); impressive statement by trumpet 1 in mm. 171–178
179	Dance interlude (as intervention)	Development of Cretan "sousta" pattern as basis of linear and contrapuntal development; contrasting dynamics and colourful instrumental participation
306	[Variation 7]	The "Lyngos" theme in the low strings; the piano develops a two-part canon resulting in a chorale-like chordal sequence (mm. 322–325, 343–353)

The fugue is also the culminating point of Kalomiris's contrapuntal capabilities, already demonstrated at the end of the first movement. The principal

²⁶ I proceeded to an indicative numbering of the variations for the purpose of analysis and easier transition through sub-sections. The variations' openness to multiple analytical commentary is proved by the assertions of the other two musicologists that have analyzed the work: Nikos Maliaras recognizes nine variations (op. cit., 215–221) while George Leotsakos comes up with seven but in a different division of measures and sub-sections than I do (op. cit. 6–8).

fugal subject, final transformation of the “Lyngos” folk song, is undoubtedly manipulated under the late 17th-century contrapuntal canon; answer in the upper 5th, countersubject accompaniment, four-part exposition, subject entries in Stretto, in augmentation, in diminution, in inversion, and alternation of subject entries with contrapuntally milder episodes. A secondary fugal subject, deriving from the A1 principal thematic unit of the first movement, begets maximum complexity of the contrapuntal progress, being involved in a double fugato with the principal fugal subject that foretells the Finale section.

The concluding Finale is actually both a recapitulation of the first movement and, at the same time, a verification of the cyclic structure of the Symphonic Concerto. The total recall of the A1 thematic unit from Movement I contrapuntally interweaves with the principal fugal subject of Movement II, resulting into a similar juxtaposition of the secondary fugal subject with the “Lyngos” folk tune and leading to a dazzling coda.

Table 3. M Kalomiris, Symphonic Concerto. Mvt II: Fugue and Finale structural diagram

MM.	Section	Elaboration
Fugue		
354	Exposition	<ul style="list-style-type: none"> • Statement of principal fugal subject • Four-part exposition with additive subject entries • Subject entries (Stretto, augmentation, diminution)
394	Episode I	Elements of principal subject, combination of imitative with free counterpoint
400	Counter-exposition I	Entries of principal subject in inversion
424	Episode II	Elements of principal subject, in milder contrapuntal elaboration
430	Counter-exposition II	Principal subject in ordinary and inverted form, use of Stretto followed by a short free counterpoint section (as co-detta)
452	Counter exposition III	<ul style="list-style-type: none"> • First statement of secondary fugal subject • Double fugato section with principal and secondary subjects in complex elaboration (Stretto, inversion) • Coda (mm. 508–515)
Finale		
516	A tempo Maestoso	Contrapuntal dialogue between principal fugal subject and A1 thematic unit of Mvt. I (with return to C minor)

532	Con brio	<ul style="list-style-type: none"> • Reinstatement of dance interlude from variations' section (Cretan "sousta") • Prolongation, including the dance-like transformation of the A1 thematic unit from Mvt. I
554	A tempo Maestoso	Contrapuntal dialogue between the "Lyngos" folk tune and the secondary fugal subject
563	Piu agitato	Coda: Final statement of the "Lyngos" folk tune in its original form (by the strings) and virtuosic passages by the piano culminating in the forceful cadential ending

* * *

But why is this piano concerto labeled as "Symphonic"? Kalomiris clarifies his compositional intentions in the 24th May, 1937 programme:

This concerto mainly expresses the composer's inner emotions and aims less at a pianistic show off. The orchestra is equally important to the piano. However, one should neither assert that the piano part is limited and deprived of high-performance demands, nor that this work is a symphony or a symphonic poem with piano obbligato.²⁷

Although the composer has not assigned too many sections of the piano emphatically in the forefront, an appropriate performance of the piano part requires the highest virtuosity available in order for the soloist to cope with all the octaves, arpeggios, scales, block chord sequences and tremolos Kalomiris has meticulously written down. A notion of unconstrained exuberance in the piano texture may be comprehended as fitting to the rich orchestra-

²⁷ Kalomiris's indirect relegation of modernism does not make him unaware of the music of his time (e.g. Skalkottas's works which he opposed) but rather defensive against the criticism about his own works that was often harsh. The musicologist and music critic Minos Dounias released a negative review for the performance of Symphonic Concerto on 9th January, 1955 (*Kathimerini*, 12th January, 1955). For the exact same performance Kalomiris received two extremely supportive letters by the composer, musicologist and philosopher Agamemnon Mourtzopoulos (on the 9th and 12th January, 1955), the second one aiming at literally deconstructing Dounias's review. See: Byron Fidetzis, "A Correspondence and a Musicological Sketch. Manolis Kalomiris and the Thinker, Composer and Musicologist Menios Mourtzopoulos" [Μία αλληλογραφία και ένα μουσικολογικό σπάραγμα. Ο Μανώλης Καλομοίρης και ο στοχαστής, συνθέτης και μουσικολόγος Μένιος Μουρτζόπουλος], in Nikos Maliaras and Alexandros Charkiolakis (Eds.), *Manolis Kalomiris. 50 Years Later*, Athens, Fagotto Books, 2013, 259–266.

tive palette, a combination contributing to the “symphonic” character of the work. The orchestral writing is colourfully inventive, in both tutti sections and accompaniment parts by the strings, harp and celesta, or in the solo passages by the woodwinds. The harmonic language oscillates between progressions of modal clarity or tonal functionality and more complex or moderately dissonant chordal structures. As regards the national-identity topos, issues of folk-music tradition, conservatism and modernism are intermingled in the composers’s argument:

The music I have imagined for my concerto, as in most of my other works, presupposes a full understanding of the rhythms and modes of the Greek Folk Muse [...]. Is this work modern or not? I don’t know and I care less. To me there are not modern or conservative works, there are only works of honest intentions and of artificial, false pretenses. There are works that have something to say and works that are empty though daubed with a splash of modernist paint.

The position of Kalomiris’s Symphonic Concerto in the concertante repertoire of his time, or a bit earlier, is not easy to classify and may suggest unexpected associations. Perhaps, the composer aimed at dissociating himself with works such as *Symphonie Concertante* op. 60 for piano and orchestra (1932) by Karol Szymanowski, also known as the latter’s Symphony No. 4. On the other hand, Kalomiris’s turn to French music and culture in the 1920s and 30s²⁸ brings to mind possible influences by works like Vincent d’Indy’s, *Symphonie sur un Chant Montagnard Français* [Symphony on a French Mountain Air] op. 25 for piano and orchestra (1886), a composer, indirectly present at the Athens Conservatory, through his student Armand Marsick, the teacher of Dimitri Mitropoulos. Marsick introduced and continued to use d’Indy’s textbook *Cours de composition musicale* at the conservatory during the same period Kalomiris taught there (1910–1918).²⁹ In César Franck’s, *Variations symphoniques* (1885), for piano and orchestra the characteristic interval of augmented second in the piano introduction (mm. 5-9) definitely refer

²⁸ Belonis, “The Greek National Music School”, op. cit., 135–136.

²⁹ Giorgos Sakallieros, “Imitative Counterpoint in the Works of Dimitri Mitropoulos. Issues of Texture, Influences, Aesthetics, and Musical Language” [«Η μιμητική αντίστιξη στο έργο του Δημήτρη Μητρόπουλου: ζητήματα υφής, επιδράσεων, αισθητικής και μουσικής γλώσσας»], in Kostas Chardas et al. (Eds.) *Proceedings of the 8th Interdepartmental Musicological Conference “Effets and Interactions”*, Thessaloniki, Hellenic Musicological Society, 2019, 244–246 [available online: <https://musicology.mus.auth.gr/wp-content/uploads/2019/04/ConfProc2016.pdf>]

to chromatic modal tetrachords, also widely employed by Kalomiris. Let us not forget that Franck's *Variations symphoniques* was the second concertante work in Krino Kalomiris's Artist Diploma programme of 1937, along with her father's Symphonic Concerto. The belated romantic impulses of the pianistic art of Serge Rachmaninoff are evident in Kalomiris's concerto, mainly in the Final Coda of the first movement.³⁰ Russian influences also include a reference to Aleksandr Glazunov's Piano Concerto No.1 in F minor, op. 92.³¹ But before stylistic belatedness and frank conservatism are fervently accredited to the Greek composer, let us just consider for a moment a case like Béla Bartók's Piano Concerto No. 3 (1945). In the third movement, Bartók introduces a purely folk-like thematic unit (mm. 141–174) followed by a fugato section (mm. 228–343), fully compatible with the “old” (contrapuntal) canon and in certain ways correlating to Kalomiris's second movement of the Symphonic Concerto. Finally, the only work of the 1930s literature bearing the same title as Kalomiris is the three-movement Symphonic Concerto for piano and orchestra by the famous conductor Wilhelm Furtwängler. It was premiered by the pianist Edwin Fischer and the Berlin Philharmonic in October 1937, with the composer as conductor, preceding the aforementioned German premiere of Kalomiris's Symphonic Concerto at the German capital and by the same orchestra, by just one year.³²

In conclusion, Kalomiris's Symphonic Concerto aesthetically identifies with the composer's earlier apprehension of the notion of “national identity” in Greek art music. Concerning belatedness, one should not neglect that after the experimentations and the spirit of multi-cultural freedom that prevailed in the early inter-war years in Europe, the 1930s arrived as a period

³⁰ The final measures of this section (mm. 244–249) discreetly echo Rachmaninoff's Piano Concerto No. 2, also in C minor, and especially its closing section of Mvt. I, mm. 245–260.

³¹ Ioannis Fulas, “Rena Kyriakou's Concerto for Piano and Orchestra...”, op. cit., 68–69.

³² The generic title is accredited to the composer Henri Charles Litolf (1818–1891) who wrote five piano concertos, each one entitled *Concerto symphonique*. All cast in four movements, including a scherzo, they certainly influenced Brahms into pursuing a similar four-movement structure in his Piano Concerto No. 2, op. 83, while other attempts on bringing closer the genres of concerto and symphony had already occurred in the piano concertos of Liszt and also in the, literally unknown, eight piano concertos of Ignaz Moscheles (1794–1870) [Stephan D. Lindeman, “The Nineteenth-Century Piano Concerto”, in: Simon P. Keefe. *The Cambridge Companion to the Concerto*, Cambridge, Cambridge University Press, 2005, 99–103, 111–112.

of nationalistic resurgences and even authoritarian regimes throughout the continent.³³ The “Lyngos” folk tune, besides its immediate reference to Greek musical tradition, is also an autobiographical leit-motif of Kalomiris, following him all his life. It takes an art form at the composer’s later age, through a grand-scale symphonic work where the piano is the protagonist. Hence, both the piano and the “Lyngos” motif symbolically represent the composer himself,³⁴ in an updated national-identity topos where historical memory becomes personal memory, and collective context becomes individual context. Such an assertion primarily concerns the historical time of its occurrence (e.g. Kalomiris in the mid-1930s), but it can also be varyingly deciphered within the perpetual dimensions of musical time.

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³³ Germany, Spain, Italy, and Greece (the 1936 Metaxas dictatorship) comprise the foremost examples of the 1930s. See: Katy Romanou, “Exchanging Rings under Dictatorships”, op. cit., 30–32, 42–47.

³⁴ A similar example, where a concerto serves as a representation of the composer’s self-references comes from the American female composer Amy Beach (1867–1944). See: Adrienne Fried Block, “A ‘Veritable Autobiography’? Amy Beach’s Piano Concerto in C-sharp Minor, op. 45”, *The Musical Quarterly*, 78/2, 1994, 395, 397–398.

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Summary

The Symphonic Concerto for piano and orchestra (1935) occupies a prominent place in Manolis Kalomiris's compositional output as a representative example of a work providing a counterbalance of ostensibly heterogeneous components. Its complex and extensive symphonic texture, accompanied by a 19th century-orientated grandiose and virtuosic piano part allows for the citation of modal folk material in the spirit and letter of the western canon (variation, thematic and harmonic elaboration, counterpoint, fugue). The symbolic portrayal of the composer's self-references underlines an inner autobiographical layout within the work, embraced by the Greek National School's ideological principles and the way Kalomiris envisions them. Such a context allows the composer to renegotiate the national-idea topos some twenty years after the School's foundation and prime, both aesthetically and musically. In this article, Kalomiris's Symphonic Concerto is examined from both its historical and analytical angles (often intermingling), through primary sources of music material (autograph manuscripts), notes from concert programmes, newspaper reviews, correspondence, and even unpublished papers by eminent Greek musicologists. The scrutinization of the score incorporates all the basic parameters of the music material, aiming at a more detailed commentary on the thematic and motivic areas and units, tonal and modal structures, idiomatic instrumental writing, use of orchestral color, and textural elements of the piano part. The morphological layout is outlined through both macro- and micro structural viewpoints, being mindful of the existing documentation and giving answers on the work's oscillation between the genres of "symphony" and "concerto". Tables, musical examples and autograph manuscript material are included as complementary resources of interpreting the composer's compositional style and practice. The work is also examined both within Kalomiris's broader output and the contribution of other Greek composers to the genre of concerto in the first half of the 20th century. Furthermore, the appearance of "concertante" works for piano and orchestra in European and American music from the late 19th to the first decades of the 20th century, either entitled or denoted as "symphonic" concertos, allows a comparative commentary on the use of folk material within the concerto genre and the employment of symbolic self-references as extrinsic to music resources.

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FROM “BACH” TO “BACH’S SON”: THE WORK OF AESTHETIC IDEOLOGY IN THE HISTORICAL RECEPTION OF CARL PHILIPP EMANUEL BACH

Abstract: The paper explores the historical correlation between the marginalization of C. P. E. Bach in his posthumous critical reception in the early and mid 19th century and the paradigm shift that occurred in the philosophical, aesthetic, and ideological conception of music in Europe around 1800, whereby music was reconceived as a radically abstract and disembodied art of expression, as opposed to the Enlightenment idea of music as an irreducibly sensuous, sonic art of representation. More precisely, the paper argues that the cause of C. P. E. Bach’s marginalization in his posthumous critical reception should not be sought only in the shadow cast by his father, J. S. Bach, and the focus of 19th- and 20th-century music historiography on periodization, itself centred around “great men”, but also in the fundamental incompatibility between this new aesthetic and philosophical ideology of music from around 1800 and C. P. E. Bach’s oeuvre, predicated as it was on an older aesthetic paradigm of music, with its reliance on musical performance, especially improvisation, itself undervalued in early and mid 19th-century music criticism for the same reasons. Other factors might also include C. P. E. Bach’s use of the genre of fantasia, as well as the sheer stylistic idiosyncrasy of much of his music, especially the fantasias and other works he wrote *für Kenner* (“for connoisseurs”). This might also explain why his music was so quickly sidelined despite its pursuit of “free” expression, a defining ideal of early to mid 19th-century music aesthetics.

Keywords: C. P. E. Bach, reception history, music aesthetics and philosophy, fantasia, expression, mimesis/representation, Romanticism, Enlightenment

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For most of the 18th century and even well into the following century, in Germany and much of Europe, the name Bach, when appearing alone, was almost invariably taken to refer to "the Berlin" or "Hamburg Bach" – Carl Philipp Emanuel, Johann Sebastian's second son. In England, it could also refer to "the London Bach", Johann Christian, Sebastian's third son and Emanuel's younger half-brother. But in those days, by itself that venerable name hardly ever referred to their father, Johann Sebastian, as it invariably does today, and has done since the days of his "revival" initiated by Felix Mendelssohn in 1829, itself importantly prefigured by Johann Nikolaus Forkel's monumental life-and-works biography of J. S. Bach, which took decades to complete and finally came out in 1802. As for his more famous son, "a gigantic figure of North German music culture in the 1770s and 1780s",¹ "held by his critics to embody all those qualities which, for the philosophers of the Enlightenment, characterize the man of genius",² for "much of his lifetime [...] the best-known member of the family", from the 1830s on, C. P. E. Bach increasingly came to be "considered a minor or transitional figure, of primarily historical interest",³ "a transitional figure in a history of musical form and style",⁴ even "a miserly and avaricious businessman more interested in money than in art".⁵ Interest in his compositions "waned shortly after the turn of the century" and his stature was reduced to that of "a bridge and transition figure between the eighteenth-century 'great men' – J. S. Bach and the Viennese masters Haydn, Mozart, and Beethoven – or as a transition between the Baroque and Classical eras with his *galant* style".⁶

Most C. P. E. Bach scholars have tended to blame his pretty spectacular fall from grace, from a "man of genius" to "an almost great composer",⁷ on the

¹ Annette Richards, "An Enduring Monument: C. P. E. Bach and the Musical Sublime", in: Annette Richards (ed.), *C. P. E. Bach Studies*, Cambridge, Cambridge University Press, 2006, 152.

² Richard Kramer, "Carl Philipp Emanuel Bach and the Aesthetics of Patricide", in: Stephen A. Crist and Roberta Montemorra Marvin (eds.), *Historical Musicology: Sources, Methods, Interpretations*, Rochester NY, University of Rochester Press, 2004, 122.

³ David Schulenberg, "Introduction", in: David Schulenberg (ed.), *C. P. E. Bach*, Aldershot, Ashgate Publishing, 2015, xiii.

⁴ Ibid., xvi.

⁵ David Ferris, "Plates for Sale: C. P. E. Bach and the Story of *Die Kunst der Fuge*", in: Richards (ed.), op. cit., 202.

⁶ Doris Bosworth Powers, *Carl Philipp Emanuel Bach: A Guide to Research*, New York, Routledge, 2011, 7.

⁷ Hans-Günther Ottenberg, *C. P. E. Bach*, Oxford, Oxford University Press, 1987, 183.

imposition of large-scale narratives of periodization in 19th- and 20th-century historical musicology, centred around the “great men” and styles of 18th- and 19th-century central European (i.e. German) music. Their views are further discussed and exemplified below. However, in this paper I want to highlight another factor that may have equally contributed to C. P. E. Bach’s marginalization in his posthumous critical reception, but has yet to receive, in my mind, the scholarly attention it deserves: the radical change in the aesthetic and philosophical conception or ideology of music around 1800, from a sensuous art of representation, inseparable from sound, to an abstract and intellectual art of expression, which, as I argue below, fuelled a rising hostility to all genres grounded in improvisation, most notably the fantasia, and, more broadly, to improvisation itself, due to its own grounding in musical performance, that is, the sensuous, bodily aspect of music. Unfortunately for Emanuel Bach, his most characteristic works are precisely his 19 “free” improvisatory keyboard fantasias and, as a number of scholars have shown, improvisation played a vital role in his compositional oeuvre in general. That arguably put him at odds with the prevailing music aesthetic ideology of the early to mid 19th century, so much so that not even his pursuit of free musical expression, otherwise a mainstay of music aesthetics after 1800, could save him from oblivion. Another factor explored below is the problem of originality in composition, which was universally expected, but which also attracted censure whenever it crossed the boundaries of the musically and culturally intelligible, as in the case of, for instance, Chopin and, as I argue below, C. P. E. Bach’s fantasias and similar works. Presently, I begin with a sketch of Emanuel Bach’s critical reception in his lifetime and the decades that followed, before offering my own interpretation.

* * *

“At this point”, writes Hans-Günther Ottenberg, referring to Emanuel Bach’s death in 1788, “begins the history of the reception of Bach’s music, which had been foreshadowed even during his lifetime in its two most extreme forms – unlimited acclaim and total neglect”.⁸ Indeed, in his lifetime celebrated with almost no restraint, both in highbrow scholarship intended for the *Kenner* and in journalistic music criticism targeting the *Liebhaber*, to borrow his own terms, shortly thereafter C. P. E. Bach was plunged into near oblivion or, at

⁸ Ottenberg, op. cit., 24–25.

best, remembered as his father’s inadequate heir or Haydn and Mozart’s inferior precursor; in either case, no more than a faithful representative of an unclassifiable period of music history that was commonly deemed barren, if not outright decadent. Never entirely marginalized as a *Kleinmeister* due to his enormous esteem and popularity up until the early 19th century, that and the following century’s music scholarship and criticism relegated Bach to the unenviable status of a transitory figure, a composer whose interest lies not in his works but only in the historical niche allocated to him: that of the missing link between his celebrated father as the 19th and 20th centuries’ epitome of musical greatness and the equally revered Viennese Classics. This missing link, as the likes of Sir George Grove and Charles Rosen would have us believe, exemplifies and illustrates all the perceived aesthetic deficiencies of the third quarter of the 18th century, a notoriously tough nut to crack in terms of periodization: a “decadence” that “had to ensue” after J. S. Bach “had exhausted” the aesthetic potentials of the baroque period and before the mature Haydn and Mozart could solidify and impose a fresh stylistic paradigm. Only in this and the final two decades of the preceding century did Emanuel Bach retrieve some of the esteem he had lost a hundred years before, mostly thanks to the efforts of several German and British-American musicologists. Earlier 20th-century scholarship, epitomized in Rosen’s *The Classical Style*, among other places, had scarcely treated the composer with benevolence.

In Emanuel Bach’s own lifetime, however, things were entirely different. “Any reference to the ‘great Bach’ in the second half of the eighteenth century almost always meant C. P. E. Bach”, Ottenberg writes in his introductory assessment of Bach’s reception.⁹ Ulrich Leisinger likewise captures the gist of the composer’s initial fame and imminent undoing, when he writes:

With Gluck and later Haydn, he was regarded by his contemporaries as the leading representative of a specifically German musical taste [...]

Developments during the 19th century made Vienna the musical capital of the German-speaking part of Europe, even superseding Leipzig as the centre of the music-publishing industry, and to the extent that J. S. Bach was rediscovered as the “father” of German keyboard music, so Emanuel Bach’s reputation began to fade.¹⁰

⁹ Ibid., 3.

¹⁰ Ulrich Leisinger, “Bach, §III: (9) Carl Philipp Emanuel Bach”, in: Stanley Sadie (ed.), *The New Grove Dictionary of Music and Musicians*, London, Macmillan, 2001, II, 398.

Indeed, Emanuel Bach's music had been celebrated as the essence of all that was good about German and North German music in particular, as opposed to the inferior, "deviant", and "effeminate" Italians, French, and sometimes even Austrians and South Germans, with their slavish observance of the decorum of the *stile galant*, embraced, among others, by the composer's own younger brother Johann Christian, "the London Bach".

This nationalist and sometimes also chauvinist streak in the early German veneration of Emanuel Bach has been thoroughly documented by Mary Sue Morrow in her seminal study of 18th-century journalist music criticism in German-speaking Europe. Whilst compelling, Morrow's focus on incipient German nationalism in much of critical writing on music at the time is beyond the scope of this essay; for present purposes, it will suffice to note her general assessment of Emanuel Bach's position in this discourse as that of the most famous, popular, and revered authority of German modern music.¹¹ The importance of Morrow's findings stems not only from the immense impact that the German 18th-century music-journalist critical collective, as she calls it, had on the public appraisal of art music in Germany and, consequently, on canon formation, but also from the prominent role that some of Germany's most influential musical minds played within this collective. One such figure was Johann Friedrich Reichardt, himself an accomplished composer, whose verdict on Haydn and Bach very much sums up the two composers' positions in the late 18th-century public aesthetic appreciation of contemporary art music in the German-speaking world: "Even if we only had Haydn and C. P. E. Bach, we Germans could maintain that we have our own style, and that our instrumental music is the most interesting of all".¹²

Similar sentiments are likewise frequent in most other sources of late 18th-century appreciation of C. P. E. Bach's music. Charles Burney's account of German and Dutch contemporary music, coming as it does from one of the most erudite music connoisseurs of the time, is perhaps particularly revealing in its unbound praise for the composer. In what is otherwise a rather selective and succinct account of Burney's encounters with the leading composers and other musicians of his day, Emanuel Bach is allocated no fewer than three separate chapters: "C. P. E. Bach", "Life of C. P. E. Bach", and "A Day

¹¹ Mary Sue Morrow, *German Music Criticism in the Late Eighteenth Century: Aesthetic Issues in Instrumental Music*, Cambridge, Cambridge University Press, 1997, especially 58–65.

¹² *Ibid.*, 60.

with C. P. E. Bach”, comprising seven pages in total – quite a lot, given the compactness of Burney’s narrative. Describing the musical life of Hamburg, where C. P. E. Bach spent the final two decades of his life, Burney rightly asserts Bach’s central position:

Hamburg is not at present, possessed of any musical professor of great eminence, except M. Carl Philip [*sic*] Emanuel Bach; but he is a legion! I had long contemplated, with the highest delight, his elegant and original compositions; and they had created in me so strong a desire to see, and to hear him, that I wanted no other musical temptation to visit this city.¹³

Burney then proceeds to praise the unique qualities of Bach’s highly idiosyncratic style:

How he formed his style, where he acquired all his taste and refinement, would be difficult to trace; he certainly neither inherited nor adopted them from his father, who was his only master; for that venerable musician, though unequalled in learning and contrivance, thought it so necessary to crowd into both hands all the harmony he could grasp, that he must inevitably have sacrificed melody and expression. Had the son however chosen a model, it would certainly have been his father, whom he highly revered; but as he has ever disdained imitation, he must have derived from nature alone, those fine feelings, that variety of new ideas, and selection of passages, which are so manifest in his compositions.

[...]

It must be owned, that the style of this author is so uncommon, that a little habit is necessary for the enjoyment of it.¹⁴

I quote Burney’s impressions at length not only because they faithfully relay Emanuel Bach’s general standing in his lifetime, but also because they already contain the germs of the imminent decline that his reputation would undergo in the following century. Already in Burney’s juxtaposition of Sebastian and Emanuel, a trend in later music historiography comes into view, one that was to condition the 19th century’s appreciation of both composers: apparently, their respective styles were seen as so incommensurable, that em-

¹³ Charles Burney, *An Eighteenth-century Musical Tour in Central Europe and the Netherlands*, London, Oxford University Press, 1959, II, 211. However, a word of caution must be added here, given that, as Mary Oleskiewicz notes, there is “evidence that Burney was selling Emanuel Bach’s music in London, and he thus had good reason for praising it”; see Mary Oleskiewicz, “Like Father, Like Son? Emanuel Bach and the Writing of Biography”, in: Schulenberg (ed.), op. cit., 25.

¹⁴ Burney, op. cit., 217–218.

bracing them on equal terms was simply inconceivable. Shortly after 1788, it was Sebastian who came to command the focus of most historiographic and aesthetic narratives, while his middle son was portrayed as an inferior and decadent heir or, at best, a proficient keyboardist, just as his father had been in most of his own lifetime. Some of this trend is visible as early as Ernst Ludwig Gerber's 1790 *Historisch-biographisches Lexicon der Tonkünstler*, in which, notwithstanding the detailed and comprehensive list of Emanuel Bach's works that takes up most of the article on the composer, Sebastian Bach is discussed in much more detail, both his life and the stylistic traits of his oeuvre.

Therefore, Darrell Berg's conclusion that the end of the 18th century saw not only Emanuel Bach's biological death, but also his symbolic death, seems quite compelling:

Despite his fame as a composer of original genius, he did not survive the eighteenth century as a composer-god. At the end of the century, he died two symbolic deaths. The first was the loss of popularity his music suffered and its subsequent descent into virtual oblivion. This death had much to do with the ascendancy of the style of Haydn, Mozart, and Beethoven, but it was also related to Bach's biological death (1788).¹⁵

Emanuel Bach's other symbolic death in Berg's narrative refers to Ludwig Rellstab's disfiguring edition of the late composer's works. Likewise for Ottenberg:

In the nineteenth century, with the onset of a musical historiography orientated towards the phenomenon of the great composer, C. P. E. Bach was either completely ignored, or else dismissed as a mere "precursor". The importance of his work was assessed by the extent to which it had contributed to the development of the "golden age" of Haydn and Mozart.¹⁶

Thus the unflattering view of Emanuel Bach as the missing link between his father and the Viennese Classics began to emerge in scholarly discourse around 1800, which it ruled uncontested for the rest of the century, as is clearly visible in the 1879 *Grove* article on the Bach family:

In this family musical talent was as it were bequeathed, and it seems almost like a law of nature that the scattered rays of the gift should after a hundred years fi-

¹⁵ Darrell Berg, "The Death and Return of the Composer: Carl Philipp Emanuel Bach as Author of his Music", in: Barbara Haggh (ed.), *Essays on Music and Culture in Honor of Herbert Kellman*, Paris, Minerve, 2001, 463.

¹⁶ Ottenberg, op. cit., 205.

nally concentrate in the genius of JOHANN SEBASTIAN, whose originality, depth, and force, exhibit a climax such as only a few great spirits of any time or country have attained. But from this climax the artistic power of the race began to diminish, and with the second generation after its great representative was entirely extinguished.

[...]

[I]t is plain that [C. P. E. Bach] stands so high because he is recognised historically as one of the most remarkable figures in the transition period between J. S. Bach and Haydn. In such periods a man is eminent and influential more from his general cultivation than from proficiency in any special branch. At the particular time at which E. Bach lived there were no great men. The gigantic days of Handel and Bach were exchanged for a time of peruke and powder, when the highest ideal was neatness, smoothness, and elegance. Depth, force, originality, were gone, and "taste" was the most important word in all things. [...C. P. E. Bach's music] is of paramount importance as a connecting link between the periods of Handel and Bach on the one hand and Haydn and Mozart on the other.¹⁷

This gem of late 19th-century music historiography – complete with a miniature organicist narrative of rise, peak, and fall, which is then redeemed in the following evolutionary generation – takes us directly into the prevailing view of Bach in the greater part of the 20th century. While the earlier 20th-century focus on drawing unbroken music-historical narratives at all costs, in musicology famously criticized by Leo Treitler,¹⁸ arguably took us away from explicit aestheticist valuations, such as Maczewski's of Emanuel Bach, aestheticist bias in the notion of the "transitory figure" is never more than one step away. To paraphrase – and counter – Carl Dahlhaus's strange claim that no one "had a burden to bear because Beethoven wielded authority in music" (if no one else, Schubert and Chopin immediately come to mind),¹⁹ it would seem that at least C. P. E. Bach had a burden to bear in his posthumous reception because his father wielded such authority. Susan Wollenberg thus rightly notes

an urge to find a place for C. P. E. Bach in a historical scheme; and this could at times indicate a wish to determine the label under which his work could conven-

¹⁷ A. Maczewski, "Bach", in: George Grove (ed.), *A Dictionary of Music and Musicians (A.D. 1450–1880)*, by *Eminent Writers, English and Foreign*, London, Macmillan and Co., 1879, I, 108–114.

¹⁸ Leo Treitler, *Music and the Historical Imagination*, Cambridge MA, Harvard University Press, 1989, 157–175.

¹⁹ Carl Dahlhaus, *Foundations of Music History*, Cambridge, Cambridge University Press, 1983, 9.

iently be packed away, dismissed perhaps to the rank of “important influences” or “historical figures”. The very idea of writing about C. P. E. Bach under such titles as “The Sons of Bach” or “The Bach Family”, though obviously logical and convenient for comparative purposes, places the individual composer, not entirely to advantage, in a pre-ordained collective scheme.²⁰

David Schulenberg likewise blames the incompatibility of Emanuel Bach’s music with our preordained schemes of periodization, whereby it fits neither the “Baroque” nor the “Classical” style heading, for the scholarly neglect and undervaluation of his oeuvre.²¹

However, I would argue that the *Diktat* of periodization in later music historiography was not the only reason why C. P. E. Bach was so quickly marginalized in his posthumous reception. In fact, I would propose at least another two factors linked with his oeuvre, which may seem counterintuitive at first, but will be explained in what follows: the sheer originality and uniqueness, even idiosyncrasy, of his *Emfindsamer Stil* or “sensitive” style, especially in his music for *Kenner*, and his pursuit of abstract, free musical expression, most notably in his 19 “free” improvisatory keyboard fantasias. I begin with the former factor: stylistic idiosyncrasy.

That C. P. E. Bach’s music, especially the more difficult and demanding instrumental, typically keyboard pieces he wrote, in his own designation, for *Kenner*, that is, connoisseurs and himself, not for *Liebhaber* or amateurs, that is, the music market at large,²² was highly original and sometimes idiosyncratic to the point of being strange is, of course, a well known fact among modern C. P. E. Bach scholars and connoisseurs of his music. “Bach’s music sounds like no one else’s”, Richard Kramer writes concerning this body of works; “It is radical and idiosyncratic beyond anything in the music of even his closest contemporaries”.²³ In Doris Bosworth Powers’s assessment, he was “one of the most imaginative” composers of the late 18th century, his music “full of unusual musical features through which he imprints his individual-

²⁰ Susan Wollenberg, “Changing Views of C. P. E. Bach”, *Music and Letters*, Vol. 69, No. 4, 1988, 461.

²¹ David Schulenberg, “The Instrumental Music of Carl Philipp Emanuel Bach”, doctoral dissertation, Ann Arbor, UMI Research Press, 1984, 191.

²² “Bach made a distinction between music composed for the small circle of connoisseurs – music essentially for himself – and that which was intended for sale to a less endowed public”; see Kramer, op. cit., 126.

²³ Ibid., 128.

ized and highly creative style”.²⁴ Those unusual musical features most notably refer to his innovative and daring use of harmony – abrupt, often enharmonic modulations to distant keys, frequently using harmonic ellipsis – and irregular, disjointed phrasing, replete with sudden and stark contrasts in mood and dynamics. It was for this kind of daring originality that his contemporaries, such as Reichardt, praised him as “an original genius”²⁵ and “an exemplary artist of the sublime”.²⁶ Indeed, according to Darrell Berg, Emanuel Bach’s critical reception as a composer peaked “in the 1770s, when the concept of ‘original genius’ with its divine aspect attained great prestige”, whereupon he was frequently praised “as a composer of originality and of more than human inspiration”.²⁷

However, *too much* stylistic originality, or excessive idiosyncrasy, could equally be a liability, as much as an asset. That much can be gleaned even from the final sentence of Burney’s otherwise unreserved praise of C. P. E. Bach’s music quoted above: “It must be owned, that the style of this author is *so uncommon, that a little habit is necessary for the enjoyment of it*” (emphasis mine).²⁸ Thus even Burney, one of Bach’s most ardent supporters (and a seller of his music in London), sensed a danger in the sheer originality and uniqueness of his music, in other words, that some of it may sound a bit *too* uncommon, too strange, for most ears and minds. In fact, even in his lifetime, C. P. E. Bach’s music was not invariably praised for its uniqueness, but also censured as “eccentric”, “bizarre”, lacking in “musical logic” or simply “illogical”.²⁹ As such, his music, at least his most difficult works, typically the 19 “free”, “improvisatory” keyboard fantasias, which, as Matthew Head has shown, constitute the pinnacle of Bach’s art as the intended locus of his greatest efforts and as such permeated other segments of his oeuvre as well,³⁰ ran the risk of swerving from the other to the abject, to borrow the title of Lawrence

²⁴ Powers, op. cit., 1–2.

²⁵ Ibid., 1.

²⁶ Richards, op. cit., 152.

²⁷ Berg, op. cit., 462.

²⁸ Burney, op. cit., 217–218.

²⁹ See Ottenberg, op. cit., 5 and Pamela Fox, “The Stylistic Anomalies of C. P. E. Bach’s Nonconstancy”, in: Stephen L. Clark (ed.), *C. P. E. Bach Studies*, Oxford, Clarendon Press, 1988, 105.

³⁰ Matthew Head, “Fantasy in the Instrumental Music of C. P. E. Bach”, doctoral dissertation, Ann Arbor, UMI Research Press, 1995.

Kramer's famous essay, now almost a quarter of a century old but not for that reason any less compelling in its analysis of the work of "othering" or "alterity" in the cultural appreciation of music (among many other things).³¹ If it is to be appreciated at all, the other must retain at least some vaguely recognizable characteristics similar to the norm (or "the self"), so that it might be identified as belonging to an existing category, for instance, a style heading or period in the history of music; otherwise, it risks being rejected, or *abjected*, to borrow Kramer's term, as simply *too* other. In much of early 19th-century music criticism, German, French, and English alike, the one that ignored C. P. E. Bach's music, a similar fate often befell other composers who were deemed too *other* for their own good, whether in terms of musical style, ethnicity, sexuality, or even health, or any combination thereof, most notably Chopin, as I tried to show elsewhere in more detail.³² While certainly desirable, stylistic originality and uniqueness still had to be kept within certain limits – the limits of intelligible musical logic. Like Chopin's, it is possible that Emanuel Bach's harmonically and formally difficult music was simply perceived as too other, too idiosyncratic, too abnormal.

In addition to the radical originality or stylistic idiosyncrasy of C. P. E. Bach's most avant-garde music, the other factor in his contemporary and posthumous critical reception singled out above was his pursuit of free, unfettered musical expression, especially in his music for *Kenner*, most notably his 19 "free" improvisatory keyboard fantasias. "Both in his compositional activities and in his own playing", Bosworth Powers writes, Bach was "inclined toward the free form of the fantasy and toward the art of improvisation".³³ In his lifetime, Bach was indeed praised for what was perceived as his unbound artistic self-expression, in journalist music criticism and scholarly discourse alike.³⁴ This should be hardly surprising, since it coincided with the inauguration of free, pure expression – expression for expression's sake – as the paradigm and main purpose of art and especially instrumental art music in late 18th-century aesthetics, replacing mimesis, that is, morally instructive

³¹ Lawrence Kramer, "From the Other to the Abject: Music as Cultural Trope", in: *Classical Music and Postmodern Knowledge*, Berkeley, University of California Press, 1995.

³² Žarko Cvejić, *The Virtuoso as Subject: The Reception of Instrumental Virtuosity, c. 1815–c. 1850*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2016, 155–164.

³³ Powers, op. cit., 2.

³⁴ Carl Dahlhaus, *The Idea of Absolute Music*, Chicago, The University of Chicago Press, 1989, 52.

or edifying imitation or representation of nature.³⁵ Whereas leading thinkers of the Enlightenment, such as Rousseau, Kant, the Encyclopaedists Batteux, D’Alembert, and Diderot, and Johann Sulzer, had expected music to imitate or *represent* feelings (or affects), the following generation of thinkers around 1800 regarded *expression* as the main task of all art and especially of instrumental music – the expression of what is otherwise ineffable. Famously, according to E. T. A. Hoffmann, music liberated from words

reveals to man an unknown realm, a world quite separate from the outer sensual world surrounding him, a world in which he leaves behind all feelings circumscribed by intellect in order to embrace the inexpressible.³⁶

The limited ability of music, and especially instrumental music, to represent (or “imitate”) specific concepts, which disqualified it in the minds of its Enlightenment critics such as Kant and Sulzer, for whom all instrumental music was either merely an “agreeable art” or just “pleasant nonsense”,³⁷ now became its greatest asset: more than any other art, (instrumental) music appears to represent and refer only to itself, rather than external objects, like the visual arts, or concepts, like vocal music and literature. If instrumental music communicates anything, it is something metaphysical, something that otherwise could not be communicated. And if the object of its expression might not be verbalized, but only *expressed* in music, so much the better for music and its exclusivity as “the most romantic of the arts”, in E. T. A. Hoffmann’s memorable phrase.³⁸

³⁵ I have written about this aesthetic paradigm shift in some detail in Cvejić, op. cit., 50–52 and 55–56. For more detailed discussions, see John Neubauer, *The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-century Aesthetics*, New Haven, Yale University Press, 1986 and Andrew Bowie, *Music, Philosophy, and Modernity*, Cambridge, Cambridge University Press, 2007, 53ff.

³⁶ E. T. A. Hoffmann, “Beethoven’s Instrumental Music”, in: David Charlton (ed.), *E. T. A. Hoffmann’s Musical Writings: Kreisleriana, The Poet and the Composer, Music Criticism*, Cambridge, Cambridge University Press, 1989, 236.

³⁷ Immanuel Kant, *Critique of the Power of Judgment*, Cambridge, Cambridge University Press, 2000, 206. I discussed this in some detail in Žarko Cvejić, “Andrew Bowie and Music in German Philosophy around 1800: The Case of Kant”, in: Miško Šuvaković, Žarko Cvejić, and Andrija Filipović (eds.), *European Theories in Former Yugoslavia: Trans-theory Relations between Global and Local Discourses*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, 5–11.

³⁸ Hoffmann, op. cit., 96. For more detailed discussions of this shift in music aesthetics around 1800, see any of the following sources: Bowie, op. cit. and *Aesthetics and Subjec-*

Against this aesthetic, philosophical, and ideological backdrop, one would expect C. P. E. Bach's music and especially his "free", radically expressive fantasias to fare rather well in their critical reception – and in his lifetime they indeed did, but, as we know, not for much longer after his death in 1788, even though the reign of "free" expression as the paradigm of all music aesthetics intensified, if anything, after 1800. The question is: why? In answering, I would point to two distinct tendencies in early to mid 19th-century music criticism: the hostility to the fantasia as a genre and to improvisation in general, coupled with a revalorization of "old", venerable genres such as the sonata and compositional procedures such as the sonata form. Thus, for instance, Henri Blanchard, a leading early to mid 19th-century French critic, dismissed the fantasia as one of the genres that "have for so long corrupted and perverted musical taste and style".³⁹ Other critics writing for the same journal, the *Revue et Gazette musicale de Paris*, France's premier music journal, likewise routinely disqualified the fantasia as "this bastard genre of music".⁴⁰ Similar sentiments could be found in leading German music journals, too, for instance, in the *Allgemeine musikalische Zeitung*, where Henri Hoertel condemned the fantasia as the "scourge of art",⁴¹ while an unsigned reviewer in 1841 lamented that "fantasias are in abundance", unlike "dignified forms" such as sonatas.⁴²

More generally, the art of improvisation, which informed much of C. P. E. Bach's music, not just his keyboard fantasias, was no less frowned upon in early to mid 19th-century music criticism. In fact, some of these critics reserved their harshest words for improvisation. An indispensable trade in the 18th century for revered German keyboard virtuosos such as C. P. E. Bach himself and his father, along with his venerable older German models such as Dietrich Buxtehude, Georg Böhm, and Johann Adam Reincken, not to mention Mozart and Beethoven, by the 1830s improvisation had become suspect, as a mere vehicle for self-display of "empty" virtuosity with no musical struc-

tivity: *From Kant to Nietzsche*, Manchester, Manchester University Press, 2003 and Wayne Bowman, *Philosophical Perspectives on Music*, Oxford, Oxford University Press, 1998.

³⁹ Henri Blanchard, "Revue critique. Sonate de Sigismond Thalberg", *Revue et Gazette musicale de Paris*, 8 March 1846, 77.

⁴⁰ [Unsigned], "Revue critique. Deuxième caprice pour le piano sur la Folle de Grisar, par Henri Herz, op. 83", *Revue et Gazette musicale de Paris*, 27 March 1836, 101.

⁴¹ Harry Hoertel, "Baillot", *Allgemeine musikalische Zeitung*, 26 October 1842, 841–849.

⁴² [Unsigned], "Recensionen. Kompositionen für Pianoforte. F. Kalkbrenner", *Allgemeine musikalische Zeitung*, 2 February 1841, 95.

ture or “musical logic” to justify it. By contrast, as Morrow has demonstrated, not only was Emanuel Bach in his lifetime not criticized for pursuing improvisation, rather, he was celebrated for it. But for C. P. E. Bach and his contemporaries, and for 18th-century music aesthetics in general, music was still inseparable from musical performance, from sound, which meant that performance could easily inform composition the way it did in Emanuel Bach’s fantasias. But this was not so for most 19th-century critics. Thus we find even otherwise lionized figures such as Liszt and Hummel upbraided merely for including improvised items in their concert appearances. A reviewer of an 1828 recital by Hummel for the *Revue musicale* thus writes that “we must deplore the usage of improvisation by pianists today and the error in which they fall more or less voluntarily”.⁴³ Similarly, “E. F.”, probably Édouard Fétis, son of major French music critic François-Joseph Fétis and an important French critic in his own right, exhorts Liszt in an 1829 concert review not to “haunt us with your endless improvisations!”⁴⁴

Why was improvisation, for so long a staple and arguably the main attraction of public concerts and public music-making in general, so roundly condemned by early to mid 19th-century critics, so much so that after 1850 it was all but phased out of most public concerts? A major, if not *the* major, reason was the radical change that happened in the aesthetic and, more broadly, philosophic conceptualization of music around 1800, between the aesthetic and philosophy of the Enlightenment, represented by Kant, Sulzer, and other figures mentioned above, and, a mere decade or so later, the aesthetic and philosophy of early Romanticism championed by E. T. A. Hoffmann, likewise cited above, as well as Schelling, Schopenhauer, and other major thinkers, for the most part German. As shown in a large number of studies, one of them my own,⁴⁵ in much more detail than the limited scope of this paper allows, this paradigm shift saw a re-conceptualization of music from an irreducibly sensuous art, inseparable from and synonymous with its sonic medium – sound – as discussed and dismissed as a merely “agreeable art” by Kant in his *Critique of Judgement*, or subordinated to poetry by Hegel in his *Introductory Lectures on Aesthetics* on account of its reliance on a sensuous medium

⁴³ [Unsigned], “Nouvelles étrangères, Berlin, 29 mars”, *Revue musicale*, April 1828, 262.

⁴⁴ E. F., “Nouvelles de Paris. Soirée musicale donnée par M. Oury, dans les salons de M. Dietz, le mardi 15 décembre”, *Revue musicale*, 18 December 1829, 496.

⁴⁵ Cvejić, *The Virtuoso as Subject*, op. cit., 42–92 and the aforementioned studies by Andrew Bowie.

(i.e. sound),⁴⁶ to a radically disembodied, abstract, and intellectual art, entirely independent from its merely corporeal and dispensable manifestation in sound, e.g. E. T. A. Hoffmann's "most romantic of the arts" or Schelling's "primal rhythm of nature and of the universe itself"⁴⁷ and "an emanation from the Absolute itself". Schopenhauer would even assert that music "could to a certain extent exist if there was no world at all".⁴⁸

Concomitantly with the roughly simultaneous rise of the work concept in music, as was most compellingly demonstrated by Lydia Goehr,⁴⁹ this de-sensualisation of music in European aesthetics and philosophy around 1800 also imposed a devaluation of all musical performance in favour of composition, which is likewise pervasive in much of European 19th-century music criticism.⁵⁰ Critics thus routinely asserted their "total want of enthusiasm about mere performance".⁵¹ For instance, James William Davison, for many years editor-in-chief of *The Musical World*, Britain's leading music periodical, asserted in one of his reviews that music is "something viewless and incorporeal", "not the *sound* of instruments or voices", but a "system of ideality which, as pure emanation of mind, is rendered generally demonstrable by the appliances of mechanism, it matters not whether vocal or instrumental" and, as such, "may be created and remain in being without the help of playing of any kind".⁵² It is clear that all of this left little, if any, room for musical improvisation, a main building block of C. P. E. Bach's music, especially his fantasias and other compositionally daring works he wrote: as a type of composition irredeemably meshed with performance and, more broadly, sound, spawning not timeless works frozen in notation but ephemeral, one-off performative events, improvisation was essentially incompatible with the new aesthetic of music and its hierarchies around 1800, and that included, I would argue,

⁴⁶ Georg Wilhelm Friedrich Hegel, *Introductory Lectures on Aesthetics*, London, Penguin, 1993, 94–95.

⁴⁷ Friedrich Wilhelm Joseph Schelling, *Philosophy of Art*, Minneapolis, University of Minnesota Press, 1989, 17.

⁴⁸ Arthur Schopenhauer, *The World as Will and Representation*, New York, Dover Publications, 1969, I, 257.

⁴⁹ Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*, Oxford, Clarendon Press and Oxford University Press, 1992.

⁵⁰ See my discussion in *The Virtuoso as Subject*, op. cit., 100–106.

⁵¹ [Unsigned], "Dreyschock", *The Musical World*, 18 May 1843, 172.

⁵² [Unsigned], "Liszt's Pianoforte Recitals", *The Musical World*, 11 June 1840, 361.

much of C. P. E. Bach's music, especially his fantasias and the rest of his core repertory of music intended for *Kenner*.

* * *

As I argued elsewhere,⁵³ this hostility in early to mid 19th-century European music criticism to improvisation and the fantasia as a fashionable genre of virtuosic keyboard music could be seen as part of a larger critical backlash against instrumental virtuosity, discussed by a number of scholars, most notably Dana Gooley and Jim Samson, among others.⁵⁴ While he died in 1788, two or three decades before this backlash began in earnest, itself largely fuelled by the radical change in the conception of music in European aesthetics and philosophy around 1800, described above, C. P. E. Bach was, of course, not only a well-respected composer in his day, but also one of the most renowned keyboard virtuosi of his time, with virtuosic performance, especially improvisation, as shown by Bosworth Powers and other C. P. E. Bach scholars, crucially informing much of his work as a composer, especially his 19 "free" improvisatory keyboard fantasias, the only works he wrote for himself, without restraining his inspiration. With all of that and the foregoing discussion in mind, there is a strong case to be made, as I tried to do in this paper, that C. P. E. Bach was marginalized in his posthumous reception not only due to the increasingly overwhelming stature of his father in Western 19th-century historiography of music, but at least to a significant degree also due to the radical shift in the aesthetic and philosophical conception of music from a sensuous art of representation to an abstract and intellectual art of expression. Due to the combined impact of his father's overbearing legacy and his own commitment to an earlier model of composition, grounded in improvisation and virtuosity, that is, more broadly, performance, it seems as if not even Emanuel Bach's fame in his lifetime and pursuit of free expression in his most avant-garde music could have saved him from oblivion only a few decades later.

⁵³ Cvejić, *The Virtuoso as Subject*, op. cit.

⁵⁴ See Dana Gooley, *The Virtuoso Liszt*, Cambridge, Cambridge University Press, 2004 and Jim Samson, *Virtuosity and the Musical Work: The Transcendental Studies of Liszt*, Cambridge, Cambridge University Press, 2003.

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Summary

In his posthumous critical reception, starting almost immediately upon his death in 1788, C. P. E. Bach suffered a spectacular fall from grace, from an “original genius” and the most renowned member of his esteemed musical family, one of Germany’s leading composers, to an “almost great composer” and a “minor transitory figure”, a “missing link” between the greatness of his father and that of Haydn and Mozart. Most C. P. E. Bach scholars have attributed this to the long shadow cast by his father and the urge of 19th- and 20th-century music historiography to periodize Europe’s musical past around “great men” such as J. S. Bach, Haydn, Mozart, and Beethoven. But other reasons may lie in the sheer stylistic idiosyncrasy of C. P. E. Bach’s music, especially his 19 “free” improvisatory keyboard fantasias and other works he wrote *für Kenner* or connoisseurs, not the general public and music market, which condemned later composers such as Chopin in their own critical reception, as well as the paradigm shift that occurred in European music aesthetics and philosophy around 1800, whereby music was reconceived as a radically abstract, intellectual, and disembodied art of expression, as opposed to the Enlightenment notion of music as an irreducibly sensuous, that is, sonic art of representation or mimesis. This shift caused a devaluation of musical performance in general and particularly of improvisation in European early to mid 19th-century music criticism, which in turn arguably made C. P. E. Bach’s music, rooted in performance and especially in improvisation, incompatible with the new philosophical, aesthetic, and ideological paradigm of music. Another important factor in C. P. E. Bach’s posthumous fall from grace may have been his focus on the genre of keyboard fantasia, another favourite target of censure for most major European music critics of the early to mid 19th century. All of these factors may help explain why C. P. E. Bach’s music was so quickly marginalized in the 19th century, despite its pursuit of “free” expression, itself a defining feature of Romanticist music aesthetics.

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IMPROVISED MUSIC AS SOCIALLY ENGAGED ART: POETICS OF CARDEW AND RZEWSKI¹

Abstract: In the light of the social turmoil in 1968, some composers have singled out advocating the greater involvement of musicians, i.e. music in the social movement. Cornelius Cardew and Frederic Rzewski, among others, believed that improvised music provides the opportunity for creating socially engaged art. However their concepts differed. While Cardew stayed with the idea of controlled improvisation, implemented through the Scratch Orchestra, Rzewski demanded completely free improvisation in his Parma Manifesto. In this paper I shall problematize the relationship of poetics behind the Scratch Orchestra and the Parma Manifesto in the light of the social situation of 1968, their crucial differences and their common idea of the democratization of avant-garde music.

Keywords: Cornelius Cardew, Frederic Rzewski, Avant-garde, the Scratch Orchestra, Improvised Music, the Parma Manifesto

Adorno argued that music should be a reflection of reality, i.e. its structure had to match the character of the times in which it was created. We can say that his attitude was the opposite of socialist realism, or revolutionary romanticism as it was called by Zhdanov, which included the idea of art which with its content has to show the utopian vision of a communist world. Adorno

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¹ The article was delivered at the international conference Musical Legacies of State Socialism (24–26 September 2015, in Belgrade, Serbian Academy of Sciences and Arts) with the title *Improvised music as a symbiosis of avant-garde experience and socialist realism in the poetics of Cardew and Rzewski*.

called socialist realism *Soviet claptrap*, while those who defended this artistic expression, like Lukach, believed that Adorno “expressed only the reality of late capitalist societies and Western imperialism: they expressed a decadent social order in decline”.²

Both of these views of art function as belonging to the leftist political agenda, although they are actually completely opposite. However, apart from these two points of view about the relationship between art and social engagement, a third side may be registered. It can be found in the music of John Cage, which often with its structure and mode of organization simulates the potential of achieving the ideal social system. Therefore, it is a symbolic representation of an ideally perceived social order, realized in the framework of the microstructural organization of artwork. In this context Richard Kostelanetz writes the following in his essay on Cage: “What makes Cage’s art special, and to my senses politically original, is that his radical politics were expressed in decisions not of content but of form (...) in the form of his art, in the form of performance, it is a representation of an ideal polity”.³

He finds Cage’s libertarian anarchism in his relations with the hierarchy in music pieces, which was never centralized, but always based on democratic principles and equality. Kostelanetz believed that this can be observed in its egalitarian relation to instruments within the ensemble or media, which can be seen for instance, in the work *Credo in US*. Also, this critic mentions Cage’s book *Notations* from 1968, in which various compositions of different authors were collected non-hierarchically in a collection without the editor’s label. Finally, Cage’s anarchism became explicit in his later work, when he turned to Henry Thoreau and the text on civil disobedience. The basic ideas of this philosopher exposed in his book *On the Duty of Civil Disobedience* are connected with the anarchistic ideological platform. Thoreau begins his text with the words: “I heartily accept the motto *that government is best which governs least*; and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe – *That government is best which governs not at all*; and when men are prepared for it, that will be the kind of government which they will have”.⁴

² James Hellings, *Adorno and Art, Aesthetic Theory Contra Critical Theory*, Basingstoke, Palgrave Macmillan, 2014, 31.

³ Richard Kostelanetz, *The Anarchist Art of John Cage*: <http://sterneck.net/john-cage/kostelanetz/index.php>, accessed: 24.08.2018.

⁴ Henry David Thoreau, *Civil Disobedience*: <http://xroads.virginia.edu/~hyper2/thoreau/civil.html>, accessed: 24.08.2018.

This very passage is cited in Cage's essay: *The Future of Music*. He applies these ideas to music, suggesting that, in the future, no more will there be the despotic rule of the composer in the music world. On the contrary, the accent will be placed on collective musicianship as the highest form of radical democracy. Cage concludes the text with the remark: "By creating musical situations which are analogies to desirable social circumstances which we do not yet have, we make music suggestive and relevant to the serious questions which face Mankind".⁵

So, unlike Adorno, whoever believed that art should provide, through its own structures, a true picture of social reality, but also unlike socialist realism, which involved the creation of art that substantially provides an idealized vision of the present, Cage actually believed in a combination of the two – music structure should reflect an ideal social order. However, it is interesting that Cage, primarily under the influence of Zen, was opposed to free improvisation, although it represents the realization of the mentioned analogy between the organization of music and the desired social system. In this context, Cage's reaction when he heard that Leonard Bernstein was to present his work *Atlas Eclipticalis*, among the works of Morton Feldman (...*Out of "Last Pieces"*) and Earle Brown (*Available Forms II*), with the New York Philharmonic in 1964, and when the conductor announced that the orchestra would also perform the free improvisation as a comment on their compositions was very interesting. Referring to Bernstein, Cage begged him not to improvise on the concert. He thought that improvisation is "free play", and that it is not something that he is doing in his music.⁶

Apart from Zen philosophy and the idea of separation from the ego, as a precondition for the creation of pure art, Cage's attitude is associated with the opinion that this improvised music involves a kind of artistic struggle for power in the collective performing of music. For Cage, improvisation, especially group improvisation, is not based on communication, but also on dominance and it is, therefore, not a desirable artistic means, i.e. musical form. However, although Cage was attached to this attitude whereby he categorical-

⁵ Ibid., 183.

⁶ Cage said that: "Improvisation is not related to what the three of us are doing in our works. It gives free play to the exercise of taste and memory, and it is exactly this that we, in differing ways, are not doing in our music". Acc. to: Sabine M. Feisst, *John Cage and Improvisation – An Unresolved Relationship*, <http://www.hestories.info/john-cage-and-improvisation--an-unresolved-relationship.html>, accessed: 20.08.2018.

ly rejected the concept of free improvisation, it is paradoxical that he would make the greatest impact on the development of freely improvised music in Europe. It is not about aleatoric, but about improv collectives that appeared in the 1960s. Three such collectives are very important: the AMM, the Musica Elettronica Viva collective (MEV), and the Scratch Orchestra, which included two also important composers for the development of improvised music: Cornelius Cardew and Frederic Rzewski.

The AMM collective was founded in 1965 as an ensemble based on a non-hierarchical form of organization and was specialized in free improvisation. Each performance was a product of collective engagement, with no scores or leader. That would change with the arrival of Cornelius Cardew in 1966, who began his performance career as a pianist and cellist, changing the way in which the ensemble functioned. As an established avant-garde composer, who entered improvised music from strict serialism, Cardew became the leader of the ensemble, writing and dedicating his own works to it. The first work written for this ensemble was *Sextet – The Tiger’s Mind*. It is a prose composition, based on two short, symbolic and anti-narrative texts: *Daypiece* and *Nightpiece*. Almost surrealist texts are linked to a quasi-story about the relationship between nature and mind. Cardew differentiates six characters whose roles, in the first phase of the artistic process, the musicians need to take on. The characters can be divided into categories of – living: Amy, the tiger, wood; inanimate: wind; and abstract: the circle and the mind. The suggestion that it is not a pointless narrative, but the dream vision of a certain Amy, is given by Cardew himself in the score, noting that Amy is the only character whose role cannot be doubled, i.e. the music can be represented only by a single performer. On the other hand, the question arises about who dreams about whom: Amy about the tiger, or the tiger about Amy – which is shown by the composition title. The idea of such paradoxical dramatic settings can be associated with Cardew’s intense interest in Chinese philosophy, in this case specifically for Zhuang Zhou, and his parable about a man and a butterfly. In accordance with this philosopher’s thinking that nothing is permanent, and that transformation is the key for each course of life, Cardew does not build a full work. On the contrary, his work is based on the continuous process of constant changing. For the first time, the work should be carried out so that each performer plays the section linked to one character – in each subsequent interpretation the rules may change. So Cardew notes:

each musician may select his own role and allocate the other five roles without telling the other players. Alternatively, each player may select his own role and

allocate the other five in the course of playing, as required by the performance of his own role. Logically, after this stage it is no longer so important for there to be six players. When there are more than six players the characters may be duplicated or multiplied as often as necessary.⁷

Cardew, thus, from the beginning tried to bring a certain degree of organization, or control to the improvisation. Although it is an experimental form of music-making, the presence of the poetic text, which includes the distribution of roles within the ensemble, already makes the real stratification within improvisation. Cardew himself remains the author of the work, and therefore the accent was not on the free improvisation of the ensemble, but on monitoring the composer's ideas, no matter how elusive they may be in the score. Cardew leaves room for the artists' independent decision-making about their role and the content of the performance, but essentially, the improvisation in *The Tiger's Mind* comes down to the interpretation, which was not the original idea of the ensemble. Another work is symptomatic in the context of speaking about Cardew's relation to improvised music, and it is *Treatise*. It is a graphic score, which was created in the period from 1963 to 1967, and it is the result of Cardew's graphic design experience and interest in the philosophy of Ludwig Wittgenstein, more specifically in his text *Tractatus Logico-Philosophicus*. Cardew was actually trying to merge Wittgenstein's ideas about the world and the manner of his perception into an artistic concept, which actually functions on a similar principle as in the work *The Tiger's Mind*.⁸

Namely, as Cardew requires that performers choose roles, i.e. to rationalize and organize the seemingly surrealistic text, breaking it down to the facts, in *Treatise* it means reducing the graphical score to a set of norms and rules of improvisation in functioning. So, relying on Wittgenstein's ideas, he actually wants to establish order, i.e. the world, by the strict organization of elements that constitute the totality of facts. The performers themselves have the freedom of determining the meaning of the graphics that, in their conception, acquire the role of various parameters for determining the tempo,

⁷ Cornelius Cardew, *Sextet – The Tiger's Mind*, (score): https://www.jstor.org/stable/951366?seq=1#page_scan_tab_contents, accessed: 24.08.2018.

⁸ The first few lines of Wittgenstein's text are the key to understanding these works: "The world is everything that is the case. 1.1 The world is the totality of facts, not of things. 1.11 The world is determined by the facts, and by these being all the facts. 1.12 For the totality of facts determines both what is the case, and also all that is not the case". Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, London, Kegan Paul, 1922, 25.

rhythm, dynamics, or the melodic movement. Therefore, a certain kind of democratic organisation of interpretation is possible, based on the independent and group determination of the interpretation's limits. It is not about anarchy, or total democratic order within the music, but about a strictly regulated system based on hierarchy. The system provides the freedom of decision, as long as everything is within the set frameworks that enable the functioning of the entire improvisation collective. Cardew's left-oriented ideological position can already be observed in such ideas. This position was implicit until the composition *Great Learning*. In *Great Learning*, which is based on seven paragraphs of Confucius' text of the same title, the composer for the first time explicitly addresses the issue of the organization of society, which would later become the core of his music, influenced by socialist realism. Confucius' text contains such maxims, for instance:

Things being investigated, knowledge became complete. Their knowledge being complete, their thoughts were sincere. Their thoughts being sincere, their hearts were then rectified. Their hearts being rectified, their persons were cultivated. Their persons being cultivated, their families were regulated. Their families being regulated, their states were rightly governed. Their states being rightly governed, the whole kingdom was made tranquil and happy.⁹

Therefore, it is not a purely metaphysical and philosophical text, but also, in a way, a practical text on the achievement of happiness within the community, i.e. state. In the score of Cardew's work, the author quite strictly organizes the parameters, leaving space for a specific kind of *controlled* improvisation, which is in a symbolic sense connected with the textual template. The basis of this work, divided into seven parts related to seven paragraphs of Confucius' text, in musical terms, is based on the idea of the common music-making through the interactive performers' response. An example of this is the seventh part written for the choir, which is based on the principle that each performer has to choose the starting pitch, managing his own melody line in accordance with the tones sung by his colleagues.

Each chorus member chooses his or her own note (silently) for the first line ("IF" eight times). All enter together on the leader's signal. For each subsequent line choose a note that you can hear being sung by a colleague. It may be necessary to move to within earshot of certain notes. The note, once chosen, must be carefully retained. Time may be taken over the choice. If there is no note, or only the note

⁹ Confucius, *The Great Learning*, <http://classics.mit.edu/Confucius/learning.html>, accessed: 24.08.2018.

you have just been singing, or only a note or notes that you are unable to sing, choose your note for the next line freely. Do not sing the same note on two consecutive lines.¹⁰

So, as in the two previous works, Cardew builds the composition by offering its draft organization and functioning, leaving limited freedom to the performers themselves. The aim is to achieve an order based on the principles of mutual cooperation and rules of conduct.

The *Great Learning* was the first work dedicated to the newly founded ensemble, the Scratch Orchestra. It is an ensemble which was created in 1968–69, with the initial role of performing the *Great Learning*. However, the ensemble expanded rapidly to include new members, many of whom were amateurs. The Scratch Orchestra quickly became very socially engaged, finding itself in the position of the political left. This composition was based on the ideas of subversion of the existing bourgeois, capitalist system, which actually was in accordance with the time of its occurrence, when the Left in Europe became stronger. His subversiveness was reflected:

in the organization, which was destroying the hierarchy, encouraging artistic activities of all those who were interested, even if they were self-taught artists;

in the manner of concert realization aimed at attracting a wider audience, not just a narrow circle of fans, which was characteristic of the avant-garde;

in the social engagement of the orchestra, including performances on the occasion of various social events, including those concerning the protection of the environment, and political events, including the Chicago 8 Protest concert held in support of eight arrested leaders of the anti-war protests in 1968 and the Nuclear Disarmament Rally.

Cardew formulated the functioning system of the orchestra in the *Draft Constitution* in 1969 when the orchestra became a more strictly organized structure with clear objectives and methods of social action. As in Cardew's compositions, this draft also emphasises the democratic organization of the collective.¹¹

¹⁰ Cornelius Cardew, *The Great Learning*, (score), https://www.newmusicnewcollege.org/PDFs/Cardew_score.pdf, accessed: 24.08.2018.

¹¹ In the *Draft Constitution of Scratch Orchestra*, Cardew noted: "The Scratch Orchestra intends to function in the public sphere, and this function will be expressed in the form of – for lack of a better word – concerts. In rotation (starting with the youngest), each member will have the option of designing a concert. If the option is taken up, all details

Cardew also emphasises that every member of the collective must have his own “notebook or (scratchbook) in which he notates a number of accompaniments, performable continuously for indefinite periods”.¹² Also those notebooks should contain sketches of individual scientific, artistic research projects.¹³

In their spare time, each member had to be engaged in making their own musical instrument, and another curiosity was the fact that members had to make proposals for the formulation of the program of popular classical music, which would also have been performed at concerts. Known works of classicism and romanticism, however, would not be rehearsed, but played as they were remembered, with the possibility of additional improvisation and deconstruction of musical material. By means of this unusual provision, Cardew clearly wanted to bring a special kind of revolutionary energy to the ensemble that would, by this act, actually directly exercise the subversion of the great bourgeois musical tradition.¹⁴

of that concert are in the hands of that person or his delegates; if the option is waived the details of the concert will be determined by random methods, or by voting (a vote determines which of these two)”. Cornelius Cardew, “A Scratch Orchestra: Draft Constitution”, *The Musical Times*, Vol. 110, No. 1516 (June, 1969), 617.

¹² Ibid., 617.

¹³ Cardew emphasised: “Research should be through direct experience rather than academic: neglect no channels. The aim is: by direct contact, imagination, identification and study to get as close as possible to the object of your research. Avoid the mechanical accumulation of data; be constantly awake to the possibility of inventing new research techniques. The record in the Scratchbook should be a record of your activity rather than an accumulation of data. That means: the results of your research are in you, not in the book”. Ibid., 619.

¹⁴ Rod Eley, the leader of the Communist Party of Ireland, in his study *The History of Scratch Orchestra*, interpreted Cardew’s draft constitution as follows:

“The Draft Constitution was the last word in liberalism. ‘Anything goes’ was the policy and any discussion of the merits of a proposal was outlawed. However, this had a beneficial aspect, for the Constitution stressed the importance of actually organising activities. This was a break with sterile and detached preoccupations, with ‘criticism’, which paralyse and degenerate most bourgeois art movements. In this atmosphere a kind of collective confidence grew out of the common activity of work together. Instead of one or two individuals doing everything, new and younger people were encouraged to put their ideas into practice, and this released a lot of initiative. By encouraging the active participation of everyone, individualism was opposed and this created fertile conditions for the introduction of the new ideas of Marxism-Leninism. The respect for real work,

It is evident that the Scratch Orchestra was the start of Cardew's intensive study of Marxism, which would, combined with the previously mentioned interest in Chinese philosophy, influence the composers turning to Maoism in the early seventies, as well as to socialist realism.

If we go back to the initial thesis in which we discussed the idea of manifesting political views through the organization of musical structure, one can draw a parallel between Cardew's ways of organizing forms and Maoism. This can be seen in the fact that the organisation of all works, including the organization of the Scratch Orchestra, was based on an order that implied a vision of centralized democracy. This is precisely the kind of system which Mao himself advocated. He was for "democratic centralism" thinking that it was the way to avoid concepts of organisation that were not good for the discipline of people – mainly "ultra-democracy" and the *laissez-faire* system.¹⁵

Although they were associates, Frederik Rzewski, unlike Cardew, in the sixties, before he began writing politically inspired music, promoted the principle of completely free improvisation. The MEV collective, founded in 1966, to which Rzewski belonged, was established as an ensemble whose work was based on spontaneity, which is reflected in every aspect of his work: rehearsals, performances and the organization of improvisation. Unlike Cardew,

actual leadership and for putting ideas into practice made many members receptive to the Marxist-Leninist principle of integrating theory with practice in order to change society, and working as a collective". Cornelius Cardew, *Stockhausen Serves Imperialism*, UBU Classics, 2004, 19.

¹⁵ In the study *The Role of the Chinese Communist Party in the National War*, Mao Tse-tung wrote: "In the present great struggle, the Chinese Communist Party demands that all its leading bodies and all its members and cadres should give the fullest expression to their initiative, which alone can ensure victory. This initiative must be demonstrated concretely in the ability of the leading bodies, the cadres and the Party rank and file to work creatively, in their readiness to assume responsibility, in the exuberant vigour they show in their work, in their courage and ability to raise questions, voice opinions and criticize defects, and in the comradely supervision that is maintained over the leading bodies and the leading cadres. Otherwise, 'initiative' will be an empty thing... education in democracy must be carried on within the Party so that members can understand the meaning of democratic life, the meaning of the relationship between democracy and centralism, and the way in which democratic centralism should be put into practice. Only in this way can we really extend democracy within the Party and at the same time avoid ultra-democracy and the *laissez-faire* which destroys discipline". Mao Tse-tung, *The Role of the Chinese Communist Party in the National War*, 1938, https://www.marxists.org/reference/archive/mao/selected-works/volume-2/mswv2_10.htm#p9, accessed: 24.08.2018.

Rzewski was more sympathetic to anarchist ideas, although they were close friends. Rzewski was actually closer to the whole hippie movement, collaborating on joint events with collectives such as the Living Theatre. Like them, who described their events as *Beautiful Non-Violent Anarchist Revolution*, Rzewski also strived to create music events which would be based on absolute democracy. Emphasis was on the interaction among the members, as well as the ensemble and the audience, where all the possible ways of playing the instruments were available, as well as interventions by the listeners. The aim was to create an egalitarian social system, even during the concert, which would serve as a model to larger, more revolutionary system changes. As pointed out by Rzewski:

The MEV wishes to explore a possibility for music, which Western music has denied itself for so long, of a new oral tradition, based on the self determination of free individuals within a freely constituted collective. The work is a search for the conditions which must be created 'if human beings are ever to reach the stage of singing peace on sight, without rehearsal'.¹⁶

The MEV argued for a deconstruction of the existing relationships within classical music which was the counterpart of the social order dominated by hierarchy. Thus, they wanted to abolish the differences between the composer, the performer and listener. The idea was that anyone could assume any of the aforementioned roles, so certain artistic ideals could jointly be realized. The artistic ideal was really the social ideal. Rzewski thought that the key idea behind the MEV was that it had to "liberate the audience".¹⁷

Rzewski summed up all these requirements in the so-called Parma Manifesto, published in 1968, initiated by the obstruction of the city authorities who did not allow the MEV collective and the Living Theatre's event to take place in Parma. This manifesto was aimed at pointing out the problems of the capitalist system and the state, which was unable to respond with its repressive apparatus and its economy to the needs of individuals. Through anti-war

¹⁶ In that sense, Rzewski wrote: "In 1968, after having liberated the performance, the MEV set out to liberate the audience. If the composer had become one with the listener, the player had to become one with the listener (...) Music is a creative process in which we can all share, and the closer we can come to each other in this process, abandoning esoteric categories and professional elitism, the closer we can all come to the ancient ideal of music as universal language". Frederic Rzewski, "Musica Elettronica Viva", *The Drama Review: TDR*, 14/1, 1968, 93.

¹⁷ Ibid., 94.

and humanistic rhetoric, Rzewski called for the creation of alternative spaces for social functioning, which would be created through dialogue and in which the artist could make a significant contribution. Artists had to create a new form of multidirectional communication, providing freedom of thought and action for all participants. The art form that would make this possible had to be freed from the burden of the past.¹⁸ Finally, Rzewski add that: "Improvisation is the art of creating out of nothing: a lost art form. It is necessary to rediscover this form and re-invent its rules, now. It is necessary to embark upon a disciplined search for a new harmony. Harmony is a process in which the speaker and listener agree to communicate".¹⁹

Speaking of this manifesto in his later text, Rzewski clarified its position, concluding that improvisation was an experimental form of social practice that heralded a future utopian society based on the complete realization of anarchy, i.e. a society without money, government or a repressive state apparatus.

The seventies brought the alienation of Rzewski and Cardew from the idea of engaged music which generates subversiveness by its very structure, and adherence to the view that the content is more important than the musical form. Both were distanced from their own positions from the sixties. Rzewski still performs with MEV collective, which renounced former political pretensions, but believes that the problem of MEV ensemble was that it was in the sixties too influenced by the hippie movement and the artistic trend.

In the seventies, Cardew not only distanced himself from his own early opus, but also from the former music models, writing texts: *John Cage: Ghost or Monster?* or *Stockhausen Serves Imperialism*. He condemned his attachment to Confucius, whom he accused of being the defender of a decadent and dying system.²⁰ In accordance with the communist attitude of self-criticism, Cardew condemned his *bourgeois manners*, reflected in his participation in the creation of improvising collectives. The first opportunity for such sharp self-criticism presented itself to him at a symposium in Rome in 1972, which

¹⁸ Rzewski held the opinion that "[d]ecisions of this art must be born from marrying the moment, the creative moment in which the organism approaches reality so immediately that it is blessed with the perception of the highest possible future, which is its natural course toward joy. Such an art form must be improvised, free to move in the present without burdening itself with the dead weight of the past". Frederic Rzewski, *Parma Manifesto*, <http://giorgiomagnanensi.com/parma-manifesto/>, accessed: 23.08.2018.

¹⁹ Ibid.

²⁰ See: Cornelius Cardew, *Stockhausen Serves Imperialism*, op. cit., 93–105.

was dedicated to the problems of modern musical notation. Instead of talking about innovations he introduced into his composition *Treatise* with respect to graphic notation, Cardew talked about his fall into the *avant-garde trap* creating avant-garde music that is part of imperialist culture. In that sense, talking about Stockhausen's piece *Refrain*, Cardew was under the impression that avant-garde music was

a part of the cultural superstructure of the largest scale system of human oppression and exploitation the world has ever known: imperialism. The way to attacking the heart of that system is through attacking the manifestations of that system, not only the emanations from the American war machine in Vietnam, not only the emanations from Stockhausen's mind, but also the infestations of this system in our own minds, as deep-rooted wrong ideas. And we must attack them not only at the superficial level, as physical cruelty or artistic nonsense or muddled thinking, but also at the fundamental level for what they are: manifestations of imperialism.²¹

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²¹ Ibid., 47.

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Summary

In the light of the social turmoil in 1968, some composers have singled out advocating the greater involvement of musicians, i.e. music in the social movement. Cornelius Cardew and Frederic Rzewski, among others, believed that improvised music provides the opportunity for creating socially engaged art. However their concepts differed. While Cardew stayed with the idea of controlled improvisation, implemented through the Scratch Orchestra, Rzewski demanded completely free improvisation in his Parma Manifesto. In this paper I shall problematize the relationship of poetics behind the Scratch Orchestra and the Parma Manifesto in the light of the social situation of 1968, their crucial differences and their common idea of the democratization of avant-garde music. The Parma Manifesto, written in 1968, proclaimed the creation of socially engaged music based on improvisation – a form that contains the possibility for communication between the subjects: between the members of the ensemble, or between the musicians and the audience. This type of communication through improvisation is not supposed to be governed by any type of restraining laws or guidelines. In this context Rzewski states that: *decisions (of improvisation) cannot be governed by structures and formulas retained from past moments of inspiration, which it is content to re-arrange and re-interpret*. He thinks that improvisation is a form of art that can free the individual of artistic, and thus, social pressure, equating all participants in this act. On the other hand, Cornelius Cardew held that improvisation offers the possibility of creating a non-hierarchical collective, which, however, must contain some minimum form of self-management. In this sense, we can say that the two composers were on opposite sides of the issue of the relationship between freedom and control, offering different concepts of improvised music. However, their goals, inspired by the Left political agenda, were actually the same.

NEW WORKS

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78.071.1 Огњановић И.

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THE HOUSE THAT IS *HERE* BUT IS NOT *THAT*: ON THE *LONESOME SKYSCRAPER* BY IVANA OGNJANOVIĆ

Abstract: This paper interprets the piece *Lonesome Skyscraper* for orchestra and electronics (2012) by Ivana Ognjanović, relying on the theoretical essay about the composition given by the author herself. Inspired by the fate of the tallest residential building in Pécs, which was evacuated because of a construction error and left abandoned and isolated for almost 30 years, I. Ognjanović creates an organic sound unity by connecting various ambient (*field recordings*) and concrete sounds in the electronic part with responses coming from the orchestral part. Using the time stretching technique, suspending the melodic component, and avoiding the formal and motivic development, the author builds her own version of the skyscraper, an acoustic space through which the memory of the sonic environment is howling.

Keywords: Ivana Ognjanović, *Lonesome Skyscraper*, sonic environment, acoustic space, time stretching, electroacoustic music, orchestra music

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Composition *Lonesome Skyscraper* for symphony orchestra and electronics was written in 2012, and was first performed in Belgrade in February, 2019 by the Symphonic Orchestra of Radio Television Serbia as a part of the concert series "Premieres". The Italian conductor Jacopo Sipari di Pescasseroli (1985) conducted the Symphonic Orchestra, while the composer herself played the electronic part.

As the author said about this piece, "It was inspired by the unusual fate of an unoccupied skyscraper that is located in Pecs, in Hungary".¹ The high-rise of Pécs (*Pécsi Magasház*),² 25 storeys high, was built during the 1970s. This megalomaniac modernist concrete structure had more than 800 residents. After several years, the first signs were noticed of critical damage to the inner structure of the building. Eventually, it was concluded that the building was unsafe for habitation and in 1989, the building was definitively evacuated. Subsequently, for almost three decades, all the plans for repairs, repurposing and demolition turned out to be too expensive or unfeasible. The unstable structure stood for all that time like an empty shell, an oversized playground for the wind and pigeons.

In 2010, as a member of the electronic music ensemble EBE (European Bridges Ensemble, a multimedia ensemble specialising in composition and performance via the Internet), Ivana Ognjanović visited the town of Pécs, the European Capital of Culture at the time. It was then that she started working on the piece and making field recordings which she later used in the composition *Lonesome Skyscraper*.

The authenticity of the recordings was, however, not in the author's focus.

This time I recorded everything I thought might help me depict this unusual building, by combining edited sounds into a logical musical sequence, with an awareness of what could be done with the sounds later in the mix. [...] Sounds were recorded on the ground floor of the skyscraper, in front of it, and in quite different spaces as well. Once recorded, I later cut the sounds, shortened them, neutralising the noise wherever it was possible...³

¹ Quotes are taken from the author's autopoetical/analytical text about the piece: Ivana Ognjanović, *Lonesome Skyscraper za simfonijski orkestar i elektroniku – prevod elektronskog zvuka u akustični* [*Lonesome Skyscraper for symphony orchestra and electronics – translation of electronic sound into acoustic*], manuscript, Belgrade, October 2012.

² https://en.wikipedia.org/wiki/High-rise_of_Pécs

³ I. Ognjanović, op. cit., 3.

Often, besides being a necessary procedure dictated by the aesthetic and technical requirements of the process of creating the electronic part, the neutralisation of background noise can, in this case, also be understood as a metaphorical act. The removal of what fills the building in the moment of recording (such as the wind whistling through the concrete skeleton) while adding elements that bring it closer to what it no longer is (preverbal human voices, traces of incomprehensible conversations, the echoes of sounds from everyday life and things people use), is one of the methods by which the composer builds an *interspace* which is at the same time elegiac and unsettling – between what it once was and what it is now. Her musical imagination lives neither in that lively environment before the first cracks, nor in the senselessness of a building-monument. It is concentrated on a sad structure that one defines by what (or who) is missing, on the awareness that it is abandoned, unnaturally emptied, lonely.

The first sound information we get from the score is a record of space. There is a description of the sound in the electronic part: *ambient noise (sem-pre)*. This humming was created by stretching the sound materials of a recorded conversation that was conducted in the ground floor of the skyscraper. Although drastically stretched in time, in its structure one can occasionally recognise the slow melody of speech, the contours of original sonority. Time stretching allows the listener to hear the inner quality of sound, by augmenting its gestures and stripping bare its spectrum. Elongated duration allows the sound of a somewhat recognisable source to reverberate within the listener's memory, leaving enough time for distant memories and more remote associations to surface. On the other hand, the material stretched beyond the level of intelligibility effectively becomes the background ambience in relation to which we hear other sounds.

The process of stretching audio samples was done in Paul's Extreme Stretch software, which allows soft transitions between sections and a grainy quality of sound, similar to the one obtained in granular synthesis. "I could say it gives the impression of crystal dust scattered so slowly all over a space that it seems frozen in time. This sort of musical material was the starting point for a new understanding and the development of ideas in the evolving music flow of this piece".⁴

The ambient noise of the electronics is joined by the string instruments, building the continuous musical lines, "playing mostly semibreves, changing

⁴ Ibid., 4.

only the spacing and sometimes the playing technique (*sul tasto*, *sul ponticello*, *tremolo*...).” By extending the electronic noise in this way, the sound of the string corpus builds soft, slowly overlapping walls of the imaginary skyscraper. The building blocks for this layer come directly from the author’s earlier orchestral work *The Last Ball of Margarita Nikolayevna*: “[I] took a one-minute long sample from the last section [...] – the moment of the harmonic resolving of the chord, I extended the sample by seven times, using the stretching method, and obtained the music layer I needed”.⁵

Like looking carefully through a microscope lens, slowing down brings the inner timbral characteristics of the sound to the surface. The simple, transparent vertical, mostly made of minor chords and empty intervals of perfect fourth and perfect fifth, is present throughout the composition. The wealth of harmony is created by combining the impressive soundworld of noises and many different upper harmonics that arise as a consequence of the colour changes i.e. playing techniques.

The music unfolds through several textural layers that may be reduced to the ambient noise of the electronics, accompanied/complemented/imitated by the long held chords in the string instrumental parts and the occasional, various concrete sounds in the electronic part, again accompanied/complemented/imitated in the pointillistically treated wind instruments and percussion. Thus, periodically emulating the sound of the first electronic layer in the orchestra sound that was subsequently composed she combines two different sources into an organic unity. In similar ways, very subtle counterpoints between concrete electronic noises (shattering glass, the voices of children, a creaking door) and motives in the percussion part, or echoes of higher upper harmonics in the strings, musically and imaginatively create rich sounds of objects and echoes.

The short motif with held tones in the woodwind section that is repeated and varied at the ends of phrases throughout the piece (firstly in bars 23–26), then the simple, occasional use of the hi-hat, tympanon, bass drum, and the repetition of isolated concrete sounds in the electronic part, all enhance “the feeling of being frozen in the past”. The unchangeable slow tempo and grainy noisy vertical that moves almost unnoticeably, build an object-like form⁶ that

⁵ Ibid., 6.

⁶ According to Ligeti, unlike the standard process forms there are object-like forms, closed in a present moment. “Music as ‘frozen’ time, as an object in imaginary space evoked by music in our imagination, as a creation which really develops in time, but in

changes very gradually from one standing position and then going back, thus gently swaying, just like the Pécs skyscraper. “They insist on empty sounding, they give the impression of music standing still in time and in space; and we become aware of the changes that are happening, but not of movement, not of the exact moment when they happen”.⁷

Slowing down a phonographic recording of any acoustic performance of a musical composition brings about a change in the function of various musical parameters of the sample. The simultaneity, or the synchronicity of the vertical moments is lost – all the tiny, in real time completely unnoticeable mismatches are amplified many times over. This way the agogical imperfections become the rhythm, completely unpredictable and unrecognisable; what was once irrational is now structural. On the other hand, the rhythm is dissolved and decomposed until its original function is lost in its entirety. The harmonic content translates into melodic content, while the melodies in their endless gradualism become the space. Going behind things does not mean asking questions that are important for the essence of the course as it is, but those questions that have the capacity of changing the perception of what the essence of the course is.⁸ This is one of the effects of the use of the extreme deceleration of recordings as the primary technical and poetic process in a composition.

Just as a lonesome skyscraper, the space of the composition is not humanised, it is not inhabited by subjects. It is inhabited by the sounds of “a child’s voice and a woman’s laughter, allusions to the non-existent echo of human presence in a once inhabited skyscraper”. “The woodwinds are treated pointillistically but with minimal movement, avoiding melodic lines and rhythmical structures. Some latent melodic lines certainly exist, but they are stretched in time”.⁹ The sound objects in the electronic part are not the bearers of the content. Passive, like stage props, they are placed, spun and varied through the empty, elegiac, noisy space, and then they vanish, leaving noth-

imagination it exists simultaneously in all its moments. According to: György Ligeti, *Concerto for Piano and Orchestra*, Schott Music, text available at: <https://en.schott-music.com/shop/konzert-no153614.html>, last accessed on 11.09.2019.

⁷ I. Ognjanović, op. cit., 7

⁸ According to Ана Ђатовић, *Phonation*, за глас и електронику: теоријска студија [Ana Gnjatović, *Phonation, for voice and electronics: theoretical study*], manuscript, Belgrade, 2016.

⁹ I. Ognjanović, op. cit.

ing behind. They do not affect the environment in which they exist, they do not change it. The motifs in the orchestra are not embryos, they do not develop into themes, and have no mobilising energy. Depersonalised, they are not singable, or memorable. Different recordings of human voices move through the preverbal, through the inarticulate, through breath or laughter. A quick whisper, quite incomprehensible, is not speech, it does not carry meaning.

Even when human breath is the dominant sound in music, the ever more quickened breathing with which the author builds the dramaturgical growth of the first part of the composition (from bar 73), is understood as a common (musical) sign, rather than as an individual motif.¹⁰ Breathing is a very intimate category, and amplified breath is always an effective dramaturgical element. Yet, breathing is also the best known sonic manifestation of the human body, close to everyone, universal, *non-individualistic*. Also, when recorded from a single position, as in this case, it suggests the stillness of the source i.e. of whoever is breathing. The gradually increasing rate of breathing additionally draws attention to the immobility of the music that becomes the space for internalising what is happening, for the experience rather than the event.

One can conclude that the author (circumstantially, also the listener) builds the closest emotional relationship with the traces of speech in the surroundings, according to the slow, all-pervasive voice of the space. Therefore, Ivana Ognjanović is not intrigued by the lives inside the building, but by the life of the building – by the sad destiny of a place for living in, which is *here* but is not *that*. It is a space, standing idly for years without fulfilling its purpose as a victim of “human stupidity and ignorance”. When writing about the ending of the composition, full of sympathy, she distinctly sees the building as a person: the string instruments in pianissimo fade upwards in a soft glissando, while echoes of single wind instruments follow them like shadows – “the tiny, uncontrolled tremors of a creature already dead”.¹¹

This way, throughout the composition the author turns music time into space, and the space of a former building into a memory of its unfulfilled role, i.e. – into time. The creaking doors, window panes vibrating and shattering, the elevator moving, even birds flapping their wings, various concrete sounds in the electronic part are all sound sensations that carry the metaphor of

¹⁰ Sound example – bars 73–98, the sound of the human breath building the inner tension at the beginning of the second part – are available online at the official New Sound YouTube channel: <https://youtu.be/RT1Mr2Buk9Q>

¹¹ I. Ognjanović, op. cit., 10.

transiting from one place to another. “Only the sound of a radio set remains, its dial once left at a station long gone”.¹² Even when she describes the crackling of a radio, Ivana Ognjanović speaks of the resonance of two places that no longer exist.

The *Lonesome Skyscraper* in Pecs was finally torn down and removed in 2016.

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¹² Ibid.

ANALYTICAL PERSPECTIVES

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C, F-SHARP AND E-FLAT: THE TRAGIC, THE SUBLIME AND THE OPPRESSED (WITH C-SHARP AS NEMESIS): REFLECTIONS ON *EINE KLEINE TRAUERMUSIK* BY MILAN MIHAJLOVIĆ

Abstract: In the present paper, I will discuss tonal centers and referential sonorities in the composition *Eine kleine Trauermusik* (1992) by one of the leading Serbian composers Milan Mihajlović. Even though its pitch structure may appear rather straightforward with its octatonic scale and the primary tonal center in C, and with referential (quasi-tonic) chords derived from the harmonic series, I intend to highlight intricate narrative trajectories and dramatic conflicts between various tonal centers (treated as actors/characters). These narratives can be related to certain archetypal plots, with the

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conclusion that there exists ambiguity between the tragic and the ironic archetype. On a higher plane, similar conflict/interplay/ambiguity exists between different principles of pitch organization, i.e. the octatonic and functionally tonal. The unresolved ambiguities and simultaneity of conflicting interpretations are examined from the psycho-analytic perspective, which postulates isomorphism between musical structures and processes and the processes unfolding in the unconscious mind. Finally, the effect of these narratives, especially the overwhelming impact induced by the excerpt from Mozart's piano concerto is linked with the idea of sublime as conceived by Kant, but also including other approaches (Burke, Lyotard etc.).

Keywords: Milan Mihajlović, harmonic series, narrativity, psychoanalysis, sublime

1. A Plethora of Perspectives

There is something peculiar about my involvement with *Eine Kleine Trauermusik* by Milan Mihajlović (born 1945).¹ I was deeply impressed when back in 1992 I heard its premiere. Ever since, I have used it as classroom material, and made it the subject of several conference presentations and two more extensive texts. The thread running through most of these papers is post-tonal teleology: the ways in which music written outside functional tonality projects goals of musical motion, and steers the course of music toward these goals. In my 2015 article I discussed *Trauermusik* in the context of broader post-tonal teleological issues, and particularly my “completion model.”² The second one was part of the 2016 book on post-tonal prolongation that I co-authored with Verica Mihajlović.³ Since prolongation is very much concerned with continuity, direction, connections over longer spans and large-scale goals, prolongational analysis is a useful tool in teleological investigations. Teleology is still a concern in this article, but in a specific sense of “rescuing meaning from tem-

¹ The sound example is available online at the official New Sound YouTube channel. Please find the playlist here: <https://youtu.be/q4HlptNHYPo>

² Miloš Zatkalik, “Teleological Strategies of Non-tonal Music: The Case of Milan Mihajlović”, *New Sound* 45, I/2015, 119–137. The completion model itself was first put forward in Miloš Zatkalik, “Reconsidering Teleological Aspects of Non-tonal Music”, in: Denis Collins (ed.), *Music Theory and its Methods: Structures, Challenges, Directions*, Frankfurt am Main, Peter Lang Publishers, 2013, 265–300.

³ Miloš Zatkalik and Verica Mihajlović, *Prolongacija i strukturni nivoi u posttonalnoj muzici*, Banja Luka: Akademija umjetnosti Univerziteta u Banjoj Luci, 2016, 220–246.

poral flux”.⁴ Indeed, the quest for meaning is a teleological process although it will lead us beyond, into domains in which the logical ordering of events ceases to exist, the unfolding of a process can lead into any direction, and means are indistinguishable from the ends.

It is inevitable that I will help myself – very generously – to my previous work. Embarking on this article, I was convinced I could still offer some novel insights, and while writing it, I realized I could not make myself intelligible without copious self-quotations. For their part, these novel insights will embrace various perspectives. They will largely incline towards a narrative approach. Narrativity in music is, of course, a contentious issue. I will skirt the core theoretical questions of musical narratology; I will spare little time providing a methodological framework, and I do not intend to consistently exploit any specific narrative theory. It will suffice that in this composition we can easily identify certain musical events sequentially arranged according to a logic, arousing expectations, producing emotional impact, and therefore suitable for discussing in terms of plot, or rather several parallel or interwoven plots. Certain elements are comparable to actors/characters who act or undergo action, or perform certain functions within the plot. We can think of narrative as, for instance, “the transvaluation of culturally meaningful differences through a sequence of actions”;⁵ or “a representation of temporal development”.⁶ As long as we can define it in such broad terms, as long as we agree that narrative is not so much something that exists *in* music as a mode of listening and comprehending, and as long as we see it not in terms of binary oppositions (narrative/non-narrative), but as a question of degree,⁷ I do not find any further justification necessary.

Linearity and forward motion is integral to the concept of narrative. Narrative is always experienced as being goal-oriented, as unfolding toward a certain denouement,⁸ striving, in Tzvetan Todorov’s terms, toward a rees-

⁴ Peter Brooks, *Reading for the Plot: Design and Intention in Narrative*, Oxford, Clarendon Press, 1984, 90.

⁵ Byron Almén, *A Theory of Musical Narrative*, Bloomington and Indianapolis, University of Indiana Press, 2009, 230.

⁶ Vincent Meelberg, *New Sounds, New Stories: Narrativity in Contemporary Music*, Leiden University Press, 2006, 39.

⁷ Vera Micznik, “Music and Narrative Revisited: Degrees of Narrativity in Beethoven and Mahler”, *Journal of the Royal Musical Association* 126.2, 2001, 193–249.

⁸ Cf. “we are able to read present moments (...) as endowed with narrative meaning only because we read them in anticipation of the structuring power of those endings that will retrospectively give them the order and significance of plot”. Brook, op. cit., 94.

tablishing of equilibrium (different from the initial one). As such, it is very appropriate for the aforestated teleological interests.

As can already be surmised from the title of this article, I have ascribed something like character traits to certain elements of this composition. This may seem like carrying anthropomorphism too far, and I will return to that question later. For the time being, I will indicate that once assumed, such an approach warrants inclusion of psychology, in the present case precisely psychoanalysis. This does not mean, of course, that I treat events in this composition exactly as if they were characters in a novel, nor do I make any attempt to link this composition with the psychology of the individual who created it. The psychology of the unconscious enters into the picture in the following manner: there exists – as repeatedly argued in literature – isomorphism between musical structures and processes, and the functioning of the unconscious mind.⁹ Virtually any aspect of music – thematic process, modulation, form – can be linked to the unconscious, primary-process mechanisms.

The title of the article refers to tragedy, and given the title of its object of enquiry, this should be no surprise. Yet, between the Aristotelian tragedy, the tragic *topos* and the narrative archetype of tragedy, this aspect offers sufficient food for discussion. Alternatives to tragedy must also be taken into account (irony, trauma...).

Finally, the *sublime* featuring in the title inevitably invokes Immanuel Kant, although other concepts of the sublime may prove to be even more fruitful. Thus, in the last section of this article, we will include the notions of “alternative sublime”, which derives its essential ideas from a number of other sources: British eighteenth-century authors such as Edmund Burke, the “post-modern sublime” originating with Jean-François Lyotard, and more.

2. Actors and Characters

The fundamental purpose of the cyclical form, says Heinrich Schenker, is to represent the personal fate of a motif, or several motifs simultaneously. Mo-

⁹ Just a few examples: Stuart Feder, “‘Promissory Notes’: Method in Music and Applied Psychoanalysis”, in: Stuart Feder, Richard L. Karmel and George Pollock (eds.), *Psychoanalytic Explorations in Music*, second series, Madison, International University Press, 1993, 3–19; Miloš Zatkalik and Aleksandar Kontić, “Is There a Wolf Lurking behind These Notes: The Unconscious Code of Music”, in: Miloš Zatkalik, Denis Collins and Milena Medić (eds.), *Histories and Narratives of Music Analysis*, Newcastle, Cambridge Scholars Publishing, 2013, 628–644; Miloš Zatkalik and Aleksandar Kontić, “Psychoanalysis and Music: Discourse about the Ineffable”, *Muzikologija*, 19, 2015, 127–146.

tifs are represented in ever changing situations in which their characters are revealed:

Just as in a drama, where human beings are led through situations in which their characters are tested in all their shades and grades... the life of a motif is represented in an analogous way. The motif is led through various situations. At one time, its melodic character is tested; at another time, a harmonic peculiarity must prove its valor in unaccustomed surroundings; a third time, again, the motif is subjected to some rhythmic change: in other words, the motif lives through its fate, like a personage in a drama.¹⁰

This is a typically organicist view and Schenker did carry it really far with his *Tonwille* and similar concepts. While it seems to properly belong to the nineteenth century, it is true that similar views have never completely faded away, and with the proliferation of musical narratologies over the past few decades, they gained considerable traction.

Another point from the above quotation that may puzzle an attentive reader is the fact that I am talking about narrative, whereas Schenker mentions drama. However, the distinction between mimesis and diegesis is not always crucial, and, as for instance Michael Klein argues, not always easy to maintain: "...on the one hand music's limited capacity to represent actions and actors is a failure of mimesis, yet on the other hand music's inability to project a narrator is a failure of diegesis. Thus, music exists in a shadow realm between mimesis and diegesis."¹¹ Replace "drama" with "story" and the gist of Schenker's statement will remain untouched.

In a literary work we usually have no problem identifying protagonists and following their actions. When we talk about music, we also talk about musical events and musical plot, and a few paragraphs back I have even ascribed "something like character traits" to "certain elements". What are these elements? Who or what performs the action?¹² Consider the following, imaginary but plausible description of the unfolding of a piece of music. "The first **theme starts** with a dominant seventh resolving into submediant. The flute

¹⁰ Heinrich Schenker, *Harmony*, Oswald Jonas (ed.), Elisabeth Mann Borgese (trans.), Chicago, University of Chicago Press, 1954 [1906], 12–13.

¹¹ Michael Klein, "Chopin's Fourth Ballade as Musical Narrative", *Music Theory Spectrum* 26.1, 2004, 24.

¹² Note that I am not discussing how to construe the narrator ("who speaks") and focalizer ("who sees") in a piece of music, or whether such concepts are applicable in music at all. Important as they are, these questions are beyond the scope of this article.

states the principal motive which is subsequently developed in the clarinet. After the half cadence, the movement proceeds with a bridge section. The **music** abruptly **stops** in bar (such-and-such) and the **composer introduces** a new theme, which **we will soon hear** transposed to a different key.” There are no less than six different grammatical subjects (bold, with corresponding verbs), plus one passive construction (underlined): no less than five or six agential categories. Why is the agent so elusive? Why do we feel there is action, but can never pinpoint the agent?¹³ A plausible explanation is based on the idea that the origin of music lies in the archaic psyche, ruled by unconscious and preverbal primary processes. One of the characteristics of this primitive experience is the feeling of coalescing with the external world, without clear distinction between internal and external realities. Gilbert Rose, a musically competent psychotherapist, links music with interplay between primary and secondary processes and talks about “fusing [in music] of subject and object”,¹⁴ echoing “the original oneness with the mother”.¹⁵ Individuation and separateness are closely associated with the development of secondary processes, and especially the acquisition of language.¹⁶ Insofar as music partakes of secondary (rational, verbal, reality-oriented) processes, it will display rational organization of discrete and individualized elements. Contrariwise, its preverbal, archaic roots will never allow the formation of subjects that would be anything but vague and indeterminate, and any sweeping identification of musical themes or motives with human characters will remain flawed. Yet, as Karol Berger says of arts in general, “we want the presented world to be not just any world, but *Lebenswelt*, the world of man”.¹⁷ We want to populate the sonic world of a composition with anthropomorphic entities; the chain of events that we perceive is also “a series of

¹³ Miloš Zatkalik and Aleksandar Kontić, “Beyond Music and Beyond Words: A Psychoanalytic Inquiry”, *Proceedings of the Academy of Arts in Novi Sad*, 2018, 101. The idea of describing the course of music in such a way is borrowed from a source I am no longer able to identify. The exact wording, however, is mine.

¹⁴ Gilbert Rose, *Between Couch and Piano: Psychoanalysis, Music, Art and Neuroscience*, London, New York, Routledge, 2004, 190.

¹⁵ *Ibid.*, 20

¹⁶ See, for instance, Marjorie McDonald, “Transitional Tunes and Musical Development”, in: Stuart Feder, Richard Karmel and George Pollock (eds.), *Psychoanalytic Explorations in Music*, Madison, International University Press, 1990, 79–95.

¹⁷ Karol Berger, “Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation”, *Journal of Musicology*, Vol. 12, No. 4, 1994, 431.

emotional states that account for the ways the listener unites a musical text with human values".¹⁸

Schenker, as we have seen, has no doubts that protagonists are motifs. A number of authors think in similar terms, identifying sometimes the musical actor not strictly with a motif, but more broadly with entities of the thematic plane.¹⁹

This approach is, however, too restrictive. It excludes some other possible plots that we can distill from a composition. It removes from analytical purview certain types of music and implicitly favors functional tonality. We need a broader framework for our definition of musical actors, and there I find the ideas of Vincent Meelberg most helpful.²⁰ He draws on Mieke Bal's narratology in considering the actor as the function which causes or experiences events. A musical actor is, therefore, "the musical parameter or parameters that cause closures". Closure is necessary for the creation of events since:

event is not complete until it has reached some kind of closure, and it is closure that makes the listener recognize the event. At the same time, a musical actor can also be the musical parameter(s) that change(s) during a musical event, since an actor not only can cause, but also can experience events [and I add: invoking the above stated psychoanalytical considerations, we must allow for ambiguity between causing and undergoing]. In this case the musical actor consists of those musical elements that are governed by the principle or principles by which the sounds are grouped.²¹

¹⁸ Eero Tarasti, *A Theory of Musical Semiotics*, Bloomington, Indiana University Press, 1994, 304. This is his definition of modalities, the concept I am not using in this analysis, but the definition itself has broader applicability.

¹⁹ Gregory Karl, "Structuralism and Musical Plot", *Music Theory Spectrum*, Vol. 19, No. 1, 1997, 13–34; Anthony Newcomb, "Schumann and Late Eighteenth-Century Narrative Strategies", *19th-Century Music*, Vol. 11, No. 2, 1987, 164–174. The latter says (237): "We do well to think of the thematic units as characters in a narrative... They interact with each other, with the plot archetypes, with their own past guises, and with convention of musical grammar and formal schemes analogously to the way the characters in a novel interact with each other."

²⁰ Meelberg, op. cit., 83.

²¹ Mieke Bal makes a distinction between actor and character: an actor causes or undergoes a change, whereas a character is an actor provided with distinctive characteristics. Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, Toronto, Buffalo, London, University of Toronto Press, 1995 [1985], 8. Meelberg, op. cit., 224, follows this distinction, but this is not essential for my analysis.

Eine kleine Trauermusik has no proper themes and no motifs delineated clearly enough for the listener/analyst to be able to follow their transformations. Rather than working with motifs and themes, Mihajlović slowly spins and interweaves continuous melodic yarns. Pitch, however, remains the parameter whose organization is decisive for the unfolding of music, and this meets Meelberg's criteria for being the actor. Therefore, the two plots I am primarily investigating concern, firstly, tonal centers, and secondly, the principles of pitch organization. If not functionally tonal, *Trauermusik* displays pitch centrality, i.e. certain pitches are projected as focal intonations. These quasi-tonics can be conceived of as individual pitches, particularly when placed in the lowest voice at strategic points, or they can be chords constructed on these pitches according to certain principles and given the status of referential sonorities (henceforward RS). They can also be understood in a more abstract sense as pivotal pitch-based concepts, which are assigned special teleological value. Admittedly, this makes them less than clearly determined, but psychoanalysis has already prepared us for that.

In the way I have described the RS chords, they are not substantially different from tonics in tonality. The difference is that they are not part of an external, hierarchical, a priori given system as functional tonality is (although this statement will later be somewhat qualified). They acquire their referential status contextually, or through a combination of a priori and contextual factors.

The second plot that we will follow concerns interplay between the octatonic scale that governs most of the piece, and functional tonality of the Mozart quotation.

3. *Trauermusik* and Pitch Centrality

Milan Mihajlović's *Eine kleine Trauermusik* for flute, oboe, clarinet, piano and percussion exemplifies perfectly the compositional procedures of its creator as we have known them for the greater part of his career. Among them are the octatonic scale, obsessive ostinati, melodic lines evolving over long time-spans, quotation from a classical piece – in this case from the slow movement of Mozart's Piano Concerto in A major, KV488.

Of special importance is the octatonic scale, to which the composer seems to have a life-long attachment. It does, arguably, provide some kind of external frame of reference, although far from the (pseudo)-natural quality of functional tonality. From the point of view of goal-directedness it poses a problem since its symmetrical structure makes it highly entropic, with little opportunity for creating hierarchic relationships and pitch-based patterns of

tension and resolution. However, as I have indicated above, there are contextual means whereby a given pitch – *c*²² in this case – is promoted into focal intonation. For roughly one third of the composition it is prominently placed in the piano's sonorous lowest register; it is located at the beginnings and endings of major formal sections and of the entire piece (the opening *c*-sharp in the clarinet is to be discussed later). This pitch, together with the RS chord based on it, is the most frequently recurring event in the piece, hence, as David Huron would argue,²³ the event that the listener expects the most, thus constituting the goal of musical motion.

Before I proceed with further discussion of pitch organization, an overview of the form will be in order.

Table 1. *Trauermusik*, synopsis of form²⁴

intro.	A	A ₁	B/developm.	Mozart +	coda	
0-24	24-61	61-92	92-155	156	(180)	190
	C	A	C	A	F# minor	C (+F#)
octatonic ₀ ----- oct. _{1,2,0} ----- (-----)						
37 + 33 + 64 ≈ n + n + 2n						

The piece opens with an introductory solo clarinet section. The A section beginning in bar 24, (quasi)-modulates to the tonal center A, and is followed by its varied repetition. For reasons that will soon emerge, bars 92–155 can be conceived of as development. The arithmetic says 37+32+64, the last addend being nearly the sum of the previous two (the summation structure). Let it be mentioned in passing that such a formation may impart some sense of completion and stability: on a smaller scale, it is typical of the Schoenbergian musical sentence; on a larger, long spans of music – entire sonata developments, for instance – are sometimes constructed in accordance with this formula. Mihajlović emulates tonal procedures: well into the piece, he uses the initial transposition of the octatonic scale, an equivalent of the home key, let

²² When a given note is considered to be the intonational pivot it is represented by uppercase italic, individual pitches are lowercase italic.

²³ David Huron, *Sweet Expectation: Music and the Psychology of Expectation*, Cambridge, MIT Press, 2006, 138.

²⁴ From Zatkalik, op. cit., slightly adapted.

us call it the “home transposition” (oct_0). The development is characterized by heightened instability (to be discussed later), as would be the case in a tonal piece. It is within this portion of the work that the other two octatonic transpositions rapidly succeed each other. A return to the home transposition follows, and in a while enters the tonal Mozart episode. Predictably, the composition ends with a final return to the basic form of RS.

This focal intonation is presented in Example 1²⁵

Example 1

a) b. 24 (beginning of A section, first harmonic event)

b) b. 92 (beginning of development)

²⁵ This was extensively discussed in Zatkalik, op. cit. and Zatkalik & Mihajlović, op. cit. It was inevitable to repeat the main points, but now the emphasis is on different aspects.

c) end



RS appears in several variants. Reduced to the harmonic skeleton they can be represented as in Example 2:

Example 2. Variants of RS



The makeup of this chord shows clear resemblance to the harmonic series. The second, third and seventh partials are virtually omnipresent throughout the composition, the fifth is somewhat less prominent (possibly to underplay the association with the dominant seventh), whereas the ninth is foreign to the given octatonic transposition. The emphasis is on the odd-numbered partials: the even-numbered ones only duplicate lower portions of the spectrum. In a way, harmonics reinforce the fundamental frequency, provide support for the root.²⁶ The lower the partial, the stronger the support, and in this case, the support is quite robust.

The harmonic series was a major preoccupation of a number of important composers and theorists, not least Schenker himself. Most recently – and

²⁶ This is especially noticeable when the fundamental is not present, but owing to its harmonic spectrum, we still perceive it as the fundamental: the phenomenon known as *missing fundamental*. See Richard Parncutt, “Revision of Terhardt’s Model of the Root(s) of a Musical Chord”, *Music Perception*, Vol. 6, No. 1, 1988, 65–93, 70; Ernst Terhardt, “The Concept of Musical Consonance: A Link between Music and Psychoacoustics”, *Music Perception*, Vol. 1, No. 3, 1984, 276–295, 287–8.

drawing on extensive psychoacoustic research – Finnish theorist Olli Väisälä demonstrates how chords approximating the harmonic series serve as consonant referential sonorities and provide criteria for distinguishing between consonance and dissonance.²⁷ The fact that in the natural system the frequencies differ from our customary equal-tempered tuning is of no particular concern: research has shown that for the listener there is a margin of tolerance of approximately 3% of the frequency.²⁸

While the first nine harmonics are significant supporters, the eleventh one – *f-sharp* in our case – is ambiguous in the sense that it can be conceived of either as still a root-support, albeit a weak one, or too weak to be one. Needless to say, this ambiguity proves to be a huge resource, both for composers and theorists.

In *Trauermusik*, as in virtually all cases analyzed by Väisälä, the stable sonorities are approximations, rather than the exact replications of the harmonic series. Insofar as the chords can resemble the series more or less closely, they can be assessed as more or less consonant, i.e. more or less stable. It will be noted, for instance, that the proper root for *B-flat* – including the most strategic occurrences of RS – should be an octave lower.²⁹ Even the pitches foreign to the harmonic series – *root detractors* in Väisälä's terminology – need not constitute a major destabilizing factor, as long as other tones provide significant support and especially if placed in the uppermost voice.

This brings our attention to the elephant in the room. It comes in the guise of *c-sharp*, appearing in all instances of RS (see Example 2). Clearly not a member of the harmonic series, it is nevertheless nearly omnipresent throughout the piece. It is, of course, reassuring to know that a dissonance of this kind can be easily assimilated, given the overall shape of the chord. Yet, such an explanation does not suffice in this case. It will transpire that the status and role(s) of this pitch is the crux, or one of two cruxes of the entire analysis. I will defer any discussion thereof until later, mentioning only that I have arbitrarily chosen the diamond shape to draw attention to its enigmatic role.

²⁷ Olli Väisälä, "Prolongation of Harmonies Related to the Harmonic Series in Early Post-Tonal Music," *Journal of Music Theory*, Vol. 46, No. 1/2, 2002, 207–283; Olli Väisälä, *Prolongation in Early Post-tonal Music*, Studia Musica 23, Helsinki, Sibelius Academy, 2004. He offers convincing analyses of works by Scriabin, Debussy, Berg etc.

²⁸ Parncutt, loc. cit.

²⁹ The tritone placed immediately above the fundamental as in Example 2b is typical Scriabin's manner. It does not occur literally in *Trauermusik*, but I have identified it as a middleground event, see Zatkalik & Mihajlović, op. cit.

Within the given transposition of the octatonic scale, RS can be transposed to A, *F-sharp* and *E-flat*; therefore, I interpret these chords as consonant, and eligible for the role of tonal centers, yet subsidiary to C (Example 3). This enables a more discriminating scale of stability, a more complex hierarchy. These subsidiary centers are indeed treated as such. As evident from Table 1, sections A and A1 “modulate” to A (much like a tonal piece modulating to submediant), whereas *F-sharp* is the key of the Mozart quotation. The remaining four pitches from the scale receive very little support: their entire spectra, save for the ninth partial, fall outside the given transposition.³⁰ Accordingly, they cannot bear the burden of referentiality, as stipulated in this analysis.

Example 3. Transpositions of RS



It is remarkable how this pitch-based hierarchy presented above overrides the inherent non-hierarchy of the octatonic scale. I speculate that these opposing forces – hierarchic and anti-hierarchic – contribute to the overall mood: tense to the point of being oppressive.

4. Octatonic Transpositions and Tonality

Conditions for establishing hierarchy, hence stability, can be additionally created on two higher planes. Let us make the following comparison. In tonal music, we define a piece as being in, say, C major, and we have thereby defined both the focal intonation – the tonic – and the corresponding transposition of the diatonic collection. It is not so in the octatonic. As is well known, there are three different transpositions of this scale. Intonational focus can shift from one pitch to another, while the transposition of the scale remains the same. A different procedure for creating pitch centricity could have se-

³⁰ Note that the set of supported vs. unsupported pitches corresponds to the tonic and dominant axes, respectively in the axis system of Ernő Ledvai.

lected any one of the eight pitches within the scale for the role of the quasi tonic. Both the transposition and the tonal center can be challenged independently. On one level, by shifting the focus from C to A, the composer creates a certain degree of tension, to be resolved by the return to C. The change of transposition can thus be saved for creating contrast on a higher level, for heightened tension, and longer-span processes of departure and return.

Finally, a shift from the octatonic to the functionally tonal operates on yet a higher level. All these shifts will be further discussed in due course.

So far, we have established pitch centricity, and a sufficiently complex system of hierarchic relationships. This enables the creation of areas of stability and instability, which translates into the ubiquitous model of departure and return, which in turn translates into the most fundamental mode of experiencing music, namely, tension and release.

To sum up, the departure/return model manifests on the following levels:

- C – A, F# – C
- octatonic₀ – octatonic_{1,2} – octatonic₀
- octatonic – tonal – octatonic

The areas of stability/instability are created by the following:

- RS as opposed to RST_{3,6,9}
- RST_x (any transposition) vs. other sonorities
- oct₀ vs. oct_{1,2}
- instability created by the fragmentation of pitch organization: rapid succession of octatonic transpositions, absence of referential sonorities, dual harmonies.

5. Tragic Plot and Struggle for Power

Assuming now a less technical and more hermeneutic perspective, one possible interpretation of this composition would be as struggle for power between eligible tonal centers.³¹ As in any tonal piece, the home key is temporarily overpowered by a competing key, but in the end reestablished. Ostensibly, this is by no means remarkable, as the outline of a story it promises little beyond what any tonal piece could accomplish, and probably with more success. Yet, we are not talking about tonal musical language. We are not dealing with a

³¹ The outline of this struggle for power was laid down in Zatkalik, op. cit. Here, it is considerably expanded.

consistent set of syntactic rules governing how music will move away from the focal intonation and return to it: this system is only weakly teleological in comparison to functional harmony. The supremacy of C is not derived from an a priori source. Admittedly, we have attributed some kind of “natural” quality to RS through the harmonic series, but the hierarchical system thus produced is feeble compared to harmonic functions. C establishes its dominance not so much by virtue of its consonant quality, as through its assertiveness. As previously mentioned, it occupies about one third of the piece, and it is expressed through obsessive ostinato figures. It is obtrusive, aggressive perhaps. This certainly makes it the protagonist, the central character, but its overall “behavior pattern” makes me somewhat reluctant to call it the hero.

When the title of a composition contains the word *Trauermusik*, tragedy can never be too far. Certain clarifications are, however, necessary. As Byron Almén cautions, we ought to distinguish between narrative and topical signification. He enumerates certain stylistic conventions associated with the tragic *topos*: minor mode, sigh figures, descending gestures, chromaticism, expressive dissonances, funeral march, low register, exact repetition... They create the tragic mood. For the narrative tragedy to exist, however, it is necessary to have “a strategy of signification in which temporality is implicit and full recognition requires the unfolding of the piece in its totality”.³² In our present case, some of the above enumerated elements of the tragic *topos* do exist, and they do create the tragic mood, but what would be the signs of the tragic plot? In Greek tragedy, the downfall of the hero is brought about by *hamartia*: the tragic error or tragic flaw. While this error can be due to misperception, lack of an important piece of information and so on, it often takes the form of *hubris*: excessive pride, arrogance before gods, transgression of their commands. Precisely the assertiveness, the overconfidence of C, its endeavors to be heard all the time can be seen as its tragic error. Divine retribution follows.

Enter *c-sharp*. It is the initial and final tone of the introductory clarinet solo,³³ and the initial and final melodic tone of the entire composition. Not belonging to the frequency spectrum of C, it nonetheless weighs down heav-

³² Almén, op. cit., 139.

³³ Until the piano enters with RS, we can plausibly assume it to be the central pitch. In a way, we could think of it as the false hero, in Propp's taxonomy of functions. See Владимир Пропп [Vladimir Propp], *Морфология волшебной сказки* [Morphology of the Fairy Tale], Москва, Лабиринт, 2001 [1928].

ily on RS throughout the piece. It occupies a special position in the following sense. We have seen (Example 3) that four pitches are “incapable” of carrying RS. Out of these four, *e*, *g* and *b-flat* are strongly supportive of the root *C*. The pitch *c-sharp* is not, but it does provide support to the competing tonal centers as the seventh partial of *E-flat*, fifth of *A* and the third of *F-sharp*. The strength of support is proportional to the relative strength of these competitors.

The pitch *c-sharp* is not exactly the opponent to *C*. It never attempts to establish itself in its stead. Even when conspicuously placed in the bass for a longer stretch of time it is only to pave the way for *F-sharp* as its dominant preparation. Dissonant and persistent in upper voices, it never lets *C* extricate itself from its grip. *C-sharp* is its Nemesis.

In his analysis of myth – adapted for music by Byron Almén – James Liszka talks about “four basic strategies used by the ... narrative imagination, in playing out the tensions between the violence of a hierarchy that imposes order and the violence that results from its transgression”.³⁴ The origin of this idea is in the Jungian-influenced essay by the Canadian literary critic Northrope Frye³⁵ in which he classifies narrative plots into four narrative archetypes. The classification is based on the intersection of two fundamental oppositions: victory/defeat and order/transgression, yielding four categories: Comedy, Romance, Tragedy and Irony/Satire.

Emphasis on victory

Comedy – victory of transgression over order

Romance – victory of order over transgression

Emphasis on defeat

Tragedy – defeat of transgression by order

Irony/satire – defeat of order by transgression

The opposition innocence/experience is also involved, and thus, for example, the tragic archetype is a transition from innocence to experience, whereas irony is the narrative of experience. This is well suited for music. There is no danger of extramusical “contamination”, since the notions of hierarchy, order, transgression or transvaluation can easily be conceived of as inherent to music. Almén consistently applies this archetypal approach: it con-

³⁴ James Jakob Liszka, *The Semiotics of Myth*, Bloomington and Indianapolis, University of Indiana Press, 1989, 133.

³⁵ Northrope Frye, “Archetypal Criticism: Theory of Myths”, in: *Anatomy of Criticism: Four Essays*, Princeton and Oxford, Princeton University Press, 2000 [1957], 131–242.

stitutes the narrative level of his analyses.³⁶ These analyses are illuminating, but for my purpose they are useful insofar as they can be taken flexibly, without clear-cut boundaries between categories, and without any “obligation” on part of the composition to adhere strictly to one single archetype.

Elements of the tragic archetype certainly exist in *Trauermusik*. As I suggested above, hubris is the transgression committed by the protagonist. Furthermore, most listeners will agree that we are left with a sense of defeat, rather than victory. In addition, there is innocence in our initial assumptions about *c-sharp* in the opening clarinet solo. It takes the whole tragedy to unfold before we realize its true nature of Nemesis. And we are likely to innocently overlook the signs that point to *F-sharp* as a formidable opponent. Transgression, defeat, initial innocence: so far, this works well for the tragic plot, but what constitutes the order? The harmonic stability of RS does provide at least a semblance of order, but then, is it not precisely this order that is defeated by the transgressing *c-sharp*? As the defeat of order by transgression, this would amount to the ironic archetype. There is a subtlety in the score that reinforces the ironic perspective. Namely, if we look at the two very last bars, we can see that RS resonates for a second or two after the last of *c-sharp* expires. Does C in its most stable form achieve a victory after all? An ironic victory, I would say, mock victory: victory that is long overdue, long past the moment at which it could have provided any sense of triumph.

Thus, a tragic or an ironic archetypal plot? Both, perhaps. Or shall we say, this composition transcends such oppositions and dichotomies. After all, we know of music’s predilection for simultaneity, for expressing many things at once, of its “ambivalence of content which words cannot have”.³⁷ Invoking the psychoanalytic perspective, we can ascertain that music’s affinity with the unconscious mind makes it free from the constraints of formal logic. Even contradictions can exist simultaneously.

6. More Struggle for Power: A, F-sharp, E-flat

The next actor to be considered is A. Capable of being a consonant harmony, it is the target of modulation in both A sections. With the entrance of the

³⁶ As opposed to the agential level, where he identifies agents and their morphological and syntactic features, and actantial level at which they interact and acquire their narratological roles and functions. Almén, op. cit., following Liszka, op. cit.

³⁷ Susanne Langer, *Philosophy in a New Key*, New York, The New American Library, 1954, 197.

alto flute, it becomes melodically emphasized, but at that point it is dissonant against RS. “Pacified” by being displaced to the bass, it is thus promoted to a significantly higher rank, at the price that its theater of operation is strictly circumscribed. Music effortlessly flows in and out of it, it substitutes for C at two specific points when the central intonation briefly retreats. Its function within the plot is, therefore, not one of the true antagonist.³⁸

F-sharp persistently wants to impose itself as a rival of C. It advances strategically towards the peak of its career, the Mozart quotation, when in the guise of F-sharp minor it takes the control over this entire section. It begins its career quite “innocently” as the melodic climax of the introduction (Example 4a). It is transferred to the bass in the A section, allowing us an early glimpse at its future role as a tonal center (4b). In the repeated A section, the tones that make up the *F-sharp* minor chord: *c-sharp*, *a* and (to a degree) *f-sharp* are given a certain amount of melodic emphasis. In the first phase of the development it forms the upper layer of the dual harmony (4c), where we also get a sense of its minor-mode version. An exchange of layers then occurs (4d), and *F-sharp* becomes the harmonic basis. Before it is elevated to the tonality of the quotation, it performs what I call a “tactical retreat”: the *f-sharp* pitch withdraws to the inner voice and the *f-sharp* chord appears in inversion.

Example 4. Advancement of *F-sharp*

a)



b)



³⁸ In Propp's taxonomy of narrative functions it could be thought of as the helper.

c)

Flute (Fl.) part: F $\text{♩} = 72$ (Andante) poco a poco accelerando p

Oboe (Ob.) part: p

Clarinet (Cl.) part: p

Bassoon (Fagotto) part: pp

Piano part: pp

d)

Bassoon (Fagotto) part: $\text{♩} = 72$ (Moderato)

Piano part: pp

e)

Bassoon (Fagotto) part: $\text{♩} = 72$ (Moderato)

Piano part: pp

The establishing of the key F-sharp minor is not only a new focal point: with it, the previous octatonic order is irreparably shaken. This requires analysis on a higher plane, to be presented soon.

So far, we have seen that in the home transposition, RS can be *and is* transposed to C, A and F-sharp. It can be transposed to E-flat as well, but where is E-flat?

The first attempt to establish that chord as referential fails, as it leads to an unstable 6_4 chord, and thus amounts to a neighbor to the structural A (Example 5a). E-flat asserts itself at important structural junctions, the ends of sections A and A₁, but in the upper voice: where it cannot perform the harmonic role, not to mention that according to the criteria we have adopted for this piece, it is dissonant. The bassoon solo begins with a few bars of an arpeggiated E-flat major, but its potential referentiality is undermined by the piano harmony in the lower register (5b). This pitch is, shall we say, eloquently avoided in the bass: even the chromatic descent towards C-sharp, bb. 110–122: *f-sharp* – *f* – *e* – *d* – *d-flat* (enharmonic equivalence assumed throughout the piece) omits E-flat. Only once does it appear in the bass in the quotation, but merely as the sixth degree of the melodic minor: unstable and functionally weak. It is offered one last chance in the concluding ten bars of the composition (5c): it is again part of an octatonic context, it is given some prominence in the bass, it attempts to establish itself across three octaves, but fails, and through voice exchange, once more ends up in the wrong place, where it simply fades away.

Example 5. Vicissitudes of E-flat

a)

b)



c)



Given the above account, E-flat can be considered as an oppressed minority, whose voice is constantly being silenced, or a character too weak to incur the responsibility of being the tonal center.

7. Octatonic vs. Tonality: Struggle for Power on a Higher Plane

Three potential competitors challenge the supremacy of C, with unequal vigor and unequal success. The very principles of pitch organization – “musical languages” – enter into similar competition. The octatonic and the tonal do not simply succeed each other. The storyline of their relationships includes the almost unbearable, suffocating atmosphere of the home transposition (75%) and the octatonic sound in general (virtually throughout the piece); the foreshadowing of *F-sharp minor*, its rise to power (as described above); its brief reign: the enigmatic ending. Of special interest is the octatonic/tonal ambiguity: the dominant preparation of *F-sharp minor* of which the listener is unaware while it unfolds. Again, we need to focus our attention on *c-sharp*. In addition to being so obtrusive in upper voices, it is also the second most

frequent and longest sustained pitch in the bass, after the pivotal *c* itself. This becomes obvious in bb. 96–102. As the quotation approaches, it assumes the role of the dominant pedal in bb. 122–150 (interrupted in bb. 126–136 with pitches *c* and *d* that I interpret as the lower and upper neighbors, and bb. 148–149 as foreshadowing the tonic). Note that I am talking about the bass only: other voices are not included, probably to prevent tonal associations from emerging too strongly and too early. The dominant function remains unbeknownst to the listener until the tonic arrival in b. 156 (the moment of anagnorisis!?). While *c-sharp* definitely belongs to the home transposition of the octatonic scale, it actually undermines the octatonic organization by slowly and unobtrusively ushering functional tonality. In this Shakespearean double plot (pitch centers and musical languages), *c-sharp* seems to play a similar destructive part in both.³⁹ And if we further speculate about the role of *c-sharp*, we can also see it as the master of ceremonies, a manipulator, *spiritus movens*, a force behind the scene, grey eminence, or a puppeteer. It prevents *C* from achieving full stability, blocks *E-flat* from becoming the true RS by providing weaker support than it does to *A*, and maneuvers *F-sharp* into the position of the true antagonist.

For the further discussion of the octatonic/tonal relationships, I cannot help quoting an extensive portion of my previous work:

The most direct clash between the two principles of pitch organization, tonal and octatonic, takes place immediately before the quotation. After a rather long absence, RS returns in the original *C*-transposition, and with greatest emphasis; the melodic climax of the entire composition is reached at that point, with *g* in the flute. We are witnessing dramatic peripeteias: at the critical point when we may expect the implied dominant-tonic relationship to be confirmed, the whole construction seems to collapse and the original RS prevails. And the next moment, it retreats again and yields to *F-sharp* minor. This twofold preparation of the tonal quotation may carry the message ‘all roads lead to Rome’. To Mozart, that is. Tonal path, modal path, we end up with Mozart. Or do we? Even as Mozart reigns, the octatonic figures lurk in the background. There are two parallel processes, and they dissolve – not resolve! – together. Perhaps the ultimate statement is: tonal or nontonal, Mozart or Milan Mihajlović, we are doomed to fade into nothingness. The outcome is unquestionable and inexorable, as befitting a *Trauermusik*.⁴⁰

³⁹ If I could give myself free rein to speculate, I would say that on the “language” plane *C-sharp* is to octatonicism what Iago is to Othello; on the pitch-center plane it is more like Claudius to Hamlet. This comparison should not be taken literally: I do not intend to attribute this type of extramusical content to this composition.

⁴⁰ Zatkalik, op. cit., 133, slightly adapted.

8. On Ego Split, Trauma and Symmetry

Other layers of meaning are there for us to probe. I will begin with an observation that this music flows rather seamlessly, well-organized within strict formal and tonal constraints. As the ultimate guarantee of unity and coherence, on previous occasions we have even attempted to construct a quasi-post-Schenkerian *Ursatz*.⁴¹ This notwithstanding, the composition is divided along several fault lines. There is a split between melody and harmony, as the melodically ubiquitous *c-sharp* is dissonant against the referential harmony, and also in the sense that there exists “division of labor” between piano (harmony) and woodwinds (melody). Occasionally, harmony itself is split into two distinct chords. There is a split between tonal centers; between octatonic transpositions, and a “hypersplit” between centers and transpositions; on top of that, octatonicism and tonality are pitted against each other. At some level of meaning, the music remains irreconcilably fragmented. Searching for psychological meanings and relying on the premise of isomorphism mentioned at the beginning, we can assess the overall experience as being closer to trauma than to tragedy. Tragedy implies catharsis – of which I am doubtful in this case. For its part, trauma is linked with dissociation, failure of synthesis, “splitting off”, and generally involves overstimulation and flooding.⁴² Flooding in this music comes from some of its important features, such as oversaturation with the octatonic sound, a sense of unbearable uniformity of sound in the long bassoon solo, and more.

To follow psychological implications further, we need to pay attention again to the relationship between *C* and *F-sharp*. The pitch *f-sharp* is the eleventh partial of *c*, but symmetrically, *c* is also the eleventh partial of *f-sharp*. According to the Chilean-British-Italian logician-psychoanalyst Ignacio Matte-Blanco, the logic of the unconscious is the logic of symmetrization and reversibility.⁴³ Namely, if a moment in time, let us label it with B, follows the moment A, the unconscious can reverse it so that at the same time, A follows B. This collapses all temporal relations, obliterates distinctions between past, present and future: unimaginable in everyday life, but readily found in those mental products that are strongly informed by primary-process think-

⁴¹ Zatkalik & Mihajlović, op. cit.

⁴² Gilbert Rose, op. cit., 11 9–20.

⁴³ Ignacio Matte-Blanco, *Thinking, Feeling, Being: Clinical reflections on the fundamental antinomy of human beings and world*, London and New York, Routledge, 1988.

ing (dreams, myth; cf. Freud's dictum that the system unconscious has no reference to time). Likewise, if spatial relations of up and down or left and right can be reversed, any point in space can be interchangeable with any other. Very importantly, relations between part and whole can be reversed. This accounts for *pars pro toto* representation (i.e. part of the object stands for the object as a whole): again something that frequently occurs in dreams. We can view *f-sharp* as expelled from the *C* environment as a menacing part of the self: a bad part of the split self, considering its "impure" intonation; and at the same time, according to the unconscious, symmetrical logic, it is *c* that is also expelled from *F-sharp*. They are mutually exclusive, repel each other, yet they are caught in an inextricable grip. The true antagonist is thus not necessarily an outside entity, it is precisely this bad, menacing part of one's own self. This brings us back to our introductory psychoanalytical view of music as an art of fusion, permeation, of internal-external ambiguity. Briefly retracing our steps, we can now observe, first, that goal-directed processes easily lend themselves to narrative interpretations. Narrative interpretations naturally invite psychological vantage point. However, having probed the depth of the unconscious, we are no longer certain how to distinguish between subject and object, between past, present and future; we can no longer discern beginnings and ends, departures and arrivals. Teleological investigations undermine themselves.

Other psychological interpretations are also viable. Consider the following: a) there exists the *c*-based referential sonority; b) *c-sharp* is foreign to RS, yet often accompanies it; c) when the tonal center is *F-sharp*, whether as RST_6 or as *F-sharp* minor, *c-sharp* is its very prominent element. We can take this as a metaphorical representation of, or a process isomorphous with projective identification, as defined by the psychoanalyst Melanie Klein: inserting parts of oneself into an external object in order to control, possess or harm it. In this case, *c-sharp* as an important component of the *F-sharp* spectrum, is inserted into *C* where its effects are harmful. The exigencies of space, however, demand that we stop here.

9. The Sublime

These same exigencies apply to the last portion of this article in which I am taking the risk of treating a profound subject in an almost cursory manner. It is not only that the subject itself is irresistible. If we want to follow this analysis through, complete with actors/characters and "the musical text con-

nected with human values”, we must not overlook the overwhelming effect of the Mozart excerpt coupled with the surrounding musical tissue. It is true that the emphasis now is no longer on pitch centers, but on thematicism. Yet, the sublime experience is brought about by various factors, among which a specific role is played by the polar relationship between *C* and *F-sharp*. Let us examine how Mozart is ushered.

Our senses are already flooded with the octatonic uniformity, when the strained sound of the irritatingly protracted (about $\frac{1}{4}$ of the entire composition) bassoon solo brings them to the breaking point. The melodic climax is reached, the musical space is stretched to its maximum, but the motivic content is condensed to the repeating three-note cells. There is a strong feeling that something momentous is about to happen. Out of this Mozart precipitates: an event we somehow felt coming, but are shocked when it actually comes. We are transported, overwhelmed to the point of self-annihilation. We stand in awe, as before something beyond our comprehension, flooded with emotions too powerful to be appreciated as beautiful. There is majesty and grandeur, but also the feeling of an imperious, irresistible force. In a word, sublime. It is how the sublime was conceived by authors from (pseudo)-Longinus to Edmund Burke to Immanuel Kant.

We have already seen how the reciprocity between *C* and *F-sharp* collapses spatial relations. Thus symmetrically juxtaposed, they mirror each other, space is expanded into infinity, and there is a sense of greatness beyond any comparison. Despite all formal and tonal constraints the music overflows any boundaries, becoming something boundless and immeasurable, therefore sublime. Of course, we know that the idea of reciprocity is faulty in the sense that it is valid only under the 12-tone equally-tempered tuning. In the natural system, polar keys are not *exactly* reciprocal. Therefore, *C* and *F-sharp* see each other through a distorting mirror with us caught in between seeing, ourselves doubly transformed. Transmogrified may be the word.

The sublime is beyond grasp. The grasp is mental and emotional, but there may be a physical aspect to it. Not only are the extreme registers in question: remember that the proper fundamental for *b-flat* in RS is an octave below than actually sounding, and it falls outside the range of the piano. And if the sublime is associated with immense power, with vastness and boundlessness, it is no wonder that it has been involved with the idea of genius. Who could, then, be more emblematic of the idea of genius than Mozart?

Following the Kantian line further, we can identify both of his types of the sublime. The infinity mirror and the boundless quality in general, cou-

pled with the feeling of an immense power: this is the mathematical vs. dynamic sublime.

Throughout this article we have talked about oversaturation and flooding and linked it with trauma. We have talked about tragedy and irony, we have even talked of shock. Obsessive repetitions readily connote some kind of superhuman, mechanical monster (or perhaps a Sisyphus rolling his stone), not to mention the strain and anguish conveyed by the very sound. Listening to *Trauermusik* is not a pleasurable experience. The sublime experience involves a significant degree of unpleasure. However, as Kien Brillenburg Wurth (henceforward KBW) interprets Kant, “subject is confronted by an object too great for comprehension, or too mighty to be resisted, experiences a painful ‘difficulty’ in trying to measure itself up to, or resist, this object, but then overcomes the pain in a delightful moment of release or self-transcendence”.⁴⁴ This self-revelation, the awareness of our own capacities is the chief source of pleasure: “the soul is amazed by the unexpected view of its own surpassing power.”⁴⁵

Kant, of course, could not have known of the symmetrical logic of the unconscious. Taking this into account, in my free interpretation, the sublime object overwhelms us, even as we overwhelm the object. Furthermore, our unconscious mind does not require a turning point where frustration yields to liberation and transcendence. Condensation, even the conflation of opposites, is a well-documented unconscious mechanism. Therefore, we can talk about simultaneity of pain and pleasure: pleasure that is mediated through, and intensified by, a displeasure. This is precisely what KBW attempts to offer in her already quoted study as the “alternative sublime”, drawing both on earlier authors, like Burke, and on the postmodern perspective derived mostly from Jean-François Lyotard (but not referring to psychoanalysis). She is largely concerned with this interplay of pain and pleasure, particularly on irresolvability. She claims that the sublime feeling “need not, as in the dominant Kantian model, necessarily be framed as a narrative of overcoming, moving from terror to relief, or frustration to elevation. Rather, it can also be conceived as an unresolved, self-conflicting oscillation of pain and pleasure at once.”⁴⁶ Elsewhere, she remarks on “resistance to closure typical of the

⁴⁴ Kiene Brillenburg Wurth, “The Musically Sublime: Infinity, Indeterminacy, Irresolvability”, Dissertation, Groningen University, 2002, vii.

⁴⁵ Ibid., xvi.

⁴⁶ Ibid., 74.

sublime feeling” and “interlocking of two conflicting intensities ... opposites intertwine [as do chords on C and F-sharp; as do Mozart and the surrounding motifs – MZ], the one principle can here be said to be always and already at work in the other”.⁴⁷

We can see how well it resonates with our dilemma between tragedy (catharsis) and unresolved conflicts (trauma) and more broadly with questions of indeterminacy. Vagueness, indecision, dream-like quality (the unconscious again!) – this is what authors like Burke as well as KBW look for in the sublime art, and for which they (together with Schopenhauer, Wagner and Nietzsche) find music especially suitable. While this is a general statement on music, there are so many analytical observations about this composition to corroborate it. Let us recall the irreconciled splits, the indeterminacy (tonal/octatonic), the undecidability between tragic defeat and ironic victory. Let us, furthermore, think of the treatment of dissonance. It connotes tension and indeterminacy.⁴⁸ Admittedly, indeterminacy may not be quite true within the laws of tonal harmony and voice leading, but with the criteria of consonance adopted herein, we are left with salient, yet non-resolving dissonances. And while the music – as demonstrated above – does unfold a kind of plot, the incessantly repeating figures – in fact all that was said about repetition, uniformity and saturation – thwarts the progress, and prevents it from reaching a final resolution. There is something life-negating about it, and it is duly shattered by the shock of the sublime. Yes, the appearance of the Mozart excerpt is a shock, and I am not the first to make this claim.⁴⁹ And if anxiety in *Trauermusik* reaches the point when we feel traumatized, the very ability to construe a narrative provides if not the means for the healing of trauma, then at least a way of coping with it. Letting Kant have the final word: confronting with the overbearing, irresistible nature – and what can be more irresistible than death? – “the humanity in our person remains undemeaned even though the human being must submit to that dominion.”⁵⁰

⁴⁷ Ibid., 245.

⁴⁸ Ibid., 235.

⁴⁹ Ana Stefanović, Milan Mihajlović *Eine kleine Trauermusik*, linear notes CD 201, Beograd, SOKOJ, 1996.

⁵⁰ Immanuel Kant, *Critique of the Power of Judgement*, translated by Paul Guyer and Eric Matthews, Cambridge University Press, 2000, 145.

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Summary

Functional tonal music basically operates under an external, a priori given referential system, and the authority of the tonal center may be challenged but will almost inevitably be reasserted. Post-tonal music may also seek to establish tonal centers and referential sonorities, but these are to a large extent contextual, and so are the means

whereby they are established (or challenged). The “tonal plot” of such compositions tends to be more intriguing. Competing tonal centers may enter into a kind of power play the outcome of which is less predictable and more amenable to interpretation.

In the present paper, I will discuss tonal centers and referential sonorities in the composition *Eine kleine Trauermusik* (1992) by one of the leading Serbian composers Milan Mihajlović. Even though its pitch structure may appear rather straightforward with its primary tonal center in C (displaced by other intonational pivots, but ultimately reestablished), and with referential (quasi-tonic) chords derived from the harmonic series, I intend to highlight intricate narrative trajectories traversed by various tonal centers (which are, accordingly, treated as actors/characters); their dramatic conflicts; the stories of their rise to and decline from power. These narratives can be related to certain archetypal plots, with the conclusion that there exists ambiguity between the tragic and the ironic archetype.

A specific feature of this composition is the collaboration/interplay/conflict/ between different principles of pitch organization, i.e. octatonic and functionally tonal. The narrative of referential sonorities is thus projected onto the higher plane of “musical languages,” where again we can observe “struggle for power” and ambiguity about the outcome.

These unresolved ambiguities, simultaneity of conflicting interpretations and generally, situations involving ambivalence and indeterminacy are examined from the psychoanalytic perspective, which postulates isomorphism between musical structures and processes and the processes unfolding in the unconscious mind.

Finally, the effect of these narratives, especially the overwhelming impact induced by the excerpt from Mozart’s piano concerto is linked with the idea of sublime as conceived by Kant, but also including other approaches (Burke, Lyotard’s postmodern sublime etc.).

REVIEWS

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Vesna Karin, *Plesna praksa Dinaraca u Vojvodini* [The Dance Practice of the Dinaric People in Vojvodina], Novi Sad: Akademija umetnosti, 2018, 421 pages, ISBN 978-86-88191-74-6 20

Despite a long tradition of continuous development of ethnochoreology in Serbia (since 1934), scholarly publications in this disciplinary field are still not frequent. Vesna Karin's book *The Dance practice of the Dinaric people in Vojvodina*, based on her PhD theses defended in 2015 at the Faculty of Music, University of Arts in Belgrade, therefore represents a valuable contribution to the ana-

lytical interpretation of traditional dances. The focus of this book is oriented toward the dance practice of the Serbs from various regions of Croatia, Bosnia and Herzegovina and Montenegro, who settled in the administrative region of northern Serbia – Vojvodina during the 20th century in numerous organized and spontaneous migrations. The term “Dinaric people”, even though it is taken over from the ideological standpoints of the group mentalities of the older ethnological writings of Jovan Cvijić and Vladimir Dvorniković, is pragmatically used here to unite settlers from the wider area of the Dinaric mountains – Lika, Banija, Kordun, Bosanska Krajina (areas of Grmeč, Una, Glamoč, Janj, Kupres and Livno), Dalmacija, Herzegovina and Montenegro – whose cultural traditions have been recognized both by insiders and outsiders in opposition to cultural traditions of the autochthonous Serbian inhabitants in Vojvodina.

Drawing from the anthropological theories regarding ethnic and national identities of Thomas Eriksen and ethnic cohesion of Dietmar Handleman, Karin explicates diverse dance and musical traditions of the Serbs from the forementioned regions as cultural practices of the so-called ethnic categories, which have

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been unified in a new environment (the territory of present day Vojvodina) through a developed network of, according to the author's formulations, ethnically profiled associations and social events (organizations, festivals, concerts and weddings). Applying Andriy Nahachewsky's concepts of presentational and participatory dance events in the analytical narrative devoted to dance occasions, Karin mostly focuses on the biggest festival of Dinaric dance and music in Vojvodina "Našem rodu i potomstvu" (To our People and Descendants) which has taken place in Bačka Topola annually since 1993. As the author stresses, this is the most important occasion in which the dance groups of the Dinaric people, who are organized in cultural-artistic societies, construct and strengthen their primary regional ethnic identities in Vojvodina by performing traditional rural dances from their homelands in a form of "reflective" activity. Contrary to this presentational context, during participatory dance events such as weddings and other local festivities, Dinaric people mostly perform *užičko kolo* as the most important and widespread Serbian national dance unambiguously positioning themselves within the framework of national identity of the country where they settled. The presentational and participatory dance contexts of Dinaric people in Vojvodina are therefore unified in this book through the concept of "dance practice", developed from Bourdieu's and Miško Šuvaković's theoretical standpoints, as "a process form of the creation that is immanent to a man, in which the dance is not naturally understandable, but it is based on the explanation of its structural ele-

ments in a specific context, and through its connection to other social practices".

Karin developed all her observations regarding the dance practice of Dinaric people in Vojvodina from her field research that lasted more than ten years which she started whilst a student of ethnomusicology in 2001. Along with participatory observation as the basic method of field work, she made many of official and unofficial interviews and completed questionnaires with individuals and dance instructors (the co-called artistic directors) and filmed a great number of video clips which she used for notation and analysis. The time frame for field research and the creation of Karin's collection of video and musical recordings includes the period from 2001 to 2015. However, the time span of her overall research of Dinaric dance and musical practice both in their homelands and Vojvodina covers from the beginning of the 20th century through the inclusion of all the available writings and notations of previous researchers, mostly ethnochoreologists, including Ivan Ivančan, Jelena Dopuđa, Vaso Popović, Vladimir Šoć, Olivera Vasić, Sandra Raković and others. Therefore, the largest and the most comprehensive material about the traditional dances of Dinaric people not only in Vojvodina but in general is gathered in this book.

Starting from the theoretical premise that dance is an inseparable unity of dance movements and dance music, Karin represents the collected material about individual dances in a form of kinetography and musical notations (118 examples in total) exploring them through detailed individual and compar-

ative structural-formal analysis. Although it is written in Serbian, the published notations as well as the conceptual and analytical unification of various traditions from the wider regions of the Dinaric mountain make this book valuable for international scholars. Particularly precious are the detailed kinetograms which graphically describe all structural and stylistic specificities of Dinaric traditional dance. To achieve comprehensiveness in dance notation Karin developed a specific glossary of kinetography symbols based on the analytical approach of recognized dance notators, Mária Szentpál, Anne Hutchinson and János Fügedi. That is the reason why her glossary, apart from explaining details of notating Dinaric dances, can also be used as a general manual for up-to-date kinetography in Serbian.

The central part of the book is devoted to the presentation of the structural-formal features of traditional dances of each region. The main conclusions which came out from her analytical observations can be summarized as follows: The general features of dance practice of all Dinaric people in Vojvodina are round chain dances (closed or open circle) and couple formations (couple dancing is not recorded in some regions on Bosanska Krajina: Grmeč, Kupres and Livno); although pathways can be versatile, moving clockwise prevails, except in dances from Herzegovina and Montenegro, where sagittal symmetry can also appear; all dances are exclusively performed in a distributive rhythmic system with two part metric organisation (2/4). Beside these general features of the structural aspects of Dinaric traditional dance,

many other parameters are also analyzed in this book including: type and length of the supports and gestures, pathways, metrorhythmical patterns of both kinetics and music, tonal scales and ways of musical performances. Karin concludes that, the traditional dances of each region have their own peculiarities. However, in the overall plan of formal shaping, the mutual non-congruency of kinetic and musical units is identified as the main characteristic of traditional dances of all the Dinaric people of Vojvodina. No matter that *gluvo kolo* (also known as *silent dance*, that is dance with no musical accompaniment) is generally perceived as the main feature of Dinaric dance heritage, Karin reveals that this type of dancing is not present in the traditions of Banija, Herzegovina and Montenegro. What unifies traditional dance music of all Dinaric people is dancing accompanied by singing. It is mostly performed in the style of two part singing known as “na bas”, except for people from Banija, Herzegovina and Montenegro who nurture the singing of the older tradition known as “na glas”. People from Lika and Kordun also dance accompanied by a four string tamburitza, those from Dalmatia are accompanied by mouth organ (and no other instruments), while those from Banija use both of those instruments.

The book *The dance practice of the Dinaric people in Vojvodina* is a comprehensive and detailed study of the regionally specific dances of Serbs from Croatia, Bosnia and Herzegovina and Montenegro who settled in Vojvodina during the 20th century. As already stressed, in a new cultural context they have been primarily performed on stage

with one of the immediate goals of keeping the homeland tradition alive. Considering the fact that the main social event for their performance is the festival “To our People and Descendants”, which is, as Karin reveals, sponsored both by the Ministry of Culture and the Province of Vojvodina (Provincial Secretariat for

Culture) as well as by some wealthy individuals, but also taking into account that regionally specific Dinaric dances are no longer performed in the participatory context of weddings and other festivities, it is a question of how long this practice will be kept alive.

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Bojana Radovanović, *Eksperimentalni glas: Savremena teorija i praksa* [Experimental Voice: Contemporary Theory and Practice], Belgrade: Orion Art, 2018, 170 pages, ISBN 978-86-6389-073-2¹

Musicologist and theoretician of art Bojana Radovanović published a monograph dedicated to the problem of experimental voice in contemporary theory and practice, in 2018. She undertook the assignment of dealing with a topic that covers several ‘burning’ fields of theoretical inquiry, both content- and methodology-wise. As for the content of the study, its focus on the performance aspects and the voice itself (understood as sound, not only speech/language, which always indicates its connection to the body and the possibilities of its political intervention / Radovanović 2018: 11/) relies on the work focused on performance, the performative body and the political agency of art, produced in recent years. As for the methodology, the study is transdisciplinary in its character, since the main idea of thinking about experimental voice, its agency and its theoretical understanding ‘flows’ between the disciplines of musicology, performance studies, the theory of arts, psychology, philosophy, and in general – in the liminal zones between music, theatre and poetry /Ibid., 12/. In that sense, it is no

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coincidence that this book has appeared within the series called *PH – preko humanistike* [Beyond Humanities], edited by Dr. Miodrag (Miško) Šuvaković. This latest edition ties in with similar endeavours the editor has carried out in the last four years. Although covering various topics, the titles published in this period have a common feature of exploring the inter- and transdisciplinary perspectives of contemporary humanities.

Radovanović's book is based on her Master's Thesis (further broadened and developed), defended at the Faculty of Media and Communication under the mentorship of Dr. Miško Šuvaković. It could be said that the study is not orientated towards developing one specific take on the problem. Instead, the author offers an extensive overview of chosen contemporary theoretical considerations of voice in general and several case studies of 20th and 21st century practices where experimental voice was the main tool of artistic and political intervention. Bearing in mind that the literature on (experimental) voice in the Serbian language is scarce, and that as far as the reviewer currently knows, there is no comprehensive monograph in this country, dealing with similar problems, the decision to take such an approach seems valuable in the sense that this study serves as an introduction to possible approaches and topics in our country.

The conceptual precision and firmly set coordinates in which the main notions are laid out are demonstrated through the clarity of the monograph's structure. The study is divided into five chapters. In addition to the introduction and conclusion, there are three main

chapters, as well as two appendices, a glossary, bibliography, name index, summary in English and a note on the author. In the introductory text the said coordinates are given, and the author explains how she hears and understands voice (*Kako čujem/razumem glas?*). The first chapter is titled *Opšta teorija glasa* [General Theory of Voice]. The pre-eminent approaches, from the positions of psychoanalysis, biopolitics, theories of voice and body, are all taken into account. The objectivity of voice, its materiality, voice as an indication of the presence of subject and body, as well as an indication of the subject's political agency are presented in the following subchapters: *Glas – pogled iz psihoanalize* [Voice – view from psychoanalysis], *Glas i politika* [Voice and politics], and "*Taj glas nikako ne može poticati iz tog tela*" – *Glas i telo* ['That voice could never emerge from that body' – Voice and the Body]. Among the principal authors whose theories (and interpretation of other theoretical ideas) figure as referential points here are Mladen Dolar, Jelena Novak, Giorgio Agamben, Adriana Cavarero, Roland Barthes, Brandon LaBelle. For B. Radovanović, the chosen theoretical approaches/positions highlight a number of issues regarding the problem of language in relation to voice, and regarding the performative body, which accompanies her earlier statement on the manner in which she understands voice. Here, they can be reduced to the main questions of how language can be bypassed and how this is shown in various experimental artistic practices (Ibid., 52).

Before examining these questions in more detail, Radovanović gives short his-

tories of voice in music, poetry and theatre in the second chapter, *Glas/telo u izvođačkim umetnostima* [Voice/Body in the Performing Arts]. Going through the mentioned artistic fields, as well as corresponding scientific disciplines, the author presents the historically central ideas concerning the treatment of voice in each of those, before explaining their closeness during the 20th century and the emergence of performance art. The chapter concludes with Radovanović's discussion on Paolo Virno's theses about virtuosity, work and politics. While Virno borrowed the concept of virtuosity to explain the modes of work(ing) in Post-Fordism, Radovanović uses his concept to understand the political quality of performance practice, and, more precisely, of experimental vocal practices. Thus, she understands virtuosity both in the traditional sense of technical artistry and in Virno's sense of political virtuosity. Complementary to that, the experimental qualities are comprehended both in terms of the materiality of voice and exploring the boundaries of its expression, as well as in terms of the content of experimental vocal performances and their political effects.

These parallel lines of understanding concepts of virtuosity, experiment, performance are shown in the central chapter, *Eksperimentalni glas* [Experimental Voice]. Several case studies of different artistic takes on the experiment, voice and performance are analysed, starting with Kurt Schwitters's Dadaistic experiments up to 21st century practices, concluding with that of Antonia Bär. Among them, case studies can be seen to be in two groups. First, there are narra-

tives on the activities and works of Schwitters, Steve McCaffery, Antonin Artaud and Cathy Berberian, recognised by the author as 'manifest phenomena/figures/works of sound poetry, music and theatre' (Ibid., 78). McCaffery's activity is included here both because of his artistic and theoretical practice. Between his sound poetry orientated towards the abolition of the sign, Schwitters' specific combination of *Merz* and composition (by means of the collage composing of sound), Artaud's critique of European theatre given through the insistence on pre-linguistic and primal action, and Berberian's 'new vocality', the invention of new vocal performance techniques and playing with boundaries between popular culture and avant-garde art, there is a common thread of bypassing the meaning of language and the sign, and instead focusing on the sound characteristic of voice and its affective qualities. In addition, political agency of these artistic statements is underlined, which is also the case with the following case studies, roughly recognised as the second group. These are examples of the continuation of similar ideas in the 21st century. Among them, there is political activism performed through the electro-acoustic theatre of Diamanda Gallás, her exploring of the 'monstruosity' of voice and body, but also in Laurie Anderson's new theatre and 'vocal drag'. Further examples include early operas by Robert Wilson and his relying on the phonetic qualities of language, *Moonchild* project by John Zorn, with special attention given to Mike Patton's extended vocal techniques and theatralization of laughter as a specific form of human communication, act-

ing as the subversion of the language system in performance *Rire/Laugh/Lachen* by Antonia Bär. In 'Izvođenje' epiloga' [Performing' the Epilogue], the author gives a summary of the presented thesis, concluding that 'considered experimental voices virtuously play with the burning questions of their time', and show themselves as 'politically abundant and interventional forces' (Ibid., 139).

Given that for readers in Serbia this study is an introduction to the topic, it is appropriate that, in addition to the glossary, it also contains valuable appendices: short biographies of the artists mentioned throughout the study and the translation into Serbian of Cathy Berberian's manifesto, *New Vocality*. Berberian's efforts to establish her specific approach to vocality, her emancipation from Luciano Berio as a central avant-garde 'musicworld' figure (and former husband), her affirmative approach towards fluid boundaries between art and popular cul-

ture can generally be seen in the light of affirming Otherness. One could say something similar about Adriana Cavarero's remark that 'woman sings, man thinks' and the subsequent positioning of this thesis as a grain from which a 'profound discussion on the history of mankind, gender relations, philosophy, metaphysics, music and (...) voice' can be drawn (Ibid., 48). To a certain extent, the striving to put forward a discussion on Otherness in its many forms, alternative means of expression that are experimental in nature, and thus orientated towards making interventions in culture and society, as well as emphasising authors who placed these qualities in the forefront, can be seen as the underlying values of Bojana Radovanović's study. Stressing the said qualities, as was already stated, in pioneering study on the topic of experimental voice in the context of the Serbian language, is of itself an interesting intervention in the local theoretical discourse.

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Ivana Bašičević Antić, *Trijumf reči u vizuelnoj umetnosti dvadesetog veka. Dimitrije Bašičević Mangelos i Marsel Brodars* [The triumph of words in twentieth-century visual art. Dimitrije Bašičević Mangelos and Marcel Broodthaers], Belgrade: Orion Art, 2018, 341 pages, ISBN 978-86-6389-070-1

With the book *The triumph of words in twentieth-century visual art. Dimitrije Bašičević Mangelos and Marsel Brodars* (Orion Art, 2018), Ivana Bašičević Antić – who has successfully been working in the context of art for more than a decade in the curatorial work and management of the Illija & Mangelos Foundation – has introduced herself to readers once again as a theorist of 20th century visual arts. Following the monograph on Vojvodina painter Emerik Feješ in 2012, the author's second book came from a dissertation defended at the Interdisciplinary Ph.D. studies in art and media theory at the University of Arts in Belgrade.

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In a thoroughly and comprehensively written study (331 pages of text and 103 units of bibliographic references), Ivana Bašičević Antić focuses on the concept and phenomenon of visual artwork in the 20th century, and on the theoretical presentation of changes that occurred in conceptual, morphological and phenomenological terms in such a way that, as the author points out, the end of that century in the field of visual arts is most often described in the spirit of Donald Judd's words: "Half or more of the best new work in the last few years has been neither painting nor sculpture." (p. 9) The main thesis of this study is that the changes which took place within many innovative, experimental and radical avant-garde practices led to the 'triumph' of words in the visual arts of the mid-20th century, and to the manifestation of a specific artistic phenomenon of *word-image*. The book is organized in such a way that each individual chapter and sub-chapter stands for the proof of this thesis.

Although the text is segmented into 9 chapters with numerous sub-chapters, two major content units of the book stand out. The first section (chapters: Artwork in the 20th Century; New Forms of Artwork; Art Movements in the 20th Century and the Changing Nature of the Art Object; Image and Text) outlines the historical trajectories of 20th century visual art by selecting and presenting those practices of visual art that led to the phenomenon of *word-image* (ready-made, futurism, dada, surrealism, neo-dada). In the second part of the book, the author deals with the legacy of *word-image* in the art of the second half of the 20th century and connects it with the two case

studies. These are the works of the painter Dimitrije Bašičević Mangelos and Marcel Broodthaers, as examples of visual poetics that treated the problem circle of the relationship between image and text, which the author first problematizes individually and then in a comparative relationship (Chapters: The Legacy of the Word-Image Phenomenon in the Art of the Second Half 20th century; Case Study: Dimitrije Bašičević Mangelos; Case Study: Marcel Broodthaers; Comparative Analysis of Two Artistic Works: Broodthaers – Mangelos). Although these are quite separate phenomena of European proto-conceptual art, the author's analysis of the works of Mangelos and Broodthaers shows that there are a number of levels at which their artistic works, in very similar ways, pose problems and answer them. The choice of the works of Dimitrije Bašičević Mangelos and Marcel Broodthaers as examples of the legacy of the *word-image* phenomenon in the art of the second half of the 20th century is motivated by the fact that in the case of both artists, examples are given of the radical use of words in the field of an image. The author has singled out and explored in detail the numerous and, in some cases, variable components of Mangelos and Broodthaers' artistic opus in such a way that the chapters in which she presents the visions, activities and artistic achievements of the two artists are structured to satisfy all the conditions that a scientific monograph needs to have. These chapters exist as 'monographs within a monograph' and in fact illustrate the thoroughness of the research approach and the multifaceted objects and problems that are the focus of this study.

In the methodological sense, Bašičević Antić combines a historical and theoretical approach. The historical optic is achieved through an effort to capture and present, in the course of history, the development of visual art from the initial avant-garde artistic achievements, through the first half of the 20th century to the seventies of that century, when the careers of Mangelos and Broodthaers came to an end. Thereby, the main criterion of the historical change is the critique of the visual media's autonomy, i.e. the emancipation of the visual art media in the direction of the increasing affirmation of the word and text in the field of visual artistic expression that had been usually understood through the concept of painting. The author uses a theoretical approach as the identification, explication and discussion of poetic, aesthetic and conceptual problems that have arisen in specific, individual artistic poetics as a result of the radical use of words in the space of the image. The focus is on researching conceptual approaches in the works with words and images when artists use them as instruments to convey their worldviews. In connection with the artistic practices she examines and analyzes, Ivana Bašičević Antić recognizes the emergence of a new paradigm of artists, those who intentionally emerge from the field of autonomous creation and occupy the position of highly educated subjects who are informed about tendencies both in art and society. From that position, they perform their works as complex sign systems that the uninitiated observer, with an attitude of uninterested aesthetic experience, can no longer understand as art. In such cases, theoretical work, like

this study, acts as a necessary mediator of understanding, communication and the further dissemination of art. In fact, the particular value of this book lies in the fact that Bašičević Antić not only presents the results of the research of individual artistic poetics that have uniquely treated the issue of the relationship between image and text (Mangelos and Broodthaers), but also sees and explores a whole set of broad, aesthetic and theoretical problems that such artistic manifestations carried with them, provoking and initiating change within the great modernist paradigm of the autonomy of art and its institutional presentation and understanding. Thus, the book discusses the dematerialization of an art object during the 20th century, new forms of artwork, changing aesthetic aspects, the changed position of the observer, the institutional criticism of art, a new philosophy of art, the development of hermeneutics, the introduction of the term 'sign' in the interpretation of the image, the end of mimetic painting and the concept of the 'end' of painting, all as the important conceptual points of the whole of 20th century art. The above-mentioned points are important meta-codes for understanding 20th century art, and the particular value of this book lies in the fact that they, as such, are theoretically presented and understood in their causal relationship.

The triumph of words in twentieth-century visual art emerges as a significant and relevant theoretical study among the not-so-numerous domestic editions that are oriented toward the view of the visual arts in a wide chronological arc. It is interesting that the last chapters of the book 'close the circle' within which Bašičević

Antić deals with the practices of visual art – in one way, as a curator, and in another, as a theorist. When considering the example of the 'end' of the museum and the institutional critique of Marcel Broodthaers, the author theoretically treats her second field of activity – curatorial practices – and points out that the 'triumph' of words in visual art has had significant repercussions in the realm of traditional art institutions such as the museum. This study is significant because it theoretically delineates the history of those visual artistic practices that have been expressed as critiques of paintings as the creation and autonomous aesthetic objects. Ivana Bašičević Antić has realized a very specific example of theoretical insight into 20th century visual art, which treats both the image and word as equal components of visual artwork, points to the emancipation of the theoretical and the conceptual in the field of artistic poetics, as well as to the penetration of the conceptual into the area of the aesthetic as the general tendency of 20th century art. The emergence of textual practices in the visual arts was also interpreted as a consequence of the development of art theory and the media evolution of artwork throughout the 20th century, all of which were compounded by the emergence of new media. The particular value of this study is that the conceptual work of individual artists with the image and text has been associated with the wider development of theoretical thought, specifically, with the manifestations of the 'linguistic turn' and the new theoretical settings that the linguistics, anthropology and philosophy of the 20th century have attained.

With the publication of the book *The triumph of words in twentieth-century visual art* in an edition entitled “Across the Humanities”, the publisher Orion Art has once again expressed support for all those authors who wish to present the

tendencies of the new humanities, to engage in dialogue with approaches that are topical in the wider theoretical world context and to affirm new philosophical and aesthetic solutions within a national theoretical space.

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Ivan Čavlović, *Nauka o muzici u Bosni i Hercegovini* [The Study of Music in Bosnia and Herzegovina], Sarajevo: Fondacija “Čavlović”, 2019, 800 pages, ISBN 978-9926-8361-0-8

“This book is somewhere close to epochal”, writes the author, Prof. Ivan Čavlović, Ph.D., in the Introduction to his studiously written, capital publication, titled *Nauka o muzici u Bosni i Hercegovini* (“The Study of Music in Bosnia and Herzegovina”, 2019). Without false modesty, with that line this renowned musicologist and music theorist from

Bosnia and Herzegovina highlights what every attentive reader of that publication would surmise already from the complexity of its contents, which shows an impressive amount of research, effort, analysis, synthesis, and a refined feeling for a sound methodological basis. For the new book by Emeritus Prof. Ivan Čavlović would constitute the lifework (and possibly the fulfilment of his lifelong striving) of any major scholar – a comprehensive survey of various branches of his own profession, in which he has taken an active part throughout his working life. There is another important fact one should mention before offering a more detailed insight into the publication that is at stake here: with his research into the study of music in Bosnia and Herzegovina, Prof. Čavlović directs the attention of the entire scholarly public to the significance and potential of scholarly thought in the domain of music and thereby warns the region’s responsible university and political structures against the continual marginalisation of the study of music as a “minor discipline”, highlighting its value as essential for every culturally and scholarly aware environment.

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The book, as the author himself emphasises, comprises three different approaches: a scholarly-interpretative, lexicographic, and bibliographic approach. In the first part, starting from a set of theoretical premises, the author defines the field of the study of music, buttressing his views by referring to the most significant sources and scholars. Moving through history chronologically, Čavlović mentions an impressive number of names, as well as the circumstances that led to the first writings and sketches as proto-musicological artefacts of music in Bosnia and Herzegovina. Then, the ensuing chapters present the beginnings and crucial “strides” of Bosnian efforts in musicology, ethnomusicology, and music theory, as well as in the domains of music aesthetics, the sociology of music, and writing on music, with detailed lists of lecturers, researchers, authors, accepted doctoral dissertations and other final theses, as well as sources that formed the “basis” for the development of Bosnian scholarly thinking on music. In his discussions, however, Čavlović invariably retains an adequately critical approach, demonstrating his extremely broad understanding of the subject areas he discusses. At times he thereby reveals his (hidden) partiality toward some of those areas, such as music aesthetics, to which he accords special attention, not only in terms of specific authors, but also certain fundamental issues they addressed in their work.

Following his discussion of key figures responsible for the establishment of the study of music in Bosnia and Herzegovina, the author moves to an exploration of the “frameworks” that allowed

them to pursue their professional interests. The reader thus learns in detail about the institutions where music was cultivated: music academies, societies, music education centres, associations, music libraries, opera, theatre, as well as media sources where music occupied the central position (periodicals, festivals) and, finally, scholarly and academic meetings. It is interesting that the author did not omit even those who, acting as individuals, experts, or enthusiasts, unaffiliated with any institution, made a considerable contribution to the study of music in Bosnia and Herzegovina.

In the section of the book discussing the value criteria of research, the author turns to the most significant current trends in the scholarly treatment of music and, underscoring the positive efforts of teamwork in the past, points to its necessity in the future as well. Describing examples of good practice, Čavlović then posits the key premises for a successful continuation of scholarly activities in the domain of the study of music, first and foremost the study of one’s own musical heritage and then drawing comparisons between it and its European and global counterparts.

A large part of the book is reserved for a lexicographic-bibliographic list of Bosnian music scholars, 72 of them in total, and then a bibliography of their writings on music in various periodicals that were not mentioned in the preceding section – the lexicon. Of course, the author begins this segment of the book by laying out the criteria he followed in selecting the authors and their writings and the chronological cut-off points for some of the sources. The contents of this seg-

ment of the book are ordered chronologically and then alphabetically by title and comprise almost a half the entire publication.

The bibliography and an impressive index of names at the end of the book suggest a meticulous researcher who gave each segment of his research effort its rightful due. If one adds to this that the book is written in what is stylistically a

rather elegant and clear idiom, that the text is gender-sensitive, and the details almost unbelievably precise, it becomes obvious that the scholarly and wider public are confronted with a source that belongs among capital publications in the domain of the study of music not only in Bosnia and Herzegovina, but also in the region of former Yugoslavia and even the Balkans as a whole.

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International Scholarly Conference *Jugoslovenska ideja u/o muzici* [The Yugoslav Idea in/of Music], Novi Sad, Matica srpska, 25–26 May 2019

Last year saw the centenary of the founding of the first Yugoslav state, the Kingdom of Serbs, Croats, and Slovenes, providing an excellent occasion for re-exam-

ining the Yugoslav idea in/of music, which in musicological terms remains an under-researched and undefined category. On 25–26 May 2019 Matica srpska and the Serbian Musicological Society held an international scholarly meeting under the title of *Jugoslovenska ideja u/o muzici* ("The Yugoslav Idea in/of Music") in Novi Sad, comprising eight panels with presentations by scholars from Serbia, Croatia, Slovenia, and Great Britain: 1. *Diskursi o jugoslovenskoj muzici – muzikografija/muzikologija* ("Discourses about Yugoslav Music: Musicography/Musicology"), 2. *Muzičko jugoslovenstvo: mape/teritorije/afekti* ("Yugoslavism: Maps/Territories/Affects"), 3. *Muzičko jugoslovenstvo: ideje/koncerti* ("Musical Yugoslavism: Ideas/Concerts"), 4. *Diskursi o jugoslovenskoj muzici – muzikologija/muzikografija* ("Discourses about Yugoslav Music: Musicology/Musicography"); 5. *Jugoslovenska muzička scena – institucije – diskografija* ("Yugoslavia's Music Scene: Protagonists – Art Music");

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6. *Jugoslovenska muzička scena – institucije – diskografija* (“Yugoslavia’s Music Scene: Institutions – Discography”), 7. *Jugoslovenska muzička scena: institucije – kulturna politika* (“Yugoslavia’s Music Scene: Institutions – Cultural Policy”), 8. *Jugoslovenska muzička scena – akteri – popularna muzika* (“Yugoslavia’s Music Scene: Protagonists – Popular Music”). Since the conference was based on three main thematic blocks (“Discourses about Yugoslav Music”, “Musical Yugoslavism”, and “Yugoslavia’s Music Scene”), individual contributions will be presented in the same way here.

The conference was inaugurated by Dr. Mirjana Veselinović Hofman (Secretary of the Department of Stage Arts and Music at Matica srpska), who highlighted the necessity of explorations initiated by this scholarly gathering, from a factual and problem-based perspective, in this day and age, when interpretations of the legacy of Yugoslavia are politicized in general, moving within a “nervous oscillation between negation and idealization”. The keynote, titled *Teze o jugoslovenskim idejama u/o muzici. Kritički pogled na muzičke prakse i narative od kraja XIX do dvadesetih godina XX veka* (“Theses about Yugoslav Ideas in/of Music: A Critical Survey of Musical Practices and Narratives from the Late 19th Century to the 1920s”) was delivered by Biljana Milanović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), who emphasized the importance of critically grounded Yugoslav studies for musicological research and highlighted various types of links between Serbia’s musical culture and its regional counterparts.

The thematic block titled “Discourses about Yugoslav Music” comprised two panels focused on musicography and musicology. In her presentation, *Ideja i praksa jugoslovenstva u periodu 1945–1960, prema napisima u muzičkoj periodici* (“The Idea and Practice of Yugoslavism between 1945 and 1960 in Writings in Contemporary Periodicals”), Melita Milin (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) discussed the pursuit of equal representation of contributions from all six republics, although in practice, self-representation prevailed. In her talk, *Jugoslovenska koncepcija časopisa Zvuk* (“The Yugoslav Conception of the Journal *Zvuk*”), Ivana Nožica (Academy of Arts, Novi Sad) stressed the importance of that music periodical during its 60 years of publication, highlighting its editors’ striving to flesh out the journal’s Yugoslav conception.

In her rather interesting presentation, *Fluktuirajuće putanje jugoslovenskog muzičkog modernizma: Primer Jugoslovenskog paviljona na svetskoj izložbi „EXPO 58“ u Briselu* (“The Fluctuating Trajectories of Yugoslav Music Modernism: The Example of the Yugoslav Pavilion at the EXPO 58 World Exhibition in Brussels”), Ana Kotevska (Serbian Musicological Society, Belgrade) pointed to the under-researched overall “mixed” content of Yugoslavia’s musical programming, while the second part of her talk presented the afterlife of the Yugoslav pavillion, repurposed since the exhibition as St Paulus College in Wevelgem, and the way its pupils learn about Yugoslav and post-Yugoslav heritage. In her contribution, *Aspekti nastave Istorije jugo-*

slovenske muzike na Fakultetu muzičke umetnosti u Beogradu ("Aspects of the Yugoslav Music History Curriculum at the Faculty of Music in Belgrade"), Marija Masnikosa (Faculty of Music, Belgrade) discussed the impact of the Socialist Federal Republic of Yugoslavia's cultural policies on the curriculum of the course stated in her title, which was taught for years at the Faculty of Music by Prof. Vlastimir Peričić, while Miloš Marinković (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) explored the scholarly and musicological activities pursued at the annual conferences on modern Yugoslav music in Opatija (1964–1990): *Naučno-muzikološki aspekti Jugoslavenske muzičke tribine/Tribine muzičkog stvaralaštva Jugoslavije* ("Academic-musicological Aspects of the Yugoslav Music Forum / Forum of Yugoslav Music Creativity").

Yugoslavism in music was addressed in two panels. In the first panel, Leon Stefanija (Faculty of Philosophy, Ljubljana) re-examined, in his talk titled *Mapiranje slavizma u slovenačkoj muzici do 1918. godine* ("The Mapping of Slavism in Slovenian pre-1918 Music"), the contexts of Slovenian public debates on Slavism, through a series of paradigmatic examples from Slovenian periodicals (1918–1992), interpreting the later period from the perspective of the project "Music and Ethnic Minorities: Slovenia's (Trans)cultural Dynamics since 1991". The contribution of Gordana Krajačić (independent scholar), *Jugoslovenski sadržaji na koncertima Muzike Kraljeve garde između svet-skih ratova* ("Yugoslav Contents in Concerts of the Royal Garde Orchestra between the two World Wars"), treated

the concert activities, conductors, and repertoire of that ensemble.

The next panel on Yugoslavism in music (ideas/concepts) opened with a presentation by Ivana Vesić (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), *Koncept jugoslovenske integracije u javnim aktima jugoslovenskih muzičara (1918–1941)* ("The Concept of Yugoslav Integration in Public Acts by Yugoslav Musicians, 1918–1941), surveying various interpretations of "real Yugoslavism" in the country's musical life from the perspective of the activities of musicians from different constituent republics, especially in Belgrade, Zagreb, and Ljubljana. In her talk, *Jugoslovenska ideja u solo pesmi s početka XX veka na južnoslovenskim prostorima* ("The Yugoslav Idea in Early 20th-century Lieder in the South Slavic Region"), Verica Grmuša (Royal Holloway, University of London) discussed the collaboration of Petar Konjović and Miloje Milojević and the sopranos Maja Strozzi-Pečić and Ivana Milojević, both of whom, as she asserted, played formative roles in the creation of certain works in the oeuvres of both composers.

The four final panels were dedicated to Yugoslavia's music scene. *Ispoljavanje ideje jugoslovenstva u stvaralaštvu Vuka Kulenovića* ("Manifestations of the Idea of Yugoslavism in the Oeuvre of Vuk Kulenović") was the title of the presentation by Ivana Medić (Institute of Musicology at the Serbian Academy of Sciences and Arts), which highlighted various manifestations of the idea of Yugoslavism in Kulenović's oeuvre, from his cantata *Stojanka majka Knežepoljka* ("Mother Stojanka from Knežepolje") to *Hymnos*,

another cantata. In his talk titled *Kosmopolitska stilaska orijentacija – Stvaralačka izuzetnost Rudolfa Bručija i(li) jugoslovenska umetničko-teorijska diskurzivna praksa* (“A Cosmopolitan Stylistic Orientation: The Creative Exceptionalism of Rudolf Brucci and/or Yugoslav Art-Theoretical Discursive Practice”), Nemanja Sovtić (Academy of Arts, Novi Sad) re-examined the concept of “cosmopolitan style”, Vlastimir Peričić’s characterization of Brucci’s oeuvre, also asking to what degree that concept participated in the Yugoslav idea in/of music. Miloš Bralović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) offered insight into autographs left by Josip Slavenski, which are now held at the Faculty of Music in Belgrade, seeking to highlight some lesser known aspects of the composer’s poetics (*Josip Slavenski: skice, beleške, crteži* / “Josip Slavenski: Sketches, Notes, Drawings”).

In her contribution, *Tko zna gdje se sakrio sedmi kontinent... O glazbi i rasi na marginama jugoslavenske diskografije* (“Who Knows Where the Seventh Continent is Hiding... On Music and Race on the Margins of Yugoslav Discography”), Mojca Piškor (Academy of Music, Zagreb) explored African music and musicians in Yugoslav discography of the latter half of the 20th century, while Vesna Ivkov (Academy of Arts, Novi Sad), in her talk titled “*Vojvodina ton*” i (post)jugoslovenske perspektive (“Vojvodina ton’ and (Post)Yugoslav Perspectives”) presented the activities of that association since its founding (1964) up to the present. In his presentation, *Elektroakustička muzika u SFRJ u periodu raspada zemlje: slučaj Asocijacije umetnika elektronskih medija*

(“Electroacoustic Music in the SFRY during the Dissolution of the Country: The Case of the Electronic Media Artists’ Association”) offered an interesting view of the founding (1991) of one of the last artistic associations that aspired to be Yugoslav in character, highlighting the ideas that brought its artists together, as well as the relationship between their poetics and social circumstances.

The seventh panel featured four presentations, focusing on institutions and cultural policy. In her talk, *Prilog istoriji izvođaštva na muzičkim scenama bivših Jugoslavija* (“A Contribution to the History of Performance on the Music Scenes of Former Yugoslavias”), Nadežda Mosusova (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) pointed to the necessity of surveying the general overlapping in the activities of protagonists on Yugoslav music scenes. Vanja Spasić (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade), in her talk titled *Domaći repertoar Opere Narodnog pozorišta u Beogradu (1970–1990)* (The Domestic Repertoire of Belgrade National Theatre Opera, 1970–1990), showed how that institution sought to bring art closer to the “working people”, with special focus on having “Yugoslav” operas on its repertoires. In her contribution, *Od zvuka ka...: Muzički program SKC-a sagrađen u kontekstu samoupravnog socijalizma* (“From Sound to...: The Music Programming of Belgrade’s Students’ Cultural Centre Viewed in the Context of Self-management Socialism”), Ivana Miladinović Prica (Faculty of Music, Belgrade) explored the programmatic and aesthetic unity of artists gath-

ered around the Students' Cultural Centre in Belgrade, who, following the arrival of Miroslav Savić (1978), initiated a new orientation of its programmes in music. Predrag Đoković (Academy of Music, University of East Sarajevo) discussed the Yugoslav music performance scene's interest in early European music in the 1960s (*Pokret za ranu muziku u izvođačkom domenu šezdesetih godina prošlog veka* / "The Early Music Movement in Yugoslavia's 1960s Performance Scene"). In her talk titled *Jugoslovenko-nemačke horske nedelje* ("The Yugoslav-German Choral Weeks"), Nataša Marjanović (Institute of Musicology at the Serbian Academy of Sciences and Arts, Belgrade) considered the paradigm of the Yugoslav idea in relation to the repertory, participant selection criteria, as well as the impact of cooperation between the two countries (1969–1991).

The final panel, devoted to popular music, opened with Marko Aleksić's (Faculty of Music, Belgrade) contribution, titled *Jugoslovenski predstavnici na "Pesmi Evrovizije" u periodu 1981–1990: konačno formirano "jugoslovenstvo" u pop muzici?* ("Yugoslavia's Entries at the Eurovision Song Contest between 1981 and

1990: 'Yugoslavism' in Pop Music Materialized at Last?"), which highlighted the specifically Yugoslav type of pop song, seeking to link cultural "Yugoslavism" with that concept's purely musical equivalents. In the final presentation heard in this thematic block, *"Metalci, hipici i ostali manijaci" – metal muzika u Jugoslaviji* ("Metals, Hippies, and Other Maniacs: Heavy Metal Music in Yugoslavia"), Bojana Radovanović discussed the emergence and development of Yugoslavia's heavy metal music scene, bearing in mind the peculiar reception model of this genre in a socialist context.

At this conference, the Yugoslav idea in/of music was surveyed from various angles and methodological approaches, seeking to map out phenomena that played important roles in defining Yugoslav identity in music. The meeting was open to the professional and general public alike and there were discussions following each panel. We hope that this rather successful conference will prove stimulating for further explorations and that the idea of Yugoslavisms will be surveyed from beyond the historical coordinates of the Yugoslav states, deeper into the past.

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The Native Melody of Momčilo Nastasijević: Interdisciplinary Reflexions, Belgrade, Faculty of Music, 23–24 November 2019

To mark an important jubilee – 125 years since the birth of Momčilo Nastasijević (1894–1938), the Serbian poet, playwright, and author – the Department of Musicology at the Faculty of Music at the University of Arts in Belgrade, in cooperation with the Regional Museum of Rudnik and Takovo in Gornji Milanovac, organized a national significance-level scholarly conference with international participation under the title of “The *Native Melody* of Momčilo Nastasijević: Interdisciplinary Reflexions” on 23–24 November 2019 in Belgrade and Gornji Milanovac. Adopting the concept of *native melody*¹ as the backbone of Momčilo

Nastasijević’s creative work, the Department of Musicology placed before the scholarly community in the humanities an extremely inspiring challenge for possible interpretations, explorations, and surveys of the artistic discourses of Momčilo Nastasijević and his composer brother Svetomir. The aim, which the conference did attain, was to gain, through theoretical-analytical re-examinations, new insights into the idea of *native melody* from different aspects of the study of music, as well as to examine the possibility of pushing the boundaries of individual scholarly disciplines, and to combine various methodological procedures, from the academic fields of musicology, ethnomusicology, music theory, theology, religious studies, literary theory, linguistics, accentology, philology, psychology, philosophy, and art history.

The conference opened with a keynote lecture by Dr. Robert Hodel, Professor at the Institute of Slavic Studies at the University of Hamburg; the title of his talk was “Uloga muzike u Nastasijevićevom pesništvu u evropskom kontekstu” (The Role of Music in the Poetic Oeuvre of Nastasijević in Its European Context). He set out from a philosophical

his affirmative stance on the phenomenon of the archetypal synthesis of speech and music, stemming right from the people. Момчило Настасијевић, Сабрана дела Момчила Настасијевића: Есеји, белешке, мисли, (редакција Новице Петковића), Горњи Милановац–Београд, Дечје новине–Српска књижевна задруга, 1991. [Momčilo Nastasijević, *Sabrana dela Momčila Nastasijevića. Eseji, beleške, misli*, ed. Novica Metković, Gornji Milanovac and Belgrade, Dečje novine and Srpska književna zadruga, 1991.]

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¹ The phrase матерња мелодија / *maternja melodija* (“native melody” or “mother’s melody”, as in “native language” or “mother’s tongue”) was coined by Momčilo Nastasijević in the title of his essay “Za maternju melodiju” (“In Favour of Native Melody”), reflecting

interpretation of the correlation between language and thought, whereby these conceptual categories are not ontological givens, but the two sides of the same coin – the source of cognition. Hodel understands Nastasijević's poetic procedures as gestures whereby the poet extracts the primordial dimension of language, which results in a peculiar synesthetic causal operation of three categories – concept, image, and voice – and a synthesis of music and thought, which, in the wider context of contemporary European culture, Hodel classifies as an avant-garde-neo-primitivist creative stance.

The subjects presented on at the conference by musicologists from the Department of Musicology covered a wide range of topics that have been present in Serbian scholarship as well as those that were hitherto unexplored, concerning the role and function of the artistic concept of *native melody* in the oeuvres of Momčilo and Svetomir Nastasijević, surveyed from interdisciplinary perspectives in terms of theory and methodology. Thus in her talk, titled "Monolog Antigone u istoimenoj operi Svetomira Nastasijevića" (The Monologue of Antigone in the Eponymous Opera by Svetomir Nastasijević), Dr. Ana Stefanović directed her attention to this work of music theatre, unfairly neglected in Serbian scholarship, problematizing and re-examining the position of Serbian opera composers in the semantic gravitational field of the genre of music drama, including Greek tragedy as a music-functionalized literary genre. Treating the monologue as a point of intersection between musical and literary artistic speech, Stefanović offered a comprehensive interpretation of every phe-

nomenal form of Svetomir's creative experience of the poetic-aesthetic principle of *native melody*, and highlighted the place where his folk music idiom meets the ancient Greek literary and contemporary modes of expression.

The object of Dr. Tijana Popović Mladenović's discussion was to survey Nastasijević's concept of *native melody* in the poetic context of the French composer Claude Debussy. In her talk titled "Moguća značenja i tumačenja fenomena *maternje melodije* u poetici Kloda Debisija" (Possible Meanings and Interpretations of the Phenomenon of *Native Melody* in the Poetics of Claude Debussy), referring primarily to the peculiarities of the vocal part (more precisely, melodic writing mirroring the inflections of spoken French) in Debussy's lyrical drama *Pelléas et Mélisande*, as well as the musical source (through Debussy's poetic lens of "broken" melodies) of the melodies of the two thematic building blocks of his orchestral work *Prélude à l'après-midi d'un faune*, Dr. Popović Mladenović highlighted the relevance and far reach of Nastasijević's creative creed, which, if interpreted beyond the categories of spatio-temporal causality, reveals the principle of "coalescence" between native language and melody, which is archetypal, originary, cognitively not entirely defined, but easily discernible in its implementation in music.

Speaking of "Direct Correspondences between the *Native Melody* of Momčilo Nastasijević and the *Native Melody* of Stevan Stojanović Mokranjac" ("O neposrednim saglasjima između *maternje melodije* Momčila Nastasijevića i *maternje melodije* Stevana Stojanovića

Mokranjca”), Dr. Ivana Petković Lozo, Neda Kolić, and Marija Simonović, pursuing a sort of methodological transposition of Nastasijević’s poetic axiom, posited as the central problem of their discussion the mapping out of points of contact between the distinctive lines of Mokranjac’s own *garlanding* [руковање] style with the aesthetic-philosophical postulates of Nastasijević’s creative strategy. In his presentation, titled “Muzika kao oživotvoravajuće duhovno načelo nastasijevićevske misli” (Music as the Animating Spiritual Principle of Nastasijević’s Thought), paying special attention to the syntax, vocabulary [лексика], and sonority of Nastasijević’s writing, Dr. Igor Radeta offered new interpretations referring to, among other things, Nastasijević’s modes of conceptualising music, as well as their causal reflexions on the morphological and semantic dimension of the written word.

From the perspective of ethnomusicology, considerations of the phenomenon of *native melody* were presented in two contributions. In her talk, titled “Semantika *intoneme* u obrednom muzičkom stvaralaštvu” (The Semantics of the *Intoneme* in Ritual Music Creativity), staking out her theoretical-methodological grounding, Dr. Mirjana Zakić resorted to the prosodic definition of the *intoneme* as a typical pattern of verbal inflection, deriving her interpretation of musical intonation in the context of the sonic representation of Serbian folk ritual songs, using *tužbalice* (mourning songs), *dodole* (rain dance songs), and *koleda* (Christmas songs) as examples. Dr. Jelena Jovanović focused on a comparative survey of the structural-semantic character-

istics of *Zora* (“Dawn”), a poem by Nastasijević, and several traditional songs. In her presentation titled “Odzvuk jednog karakterističnog segmenta melodijskih modela juga Srbije i susednih oblasti u Nastasijevićevoj pesmi *Zora*” (An Echo of a Characteristic Segment of Melodic Models from Southern Serbia and Neighbouring Regions in Nastasijević’s Poem *Zora*) Jovanović highlighted the presence of a tight formal-melodic-intonative bond between the tradition-bound melodic motion of folk vocal practice and the intonative form of the repetitive final line of every verse in *Zora*: “Stani ne mini” (Stop, don’t go).

The two presentations from the domain of music theory were thematically and methodologically related, since their authors discussed the characteristics of the harmonic language of Svetomir Nastasijević’s choral suites, treating the phrase *native melody* primarily as *native melodies*, as concrete musical materializations of vocal folk practice. Music theorist and conductor Dr. Miloje Nikolić focused on the idea of *native harmony*, supported by Nastasijević’s compositional-technical and choral-orchestral treatment of traditional folk songs, consequently stemming from a direct application of *native melodies* in the construction of his choral textures. Likewise a theorist of music, Dr. Saša Božidarević, pointing to the closeness of Nastasijević’s and Mokranjac’s artistic languages in the thematic-formal shaping of their choral works, argued that both composers resorted to the compositional procedure of arranging folk songs, but that Nastasijević was oriented to the native melody of older folk layers.

Tanja Gačić, a historian of art, touched on issues relating to the overall traits of the Nastasijević brothers' collaborative artistic procedures (their operas *Međuluško blago* / "The Treasure of Međulužje" and *Đurađ Branković*), while Đorđe Đurđević discussed the use of theological discourse in Momčilo Nastasijević's poetic oeuvre.

Dr. Mina Đurić, a literary theorist, approached the issue of *native melody* in methodological-analytical terms from the aspect of accentology, focusing on "Intervals in the *Native Melody* of Momčilo Nastasijević" ("Intervali maternje melodije Momčila Nastasijevića"). Another literary theorist, Dr. Svetlana M. Rajčić Perić, discussed the metaphysical aspects of Nastasijević's poetry, while Dr. Petar Jevremović, a clinical psychologist, in his discussion titled "Duh, melodija, luk" (Spirit, Melody, Character), interpreted Nastasijević's views about cultural degradation as a result of neglecting collective identity, as a "measuring instrument" for our present social self-reconsiderations.

Assessing the scholarly contribution of this conference, we may conclude that its interdisciplinary programme conception allowed for encounters and re-examinations of academic discourse concerning Nastasijević's phenomenon of *native melody*, interpreted equally as an abstract, imaginary meta-category, pregnant with ambivalence, as an ambiguous, partly rationally discernible category, as well as a concretely revealed and semantically decisively determined concept that encourages considerations in terms of theory and methodology, compositional technique, and style. It shed important light on the creative oeuvre of Svetomir

Nastasijević, as well as problematized his compositional practice, not only in the context of realizing the concept of *native melody*, but also in terms of the characteristics of the compositional-technical procedures he used. We might say that Svetomir Nastasijević was positioned in a "musical space-time" in between the accomplishments of the romantically and nationally leaning composers of the *Belgrade school* and the achievements of the representatives of the *Prague school*, bearing in mind the modality in his musical thinking, resorting to the archaic, as well as the presence of modernist elements in his oeuvre.

Let us turn to the remaining segments of the conference. They included, on the first day of the conference, the opening of "Četiri maternja kruga" (Four Native Circles), an exhibition focused on the oeuvres of the Nastasijević brothers, with remarks by its author, Dr. Igor Radeta,² and a concert, titled "Maternja sazvučja braće Nastasijević" (The Native Sonorities of the Nastasijević Brothers), featuring works by Svetomir Nastasijević (Kolarac Foundation Gallery),³ which

² Most of the exhibits – musical instruments, paintings, drawings, photographs, scores, the written legacy of the Nastasijević brothers – are part of the collection of the Regional Museum of Rudnik and Takovo, whose management generously loaned this valuable material to the Department of Musicology, to lend a visual dimension to the narrative of the social significance of the Nastasijević family.

³ Excerpts from the opera *Antigona*, soprano, piano; Second Lyric Suite – *U prirodi* (In the Wild), piano; *Jesenja pesma* (Autumn Poem) and *Večernja pesma* (Evening Poem) form *Deset pesama moga brata* (Ten Poems by

provided another opportunity to familiarise the general public with works by this composer and shed additional light on his oeuvre.

The second day of the conference was hosted in the foyer of the Regional Museum of Rudnik and Takovo in Gornji Milanovac. On the second day, the work of the hosts – historian and senior curator Aleksandar Marušić and art historian and senior curator Tanja Gačić – was reflected in their Museum's permanent exhibition as well as in their creative investment in designing the concept of the

programme, whose realization also included some of the youngest members of the local community as well as students of the Department of Ethnomusicology and Ethno-choreology at the Faculty of Music in Belgrade.

On this occasion, too, with this scholarly conference, a continuation of its longstanding interdisciplinary explorations and study of historiography, the Department of Musicology at the Faculty of Music in Belgrade once again affirmed its leading position as the carrier of current, contemporary trends in the development of Serbian musicological thought.

My Brother), soprano, piano; première performance of *Žal za odbeglom tajnom...* ("Mourning an Escaped Secret...") for flute, voice, and piano, a setting of the poem *Frula* ("Flute") by Momčilo Nastasijević, specially composed for this conference by Vladica Mikićević, a student at the Faculty of Music in Belgrade, whereby the interdisciplinary contribution of this conference was extended to cover the composition of a new piece of music.

DEFENDED DOCTORAL DISSERTATIONS

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**The Musical Universe of
Claude Debussy.
In Search of the Immediacy of
Correspondence between
the Ear and the Eye¹**

The selection of the theme for the doctoral dissertation – *The Musical Universe*

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¹ Doctoral dissertation, *The Musical Universe of Claude Debussy. In Search of the Immediacy of 'Correspondence' between the Ear and the Eye*, mentored by Dr. Tijana Popović Mladjenović, was defended June 5, 2018, at the Faculty of Music of the University of Arts in Belgrade. The committee consisted of five members: Dr. Tijana Popović Mladjenović, Full-time Professor of the Faculty of Music, Dr. Marija Masnikosa, Associate Professor of the Faculty of Music, Dr. Mirjana Veselinović-Hofman, Full-time Professor of the Faculty of Music (retired), Dr. Dragana Stojanović-Novičić, Full-time Professor of the Faculty of Music and Dr. Branka Radović, Full-time Professor of the FILUM in Kragujevac.

of Claude Debussy. *In Search of Immediacy of 'Correspondence' Between the Ear and the Eye* – is a result of the many years of my interest in Claude Debussy's opus, and in the specific cultural-historical moment in which the composer lived and created. In other words, the said theme is, on the one hand, the result of a process of continuous discovery of Debussy's *world of music*, that is, a *debussian universe*, and, metaphorically speaking, an exploratory *cruising* through one of the most complex musical-historical periods. The period of the *fin de siècle* was pervaded by the need for an integral, complex and, at the same time, critical observation of the world. Thus, there are two pulsating points, two *agents provocateurs* that stand at the beginning of the doctoral dissertation – Debussy's *musical universe* and the *fin de siècle* period with all of its, as Carl Dahlhaus pointed out, specificities and individual rights.

The main subject of the doctoral dissertation *The Musical Universe of Claude Debussy – In Search of the Immediacy of 'Correspondence' between the Ear and the Eye* is a question of the relationship between Claude Debussy's world of music and the cultural and historical context in which he appeared. The basic focus of the doctoral dissertation is orientated towards the problematization of the mutual relations/*correspondences* between the composer's opus and symbolist poetry, impressionist painting and philosophical

endeavours, characteristic of the late 19th and early 20th centuries, that is, towards the problematization of the relationship between the ear and the eye, and the notions of *aesthetic experience* and *pluriperception*. In order to give scientifically relevant and argumented explanations to the questions arising from the above-mentioned problem circles, my goal is to theoretically argue and confront the philosophical endeavours of the *fin-de-siècle* period, such as the efforts of Henri Bergson, Edmund Husserl, Wilhelm Dilthey, Benedetto Croce, and William James, as well as the various cultural, artistic and scientific achievements of this period – from *gestalt* psychology to painting, poetry, music and drama-theater symbolism, that is, from cubic art to quantum physics and the theory of relativity. It is precisely the consideration of these theoretical and philosophical efforts that has become the focus of the second chapter of the doctoral dissertation entitled *THE SPIRIT OF THE FIN DE SIÈCLE – AGENT PROVOCATEUR?*, and its sub-chapters: *In the realm of philosophy ...*, *In the realm of the authentic plurality of the senses ...*, *In the realm of literature and art ...*

The main goal of the doctoral dissertation is to find all those (in)direct connections, *correspondences*, points of intersection and crossing between the cultural and artistic aspirations that marked the end of the 19th and the beginning of the 20th centuries and Debussy's aesthetic and poetic attitudes embodied in his music. Thus, in the third chapter of the dissertation, titled *IN SEARCH OF THE IMMEDIACY OF 'CORRESPONDENCE'* ... the *mysterious connections* are interpreted: *...Between Symbolism in literature and Claude Debussy's work of art, ...Between Symbolism*

in theatre and Claude Debussy's work of art, ...Between Impressionist painting and the work of Claude Debussy's work of art. Of particular interest was the search for the immediacy of the *correspondence* between the ear and the eye that took place within the micro-universe of Debussy's *Préludes* for piano. The results of that search were presented in the sub-chapter entitled *...Between the Ear and the Eye – Claude Debussy's Préludes.*

However, the issue of *correspondence* in Debussy's *music universe* is not just a matter of *correspondence* between the ear and the eye. It seems to be much more than that. It concerns the relationship between the artist, his art and Nature, and, in a much wider arc, the relationship between Nature and the composer's Imagination. These areas were problematized in the fourth chapter of the doctoral dissertation titled *DEBUSSY'S 'CORRESPONDENCE' – IN SEARCH OF 'LA MUSIQUE PURE'*. Also, this chapter introduces the question of the musical arabesque as a poetic paradigm of autonomous (musical) formativeness, that is, the phenomenon 'purified' from the non-musical content and symbols. Emphasizing that the presence of the *arabesque principle* is in some part a sign of the power of the artist's imagination in the face of Nature itself, fourth chapter offers the analysis of some of Mallarmé and Debussy's works of arts that represent the nature of the arabesque itself, that is, the aforementioned *arabesque principle*. Debussy thus becomes a catalyst that translates the eternal mystery of Nature with its subtle quivering into the art form, while his music remains music "composed of colours and rhythmicized time". In other words, that is music whose time is as rhythmic as natural, but in a *new re-*

ality – in the reality of the work of music. The question of *new reality* was in the focus of the concluding, fifth chapter entitled *THE POSSIBLE RIGHTS OF THE 'EXPANSION' OF CLAUDE DEBUSSY'S MUSICAL UNIVERSE*.

The aim of the research was to determine the contextual and meaningful level of the entire work of Claude De-

bussy, both through the recognition of the composer's 'seductive' poetics, which counts on the active and intelligent consumer, and through the consideration of the composer's sociological discourse, viewed within his overall critical position in the social, cultural and artistic ambience of the French *fin-de-siècle*.

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The Effects of American Experimental Music in the Domain of Contemporary Art and Theory¹

The subject of this doctoral dissertation is the issue of experiment in music and

art, especially the experimental practice of John Cage as a sort of paradigm of American experimental art. The notion of *effect* is introduced as a key methodological concept for studying the many appropriations of Cage's concept of experiment in theory and art, understood in terms of creative recordings and interpretations. The example of Cage's conception of experiment as an act with an uncertain outcome thus served to show the polyvalence of the processes that gave rise to the *conventional experiment* and its modes of transmission within the institutional system of art.

In the first part of the dissertation, the experiment is discussed as a dynamic category spanning a wide range of meanings; it is interpreted as an immanent quality of artistic creation; the object of discussion then moves to the phenomenon of experiment and various terms derived from it (experimentalism, experimenting, experimental, experimentality, experimental music/art) as well as its positions in science and art, and, finally, to its concretizations in American and European music. The experiment is defined in two ways: as a meta-concept [напп-

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¹ The dissertation was supervised by Dr. Mirjana Veselinović-Hofman, Professor at the Faculty of Music in Belgrade, now retired. The defence took place on 30 September 2018; the defence committee comprised Dr. Dragana Stojanović Novičić, Professor at the Faculty of Music in Belgrade; Dr. Miško Šuvaković, Professor at the Faculty of Media and Communication of Singidunum University, Belgrade; Dr. Vesna Mikić, Professor at the Faculty of Music in Belgrade; and Dr. Tijana Popović Mladjenović, Professor at the Faculty of Music in Belgrade.

ojam] and a defining quality of avant-garde and neo-avant-garde movements, while the word “experimental” is defined as a *poetic adjective* pertaining to Cage and the ideology of aestheticity in the 1960s and ’70s. The dissertation pays special attention to the aesthetic and poetic aspects of Cage’s concept of experiment, predicated on turning away from the notion of a work as a complete, finished structure to conceiving the work as an open process. Affirming the principle of unpredictability and indeterminism in composition puts Cage in the position of a composer-listener, while the performer occupies the position of the “author”. Cage’s approach to experimentation from the position of a composer-witness of sound is defined as *perceptive*, in order to underscore its fundamental divergence from all preceding approaches, focused, as they were, on production, addressing the work as a finished structure.

Cage’s experimentalism is positioned as the central juncture in the transformative avant-garde as a formally self-abolishing point in contemporary Western art. The dissertation shows that an important factor in this positioning was Cage’s teaching engagement at The New School for Social Research and encounters with artists associated with happening and Fluxus art (Allan Kaprow, George Brecht, Dick Higgins, Jackson Mac Low). The claim that experimental art is a type of contemporary creativity based on Cage’s concept of experiment as an open work is supported by an example from American experimental poetry. Deriving her theory of language poetry, Joan Retallack transposes Cage’s creative procedure based on chance operations onto the concept of ex-

periment. The concept of indeterminism thus emerges as a basis for Cage’s avant-garde internationalism, a cue for many neo-avant-garde practices across the world that pursued a radical break with the cultural models of high modernism.

The second part of the dissertation addresses the reception of Cage’s experimentalism in Eastern Europe during the Cold War, interpreting it as a shifting composite or web of mutually related as well as divergent programmes/practices located around various “nodes”, establishing Cage as a key “connector” not only in his own time, but in later periods as well. The *effects* of Cage’s aesthetic and poetic innovations, such as indeterminism, chance operations, and interpreting silence, are discussed with regard to artistic phenomena in the countries behind the “Iron Curtain”, in the art of Socialist Yugoslavia and today’s Serbia. Particular attention is paid to the Cage-inflected oeuvres of composers from former Czechoslovakia, Poland – authors clustered around the Warsaw Fall festival and Polish Radio Experimental Studio, as well as to “echoes” of Cage’s experimentalism in Hungary and the Soviet Union. The dissertation shows that in these cultural environments the reception of Cage’s experimentalism was much stronger in the domain of moving the artistic act away from representation and toward the performative and the concept of total freedom, more so than in the domain of “pure” music.

On Yugoslavia’s artistic soil, American experimentalism was especially recognizable from the mid 1970s to the mid 1980s, primarily in its neo-avant-garde utopian programmes, extended media, and music minimalism. The appropria-

tion of Cage's aesthetic and poetics of experimentalism on Serbian music soil is discussed in relation to authors clustered around the musical programme of Belgrade's Students' Cultural Centre, in the realization of its projects in so-called *extended music* and *different new music*. The activities of the *Ensemble for Different New Music* and works by *Opus 4* group of composers are used for surveying the decisive impacts of Cage's conception of music/art and for an analytical presentation of their Yugoslav reception, ranging from transpositions and re-mediations of Cage's aesthetic positions and poetic moves to identifying with them. Archival documentation was used to reconstruct Cage's appearances at Music Biennale Zagreb, his performances with the Merce Cunningham Troupe at the 6th BITEF festival (Belgrade), the event *Seventy Years of John Cage* (Zagreb), and the multimedia installation *Yugo-Cage '82*, intended to survey Cage's impact on socialist Yugoslavia's art in general. A thorough implementation of Cage's concept of a depersonalized creative subject, as a phenomenon highlighting the maturing of receptive views of Cage in Serbian music, is discussed in relation to the oeuvres of Miša Savić and Katarina Miljković.

The dissertation comprises six chapters and 309 pages in total. The bibliography section comprises 345 references to sources in the Serbian/Croatian, English, French, Hungarian, and Polish languages, along with eight sources from the World Wide Web, and three archival collections.

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The Piano Music of Maurice Ravel: Hermeneutical Reflections of Logoseme¹

In this doctoral dissertation, the author explores, analyses, detects, interprets, and constructs theoretical generalisations about the complex and multilayered effects of the interrelations between the worlds that constitute the web of phenomenality and meanings in the universe of the French composer Maurice Ravel's (1875–1937) music for piano. Drawing the starting premises of his theoretical platform from an essentialist-shaped set

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1 The dissertation was successfully defended on 14 June 2019 at the Faculty of Music in Belgrade. The supervisor was Dr. Tijana Popović Mladenović. The dissertation committee comprised Dr. Ana Stefanović, full professor at the Faculty of Music; Dr. Marija Masnikosa, associate professor at the Faculty of Music; Branka Radović, full professor at the Faculty of Philology and Arts at the University of Kragujevac; Dr. Leon Stefanija, full professor at the Faculty of Philosophy at the University of Ljubljana; and Dr. Tijana Popović Mladenović, full professor at the Faculty of Music.

of values, the author constructs a heterogeneous and adaptable complex of techniques for approaching a work of music. This doctoral dissertation is meant to offer an integral view of Ravel's piano music, to generate a suitable contextual ambiance for understanding works of music, and to provide new insights by applying an innovative logosemic method.

The central theoretical problem discussed in the dissertation is the hermeneutic, semantic, and meaningful potential of a work of music. The subject of the thesis encompasses the piano music of Maurice Ravel, which may be considered paradigmatic not only of his oeuvre in general, but also of the *fin-de-siècle* period and (early) modernism. The author approaches the works with a combination of methods originating from interpretation, textual representation, semiotics, narratology, music analysis, historiography, and philosophy. The dissertation offers the term/concept/method of logoseme, as a hybrid meta-theoretical plateau.

The opening segment, *Introduction et allegro – teorijska razmatranja* ("Introduction et Allegro: Theoretical Considerations") is introductory as much as polemical in character. It lays out the main elements of the dissertation's context and approach to the discussion. It presents an idiosyncratic understanding of the French composer's poetics and aesthetics.

The research has shown that the constitutive elements of Ravel's character miniatures, pieces, cycles, and collections for piano may be read from five thematic circles: Death, Music, Nature, Fantasy, and Movement. The dissertation presents the complex relations between Ravel's piano music and death (as a philosophi-

cal notion, the end, a convention, and ostinato model), the complex relations between the Ravelian sonic universe and music history, a multilayered relating of Nature (organic narration, *art nouveau* arabesques, Ondine as a representative of the world of water and women) and the *chef-d'œuvre pianistique*, the ways the fantasia principle is manifested in Maurice Ravel's piano music, and, finally, the different modalities of interference between the phenomenon of movement/play/dance and the musical peculiarities linked with the phenomenon of automation (*la machine infernale*) and movement-in-sound. There is a separate chapter treating the logoseme (a sign bearing meaning / meaningful symbol) and its reflections in the tissue of Ravel's works for piano.

The central part of the dissertation comprises the chapters where the author addresses the main thematic circles of Ravel's piano oeuvre. His explanatory discussion begins in the chapter titled *Tema smrt/ništavilo* ("The Subject of Death/Nothingness"), the first section of the dissertation where the postulates expounded thus far are directly applied. Ranging from Shestov's line about the power of Nothing to Poe's poem *A Dream within a Dream*, it offers a plural discourse problematizing the intangible and enigmatic subject of death as a sonorous reflection.

The chapter titled *Tematski krug muzika* ("The Thematic Circle of Music") offers argumentation on fundamental ideas within the framework of the subject of music as such. Tracing the simultaneity of Ravel's presence in music history and the history of music in the tissue of

his piano works, the author leads the reader down a simultaneous, diachronic, and paradigmatic itinerary through musical time and space, in the optics of Ravel's eyepiece. This chapter's theoretical discussion and analytical practice introduce several concepts manifested in the form of musical techniques that enable a precise identification of transposition and communication processes (*echos mise en scène, déjà commencé, musical lesprival, moment exceptionnel, multilevel texture, meta-centric narrative, Souvenirs musicaux...*). Using elements of theoretical psychoanalysis, mythology, anthropology, Camille Paglia's concept of sexual personae, and the *femme fatale* woman character, the author explores the ways in which the nature of (psycho)sexuality is reflected in the sonic fabric of Ravel's writing for piano, focusing on *Ondine* from *Gaspard de la nuit*.

An interpretation of the reflections of nature in the piano oeuvre of Maurice Ravel takes place in the chapter titled *Tematski krug priroda* ("The Thematic Circle of Nature"). The chapter comprises several segments: the introductory section, "Pripovedanje okeana – Barka meduze" (Narrating the Ocean: The Raft of the Medusa), "Poetički, estetski i umetnički potencijal arabeske iz *art nouveau* kao izvor Ravelove klavirske muzike" (The Poetic, Aesthetic, and Artistic Potential of the *Art nouveau* Arabesque as a Source of Ravel's Piano Music), and "Semioza ciklusa *Gaspard de la Nuit* kao narativnog teksta – slučaj vodene nimfe *Ondine*" (Semiosis of the Cycle *Gaspard de la nuit* as a Narrative Text: The Case of the Water Nymph *Ondine*).

The chapter titled *Tematski krug fantazija* ("The Thematic Circle of the Fantasy") comprises a study of Maurice Ravel's piano cycle *Miroirs* under the title of "Refleksije fantazijskog i baladnog principa u Ravelovim *Ogledalima*" (Reflections of the Fantasy and Ballade Principle in Ravel's *Miroirs*) and a shorter section titled "Čarolije deteta za klavirom – moderna bajka" (The Magic Spells of a Child at the Piano: A Modern Fairytale), which complements the discussion with an analysis of other piano pieces by Ravel that the author considered important for understanding the fantasy as a subject. The chapter titled *Metatema – pokret/igra/ples* ("A Meta-subject: Movement/Play/Dance") emphasizes that the principle of automation is simultaneously a source of inspiration, techniques, the main traits of the epoch, and the spirit of the time, as well as a sort of obsession, when it comes to Maurice Ravel.

The dissertation comprises 376 pages of text (Times New Roman 12, 1.5-spaced), including 93 notated examples, 13 reproductions, six tables (and another 12 in the appendix), and four graphs. The bibliography contains 486 units, referencing works published in Serbian, English, French, Croatian, Russian, and German, 33 primary sources (scores), 71 sources from the World Wide Web, and 15 sound sources.

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Годишње награде „Сћана Ђурић-Клајн”
за изузетан допринос музикологији за 2019. годину

Музиколошко друштво Србије позива своје чланове, академске институције и музичка удружења с територије Србије да од 1. јануара до 30. јуна 2020. године доставе образложене предлоге за *Годишњу награду „Сћана Ђурић-Клајн” за изузетан допринос музикологији*. Награда се додељује за сваку од три категорије:

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