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Remembering and Dismembering the Music of Wagner: Allusion and Destruction in Poulenc, Shostakovich and Henze

Prisimenant ir „suplėšant“ Richardo Wagnerio muziką: aliuzija ir destrukcija F. Poulenco, D. Šostakovičiaus ir H. W. Henze's kūryboje

Abstract

This paper examines the topic of intertextual allusion in twentieth-century music with particular focus on the character and function of Wagnerian allusions in the music of Poulenc, Shostakovich and Hans Werne Henze. It offers fresh interpretations of the symbolic significance of Wagner's music for composers working in widely differing styles. In each example the Wagnerian allusion performs a symbolic role in the exploration of how to mourn in the catastrophic twentieth-century. Works analysed are Poulenc's operetta 'Les mamelles de Tirésias', Shostakovich's Fifteenth Symphony and Henze's 'Tristan'.

Keywords: intertextuality; Wagner allusion; mourning; symbolism; Poulenc; Shostakovich; Hans Werner Henze.

Anotacija

Šiame straipsnyje nagrinėjama intertekstinių aliuzijų tema XX a. muzikoje; ypatingas dėmesys skiriamas R. Wagnerio aliuzijų charakteriui ir funkcijoms Franciso Poulenco, Dmitrijaus Šostakovičiaus ir Hanso Wernerio Henze's muzikoje. Naujai interpretuojama simbolinė R. Wagnerio muzikos reikšmė visiškai skirtingų stilių kompozitoriams. Kiekviename pavyzdyje aliuzija į R. Wagnerį atlieka simbolišką vaidmenį tiriant, kaip yra gedima nelaimių kupiname XX amžiuje. Analizuojama F. Poulenco operetė „Les mamelles de Tirésias“, D. Šostakovičiaus 15-oji simfonija ir H. W. Henze's „Tristanas“.

Raktažodžiai: intertekstualumas, aliuzija į Wagnerį, gedėjimas, simbolizmas, Poulencas, Šostakovičius, Henze.

Introduction

Compositional allusion to the music of significant predecessors has a decidedly ambivalent and ambiguous role in the romantic tradition.[1] Such figures are highly charged and problematic in an aesthetic which places the highest value on originality, authenticity and organic synthesis. The character and function of allusions may become transformed or rehabilitated as the romantic compulsion to dialectical synthesis moves to modern doubleness, where mediation or transition is resisted in an art of paradox, polarity, contrast and conflict.[2] In such an aesthetic the romantic symbolic world is questioned as the theologies and philosophies which underpin its strivings for unification and redemption become scrutinized, demythologized and/or rejected. Given Wagner's widely held cultural status as the composer representing the zenith of the romantic world-view, his music inevitably became the source of allusions and quotations in post- or anti-romantic aesthetics in which romantic meanings are stripped away, parodied, or in some instances restored or revitalized. David Metzer has recently published a wide-ranging study of quotation and meaning in twentieth-century music.[3] I will focus on one aspect of intertextuality – that which plays most deliberately and provocatively with contradiction, where a composer employs allusion or quotation apparently only to annihilate or undermine its meaning through juxtaposing a conflicting allusion or quotation from opposing, 'polar' sources, or from symbolic self-quotation. I say 'apparently', because, in the cases discussed, out of the damage seemingly done to the 'original' meaning unexpected residual or transformed symbolisms emerge. From the Wagnerian rubble new musical edifices are constructed which retain the imprint of their symbolic foundation. Iconoclasm is a necessary cultural stage on the way to reformation.

In Lawrence Kramer's terms, Wagner functions in the twentieth century as a 'cultural trope', as an authoritative, symbolic figure which assumes, in certain modern works a 'disconcerting ambiguity.' Wagner 'represents not the continuing power of symbolic investiture but its recession into the dead past. Yet at the same time he also represents the uncanny persistence of investiture, its return to life in inverted form.' Thus 'Wagner's symbolic effectiveness both intrudes on modernity as a relic and haunts it with a piercing, even dangerous, nostalgia.' Kramer is interested in the symbolic function of 'the actual sound of Wagner's music… regarded not as a model or influence, but as acoustic object, a symbolic presence realized by quotation', in 'how Wagnerian modes of investiture are cited, troped, adapted, and travestied', in how Wagner 'becomes a symptom of modernity under the sign of negation'.[4] Certain familiar examples immediately spring to mind. The *Tristan* quotations in Debussy's *Golliwog's Cakewalk* and Berg's *Lyric Suite,* for example, are both well known and much discussed, with the first of course decidedly more ambivalent and parodic than the other, where the quote is synthesised in Berg's own musical processes. In what follows I discuss less familiar examples which reward close scrutiny and expand our understanding of a crucial aspect of twentieth-century music, especially in the light of Kramer's discussion of the ambiguous symbolic status of Wagner's music, and the recent preoccupation in English-speaking musicology which the function and character of intertextuality.

My discussion is also focussed on the conjunction of Wagnerian allusion or quotation with a single and highly problematic expressive function in twentieth-century music – that of mourning. In its modern forms the elegiac, which is the tone of the artistic work of mourning, offers a codification of the breaks and lacunae, disjunctions and elisions, the testings of conventions, the silence and absence and the unspeakable. Such forms characteristically invoke a modernist, polysemous language, through which is sought a 'breakthrough' rather than irretrievable 'breakdown'. Thus the elegiac tradition registers the revolutions of post-Cartesian epistemology – ultimately the feeling of loss is more profoundly to do with how and what we can know, rather than loss of an individual. Thus, also, there emerges a complex relation between the private and public domains, between the personal response to loss and cultural institutions, precepts and practices.[5] The apparent impossibility of mourning in modernity – with its experiences of the catastrophic results of inhumanity, the approach to nihilism in the face of the apparent death of God – was an especially potent preoccupation for Adorno. The issue raised for him a number a fundamental cultural-artistic questions: how to reinvigorate petrified conventions of past forms of mourning in a godforsaken, post-metaphysical world; how to discover a hope without being sentimental or anachronistic how to avoid to avoid the false refuge of a fading theology, the illusions of totality and meaning grasped through resolution and the struggle to achieve closure.[6] For Adorno, the only possible response to the impossible burden is the 'sacred fragment'; for 'the fragment is the intrusion of death into the work'.[7] In the examples which follow, the Wagnerian quotes fill the deathly gap, intruding into the work as a figure of mourning.

Francis Poulenc, *Les Mamelles de Tirésias* (1944)

Poulenc's setting of Apollinaire's 1917 surrealistic play *Les Mamelles de Tirésias* generates a crazy, polysemantic, shape-shifting musical world. Its Prologue is delivered by an artist-dramatist who, as a magician capable (in the image of the surrealist artist) of assembling and animating disparate objects and moods, has the universe as his playground, the world at his ludic fingertips. He can, he says, create truthful likeness – but it is up to the audience to sustain the creative spark, the magical fire. Poulenc sets this passage to a series of fluid tonal shifts based on chains of half-diminished chords moving to unresolved dominants. These successions lead to a climax which purports to be a revelation of 'truth' on Eb minor, a key which has a semitonal relationship to the opening D minor. Tonally it is paradoxical: a rise of semitone into an even darker key. It is also, as we shall, tonally prophetic of the opera's darkest moment. There is then a call to make as many babies as possible (during the war, of course, the French suffered terrible loss of life) before a 'magical' allusion to exotic, 'Balinese' figures which bear close resemblance to the opening figures from Poulenc's Concerto for Two Pianos (1932).[8] This recalled musical object is, however, brusquely brushed aside by the perfunctory closing gesture of the Prologue. But its symbolic status as a figure of (pro)creative import is assured, for in its 'original' context in the Concerto this exotic figure can be heard as a source of many of the apparently disparate materials which follow. In the Concerto these opening figurations provide the spark which ignites the generative processes which lie beneath the surface stylistic contradictions and gestural incongruities. This magical quality is transplanted into the Prologue of *Les Mamelles*. But in the opera their future role is limited to one moment only, when they return after the opera's one overt Wagner allusion. And in this moment, comic though it is, they are darkened and debased. The passage in question occurs in the *entr-acte* – in the stuff between acts, during the mulling over of action between the sheets (if you will), the rest between the play's ridiculous call for thousands of copulations, the time after the little death, during the temporary loss of desire. An instrumental chorale in Eb minor (recall that this was the key of 'truth' in the Prologue) is played *Très lent*, establishing an elegiac tone of mourning. The choir enters and requests that those who are weeping at the events just occurred (the deaths of Presto and Lacouf) should weep no more and wish for victorious children. They hear a 'strange noise in the pit' (fig. 6). Over sustained, low G dominant-type chord figurations (whose instrumentation and repetitiveness marks them as a dark recollection of the magical music from the Concerto) a gaggle of new babies cry 'Papa' in falsetto tenor voices. In 'astonishment' the chorus on stage lean over and sing a cooing 'Ah' on F-B-Eb-Ab. This is the Wagner quote, for the 'Ah' is sung to the infamous '*Tristan* chord': the allusion marks the *étonnement* of the love-death, the pit as the womb of musical surrealism. This sound emerges from the underworld into which the magical director had descended in the Prologue. If those on stage perform comic antics like crazy, irrational marionettes, they are being manipulated from beneath rather than above. The supreme conjurer lies confined in the pit (where Wagner, the magic man of the theatre, desired to hide), reaching up from his basement in the abyss in an attempt to perform his aesthetic illusions.

The moment's ambiguous tone – generated by the coexistence of skittish humour (focussed on the Wagner quotation) and melancholic religiosity – is a defining one in Francis Poulenc's musical style. In Poulenc, humour's pervasive 'double' is mourning.[9] But, as Daniel Albright points out, in Poulenc's music 'clowning and weeping' characteristically 'switch too fast', and semantics are thereby 'violated or teased'. The abrupt juxtaposition of tragedy and farce leads to Poulenc's own brand of modernism, founded upon the 'emancipation of semantic dissonance.' The musical materials in themselves may sound either traditional, old, or borrowed – the music is far from the 'emancipated dissonances' of Schoenberg or the emancipated rhythms of Stravinsky – but Poulenc's assemblies and carefully controlled switches of expressive character and stylistic allusion are path-breaking as well as image breaking. They are also heart-breaking, for the funeral of Presto and Lacouf, the gamblers who shoot each other in a duel at the end of Act One of *Les Mamelles*, is far from parody. Albright concludes that *Les Mamelles* 'is "authentic" in that there is not one moment of our lives in which there isn't a funeral march playing somewhere in the back of our skulls.'[10] Poulenc's music often reminds us of this. It frequently sounds as a series of ephemeral, beautiful or familiar moments, which we prize and recognise at the same time as we realise that their end is imminent, in their exquisite charm their loss is already felt, the aura has already faded.

Tiresias's body may be cut up (Albright hears *Les Mamelles* as a *cadavre exquis*, and in the mutilated bodies of his surrealism Poulenc 'constructs musical equivalents of crutches – the crutch as crotch, fetishized, eroticized, desired') but there are still subsurface, symbolic connections: Tiresias is divested, but meaning is still invested in the work's apparently ridiculous antics. Tellingly, in Poulenc's description of the fragmented compositional process of an Apollinaire song which he worked on whilst composing the opera ('Montparnasse', 1941–5), he admits that never transposes sections from the key in which they come to him; his main technical problem is the linking of these fragments. The sutures over which he takes so much care bring the compositional cadavre to a sort of secondary organic life, one in which perverse or debased eroticism, the *amour* of the 'abnorm', mingles with intoxicating verve and touching melancholy. As he wrote 'the poem of Guillaume Apollinaire's *Les Mamelles de Tirésias*, full of latent poetry, never descends into humour that is merely skin deep'. 'Therefore it is essential', he continues, 'to *sing Les Mamelles* from beginning to end as if it were Verdi. It will perhaps not be easy to make this understood by interpreters who generally stick to the outward appearance of things'.[11] And if you sing it like you would Verdi, you should also listen for Wagner's surprising guest appearance.

Philip Brett observed that in Francis Poulenc's Concerto for Two Pianos, the source of the magical figures of *Les Mamelles*, a café tune 'strangely morphs itself into a fragment of Wagner's magic fire music' from the *Ring* cycle. This 'little metamorphosis', which 'happens fleetingly but unmistakably', is a 'sign of modernist cool'. For Brett, this draws Wagner's music 'into the orbit of ironic mimicry', a characteristic feature of certain gay cultural practices.[12] In Kramer's view this allusion is 'both a silly joke and an almost compulsory acknowledgement of the sneaking resemblance between Poulenc's tune and Wagner's motives.' For Kramer the crucial aspect is that 'the citation is clear; what it means is not', and that this 'semantic indeterminacy may be just the point. Highlighting the status of the motive as an unfixed, roving signifier gives the index of modernity.' Characteristic of artistic modernity, Poulenc's allusion both embodies and travesties 'Wagnerian seriousness' and 'Wagnerian desire'. For Kramer, this double character is assured as 'its recycled motives retain much of their power, even their magic, but they have lost their epiphanic value', it is a 'throwaway'. Inserted into Poulenc's Concerto, the magic fire music is 'no longer an enchanting fragment of Wagnerian allegory; it is a fragmentary allegory for the Wagnerian enchantment itself.' 'Such moments', Kramer continues, 'testify to the authority of symbolic investiture by investing in its reversal: they are moments of symbolic divestiture. They catch the sublimating movement that elevates the modest … to a value beyond reason… And we hear this in the music itself, which is, of course, not itself at all'[13]. Kramer's analysis is a finely judged assessment of the function of Wagnerian allusion in Poulenc, though it actually rests on a far weaker or debatable allusion than the one described above from the entr'act to *Les Mamelles*.

Shostakovich Symphony No 15 (1971)

Shostakovich's Fifteenth Symphony evokes conflicts and contradictions through symbolic collisions between humour and pathos, quotation and inward subjective expression, the mechanical and organic, the human and inhuman.[14] In this regard, though his musical style and characteristic expressive tone is about as far as one can imagine from Poulenc, their is much common technical and procedural ground. The first movement famously quotes Rossini's well-known Overture to *William Tell*, which seems a comically incongruous gesture, a moment of surprising recognition for the listener, but one which nonetheless contains demonstrable motivic relationships to surrounding materials (i.e. the quote is understood in retrospect as prepared by certain figures preceding its appearance). In the last movement musical symbols of the deathly and sexual appear in the guise of quotations of Wagner's Fate motive from the *Ring* cycle and the opening melodic gesture of the Prelude to Act 1 of *Tristan and Isolde*. Shostakovich thus raises Rossini's 'Operatic' antipode, for if we take Wagner to be the German operatic successor to Beethoven then this polarity can be heard to sustain (and of course in Shostakovich's Symphony also parody) the Rossini-Beethoven opposition which Carl Dahlhaus famously raised as a great divide in nineteenth-century music.[15] The meaning of such quotations in the Symphony seems puzzling and opaque. Christopher Norris writes of the 'impenetrably cryptic character' of 'riddling gestures' which 'often sound like a defence built around the private places of memory'; 'the unsettling coexistence of a deep lyrical impulse with a reflex desire to mock, subvert or defensively cover the sources of emotion.'[16] The finale can be heard as a cryptic response to the deathly tone of the slow movement. Kramer argues that a move out of death into redemptive transcendence or transfiguration is no longer possible in Shostakovich's world, for it 'has had too much death for any symbolic power to manage'. 'Love is absent', he continues, and 'heroic death impossible, because the world is no longer one in which meaning is credible, even allegorically.' The finale's passacaglia thus 'constitutes an extended act of mourning for the world where love and death could still be concentrated in the exemplary fates of a Siegfried or an Isolde.'[17] In the finale motives may, however, still be heard to play a generative role, most notably when the 'Fate' and *Tristan* motives are synthesised within the apparently naïve *Allegretto* melody (3 and 4 bars after fig. 113). Indeeed, as Kramer notes, transformations of the 'Fate' motive 'haunt the mourning process', but the process of organic connection is contradicted by the doubly mechanical ending, based first on dwindling echoes of a pounding bass derived from the machine of bellicose destruction heard in the first movement of the Seventh Symphony, and secondly on the return of the rattle and bells of the machine music of Fifteenth's own first and third movements.[18] If this truly is mourning music (Kramer hears the *Tristan* motive reduced to an 'empty skeleton', but all skeletons bear the essence of the structure of the dead body; they are not truly empty) then a remnant meaning can still be grasped out of the moment of gravest despair. The quotations of Wagner function as symbols of lost cultural responses to death, but in opening up that world the Symphony's bleak outlook is tinged with the merest glimmer of hope of constructing a successful, legitimate, and 'authentic' mourning process in a post-Stalinist, post-Second World War world.

Hans Werner Henze, *Being Beauteous* (1963) and *Tristan* (1971)

The conjunction of profound mourning and complex intertextuality is one of several features in Shostakovich which often carry a strong Mahlerian tone. Similar debts to Mahler can be heard in the (otherwise very different) music of Hans Werner Henze. As Henze wrote, Mahler's music 'contains much grief for things that have been lost, but messages for the future of mankind should also be discerned: one of them is hope; another, directed at the very essence of music itself, love'. 'Its provocation lies in its love of truth and its consequent lack of extenuation.'[19] In an essay of 1963 he wrote: 'we may develop the line of thought of [Mahler's] music, for above and beyond its incontestable necrological qualities, it contains many new starting-points, challenges and stimuli'.[20] Aesthetically, this is reflected in Henze's preoccupation with conjunctions of beauty, love, death, abjection and regeneration, in a visionary art which offers the possibility of 'redemption' but one which is 'multilayered' in its 'illusions and Utopias'.[21]

In the summer of 1963 Henze set Rimbaud's 'Being Beauteous', from *Illuminations* (1872–3) for high soprano, harp, and four cellos.[22] The poem speaks of metamorphosis through destruction and creation.

Sounds (music and whistlings) cause the adored, beautiful body to expand and burst open, into vibrant colour, movement and sensuality. The spectators become acolytes, initiates intoxicated by the new beauty, embraced and reclothed by it. But the whole is mingled with death and violence. In the final lines the 'Being Beauteous' becomes a grotesque dummy:

> Devant une neige un Etre de Beauté de haute taille. Des sifflements de mort et des cercles de musique sourde font monter, s'élargir et trembler comme un spectre ce corps adoré. Les couleurs propres de la vie se foncent, dansent, et se dégagent autour de la vision, sur le chantier. Des blessures écarlates et noires éclatent dans les chairs superbes. Et les frissons s'élèvent et grondent, et la saveur forcenée de ces effets se chargeant avec les sifflements mortels et les rauques musiques que le monde, loin derrière nous, lance sur notre mère de beauté, – elle recule, elle se dresse. Oh! Nos os sont revêtus d'un nouveau corps amoureux. Ô la face cendrée, l'écusson de crin, les bras de cristal! Le canon sur lequel je dois m'abattre à travers la mêlée des arbres et de l'air léger!

[Against the snow a high-statured Being of Beauty. Whistlings of death and circles of faint music cause this adored body to rise, expand, and quiver like a ghost. The colours proper to life deepen, dance, and detach themselves round the vision in the making. Scarlet and black wounds burst in the fine flesh. And shudders rise and rumble, and the frenetic flavour of these effects is filled with the mortal whistlings and the raucous music which the world, far behind us, hurls at our mother of beauty – she recedes, she rears herself up. Oh! Our bones are clothed with a new and amorous body. O the ashen face, the escutcheon of horsehair, the crystal arms! The cannon at which I must charge across the skirmish of the trees and the light air!][23]

Henze recently wrote, in words and images which echo the vision of Rimbaud's poem,

The sight of … beauty moves us, we feel a sacred awe, it plucks a string within us which vibrates and reverberates. It causes something to happen inside us, perhaps it's a kind of conversion. Wounds and sores disturb this harmony, as we know. We cannot prevent our thoughts from turning from the sight of a handsome human face to pictures of its destruction. And we cannot prevent mourning and regret sounding like an incessant dissonance, distracting us from the contemplation of beauty, a steadily dripping poison which clouds our sight and makes our eyes smart. 'Whoever looks on beauty is already in death's hands'.[24]

Henze's final line is a quotation from the 'Tristan' *Venetian Sonnet* of August von Platen (1824). It is characteristic of Henze to recall and quote a beloved predecessor at moments of heightened expression. This cultural legacy and technique is also manifest in an embedded allusion to the opening of Wagner's *Tristan and Isolde* towards the final section of *Being Beauteous* (bb. 189–192). The allusion occurs as the beautiful form in Rimbaud's text is most imperilled and yet also most alluring. It emerges from the texture after the line 'Oh! Nos os sont revêtus d'un nouveau corps amoureux.' (Oh! Our bones are clothed with a new and amorous body.) Henze's musical allusion therefore suggests that it is the Wagnerian erotic tone which might be borrowed to clothe the skeletal, deathly body, that the Wagnerian might be drawn upon as a source of new beauty and new life. Wagner's melody is transposed, rhythmically altered and texturally embedded but remains in its original register, played on the cello. It also retains a suggestion of the expressive rhetoric of resolution to the dominant of A minor, and the cello is of course the instrument which carries the erotically-charged melos of Wagner's opening gesture.

Both of these Henze's *Tristan* allusions (the literary one in his essay and the musical one in the Rimbaud setting) are examples of non-satirical intertextuality. (They are comparable, therefore, with Berg's *Tristan* reference in the *Lyric Suite* rather than Debussy's *Tristan* cakewalk.) Neither irony nor alienation are the prime interest for Henze. By contrast with Mahler, one of Henze's beloved models for musical allusion and intertextuality whose preoccupation with fate, death and mourning often leads to ironic or parodic styles, Henze's intersections of Eros and Thanatos may include contrasting functions, including the parodic, but largely lack Mahler's characteristic tendency to imbue this with devastating irony.

Being Beauteous is in effect a miniature, a small-scale and intimate exploration of erotics and death aesthetics partially viewed through a lense more or less overtly stolen, via Mahler's example, from Wagner. Henze continued and intensified his search for a redemptive mourning process through Wagnerian allusion in *Tristan* (1973), a large-scale piece for piano, orchestra and tape in which the private and the public spheres coexist, where multiple quotations are flaunted in massive textures and explosive gestures. Henze described the piece's origins as lying in a Dionysian orgy of creation and destruction, in which various objects were thrown around in a 'diabolical, neurotic, evil, lunatic element'. Amongst the work's many intertextual materials (which include the ambigiously 'Wagnerian' opening of the First Symphony of another Wagnerian antipode, Brahms) Henze included a 'violation' of the all-too-familiar Funeral March from Chopin's Second

Piano Sonata, generated first through the 'mating' of a piano with a recording on a pianola mechanism and then through distortions on tape. Henze described this process as leading to effects of 'overpowering hideousness. Now it sounded grotesque, terrifying, this violation, this battering of music. Bruitismo. Brutalism. Physical aggression. Clattering, groaning, howling, roaring.'[25] Kramer has recently written on the multiple meanings of the Chopin Funeral March in the context of 'modern death and the crisis of symbolization'. Heard as an example of the continually reinvented figures of symbolic order, it marks a key moment in the social-historical context of the debasement of death and new means of commemoration. Kramer relates Chopin's march to the symbolic 'logics' of catacombs, the Paris morgue and the cemetery. He also recalls its use at the Kennedy funeral in 1963, when the recourse to this nostalgic symbol at a moment of trauma and apparent meaningless only confirmed that 'it may be that the world in which Chopin's funeral march can do any form of cultural work has become a thing of the past'.[26] In 1973 Henze resurrected this tired old musical symbol from its own apparent demise, but in a perverted, incestuous union of the piano, the instrument of Chopin's poetically expressive world, with its own mechanical, uncanny reproduction, in a hideously hybrid double that had to be pummeled into oblivion.

Wagner, the previously abhorred Wagner (Henze's antipathy and avoidance of Wagner in post-Third Reich Germany was hardly surprising) is then turned to as a further potential source of mourning and meaning. But as Kramer says, 'the problem is the old one of the "Wagner case" made new by the immolations of recent history: what do you when the Wagnerian enchantment becomes the Wagnerian horror?'[27] The climactic peak of the work is the scream of death at the end of the fifth movement ('no longer simply that of Izolde or Tristan', Henze wrote, 'but of the whole suffering world, which seems to burst the bounds of concert music'[28]), a devastating effect including material on tape derived from a recording of a Wagner soprano. The Epilogue which follows begins with a piano solo which seeks a response to the horrific through recollection of ideas from earlier movements. When this dies out unfulfilled, we hear a heartbeat (the last vestige of hope of life?) and a child's voice reciting the lover's anguish over an extremely slow rendition of the first four bars of *Tristan* Act 3 and the Wesendonck *Treibhaus* song.[29] This is followed by a quotation and computer-generated transformation of Wagner's music on tape, accompanied by memorial bell sounds. Henze described the effect of the tape material on its first playing: 'like veritable waves, the counterfeit versions flooded over us, voluptuous, soft, and mellow in their droning. Suffering and reconciliation, death and redemption in one, emerged from this hothouse; more and more new experiences of suffering, information about suffering, and new forms of suffering were accumulated.'[30] However, by contrast with the hideous results of the violation of the Chopin Funeral March, recovery, restoration and the 'transfiguring value' of Wagner's *Tristan* is suggested; 'but what is recovered', Kramer argues, 'is only the performative magic of the original, not its content'. It is neither rapturous nor Utopian, but what Henze recovers is 'sorrow without irony. He does so by putting the third act lament in the place of Isolde's transfiguration, but not to oust it: to become it, rather, as befits the modern age. The rehumanized voice of the final prelude brings with it the capacity to mourn, to let grief overflow, and so to replace horror by lament…'[31] The crucial dimension here is probably autobiographical: Henze wrote the epilogue in Venice in the wake of the deaths of Salvador Allende, Pablo Neruda, W. H. Auden and Ingeborg Bachmann – a confluence of political and personal dimensions of death and horror, suffering and torture. In the light of the symbolic legacy of the Chopin Funeral March as discussed by Kramer it may be possible to hear the violence done to this theme in Henze's work as a manifestation of inadequate postures of 'public', political mourning, with the Wagner quotation symbolizing the contrastingly private, personal mourning. As in 'Being Beauteous' the expressive and symbolic qualities of Wagner's music are retained, revalued, and re-authenticated.

As Arnold Whittall has said, the significance of Wagner's legacy for Henze goes beyond mere allusion to 'emblematic Wagnerian fragments'. The turn to Wagner performs a sort of 'exorcism', allowing Henze to move through cool, Apollonian, brittle iconoclasm into lament and transformation. There is, Whittall concludes, a 'defiant Dionysianism' in many of Henze's works – so that in the *Requiem* (1992) (which, for Oliver Knussen *Tristan* points to, because of the latter's 'polyvalent form, and the dream-like deployment of layers of experience and polyphony alike, the surrealistic juxtapositions, shifts and references'[32]) there are recollections of the harmonic world of Henze's *Tristan*, as Apollonian coolness seems to recede just as the 'Wagnerian' qualities that Henze sought to control or police through quotation rise to carry the principal expressive burden of the mourning process.[33] Thus Wagner's music is both dismembered and remembered.

Conclusion

Henze's *Tristan* is, of course, far removed from the aesthetic and musical style of Poulenc's *Les Mamelles* or indeed Shostakovich's Fifteenth Symphony, but beneath the multiple compositional styles of twentieth-century music there lie concerns and practices which may unify the apparently disparate. This essay may itself seem to be a rather surrealistic juxtaposition of examples, in which unrelated musical expressions jostle uncomfortably together in an attempt to generate some new, unforeseen meaning. But the aim – as serious as the problem of mourning which is the thematic thread that ties them together – has been to illustrate and thereby enhance our understanding of a widespread technique in twentieth-century musical composition, examplifying how, in the creative imagination of otherwise radically different composers, the symbolic status of Wagner's musical legacy remains an ambivalent source of both anxiety and admiration.

References

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[2] On doubleness see Lydia Goehr, *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (Oxford: Oxford University Press, 1998), 15 and elsewhere.

[3] David Metzer, *Quotation and Cultural Meaning in Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003).

[4] Lawrence Kramer, *Opera and Modern Culture: Wagner and Strauss* (Berkeley: University of California Press, 2004), 110–112.

[5] W. David Shaw, *Elegy and Paradox: Testing the Conventions* (Baltimore: Johns Hopkins University Press, 1994).

[6] Daniel K. L. Chua, 'Adorno's Metaphysics of Mourning: Beethoven's Farewell to Adorno', *The Musical Quarterly* 87/3 ((October 2004), 523–545. Theodor W. Adorno, *Aesthetic Theory*, trans. and ed. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 1997), 152–153.

[7] Adorno, *Aesthetic Theory*, 32.

[8] For Wilfrid Mellers, the allusion to these figures in the prologue of *Les Mamelles* is a 'magic' moment; *Francis Poulenc* (Oxford: Oxford University Press, 1993), 99.

[9] On Poulenc and mourning see my *The Muse as Eros: Music, Erotic Fantasy and Male Creativity in the Romantic and Modern Imagination* (Aldershot: Ashgate, 2006), chapter 8; 'Poulenc's erotics of humour, melancholy, abjection and redemption.'

[10] Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and Other Arts* (Chicago: Chicago University Press, 2000), 299–300, 307.

[11] Francis Poulenc, *Diary of My Songs* [*Journal de mes mélodies*], dual language edition with a translation by Winifred Radford (London: Gollancz, 1985), 77, 79. The emphasis on 'sing' ('*chanter*') is Poulenc's.

[12] Philip Brett, 'Queer Musical Orientalism', paper presented at the joint meeting of the American Musicological Society and the Society for Music Theory, Columbus, Ohio, Oct-Nov 2002. Quoted in Kramer, *Opera and Modern Culture*, 115.

[13] Kramer, *Opera and Modern Culture*, 116–118.

[14] 'Musical Languages of Love and Death: Mahler's Compositional Legacy', in Jeremy Barham (ed.), *The Cambridge Companion to Mahler* (Cambridge: Cambridge University Press, forthcoming).

[15] Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 8–11. Lawrence Kramer offers a critique of this division in *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), 44–48.

[16] 'Shostakovich: politics and musical language', in Christopher Norris (ed.), *Shostakovich: The Man and his Music* (London: Lawrence & Wishart, 1982), 167, 182. On the 'double' character of the Rossini allusion (euphoric and dysphoric) and its connection to motives in other Shostakovich works see Esti Sheinberg, *Irony, Satire, Parody and the Grotesque in the Music of Shostakovich* (Aldershot: Ashgate, 2000), 198–204.

[17] Kramer, *Opera and Modern Culture*, 117–118.

[18] Shostakovich apparently often experienced difficulties in completing finales: the Fifteenth being a case in point. See the reminiscence of Venyamin Basner, quoted in Elizabeth Wilson, *Shostakovich: A Life Remembered* (London: Faber, 1994), 436.

[19] Hans Werner Henze, 'Gustav Mahler' [1975], in *Music and Politics: Collected Writings 1953–81*, trans. Peter Labanyi (London: Faber, 1982), 157–158.

[20] Henze, 'Instrumental Music' [1963], in *Music and Politics*, 132.

[21] Henze, *Bohemian Fifths: an Autobiography*, trans. Stewart Spencer (London: Faber 1998), 57. For more, see my 'Hans Werner Henze as Post-Mahlerian: Anachronism, Freedom, and the Erotics of Intertextuality', *twentieth-century music* 1/ii (September 2004), 179–207, from which the comments which follow on 'Being Beauteous' are derived.

[22] For a useful, brief analysis of the work's formal functions and symmetries, motivicism and instrumentation see Hans Vogt, *Neue Musik seit 1945* (Stuttgart: Philipp Reclam, 1972), 311–317.

[23] Translation by Oliver Bernard, from the CD Henze, *Versuch Über Schweine*, etc., Dietrich Fischer-Dieskau, *et al.* DG 449 869–2, (1996).

[24] Henze, *Language, Music and Artistic Invention*, trans. Mary Whittall (Aldeburgh: Britten-Pears Library, 1996), 22.

[25] Henze, 'Tristan', [1975], in *Music and Politics*, 223.

[26] 'Chopin at the Funeral: Episodes in the History of Modern Death', *Journal of the American Musicological Society* 54 (2001), 97–125.

[27] Kramer, *Opera and Modern Culture*, 122; *Götterdämmerung* was a particularly problematic work for Henze.

[28] Henze, 'Tristan', 227.

[29] The child recites words from the twelfth-century *Tristran* of Thomas: 'She takes him in her arms, and then, lying at full length, she kisses his face and lips and clasps him tightly to her. Then straining body to body, mouth to mouth, she at once renders up her spirit and of sorrow for her lover dies thus at his side'. It is read in a 'slight cockney accent'.

[30] Henze, 'Tristan', 224.

[31] Kramer, *Opera and Modern Culture*, 123–124.

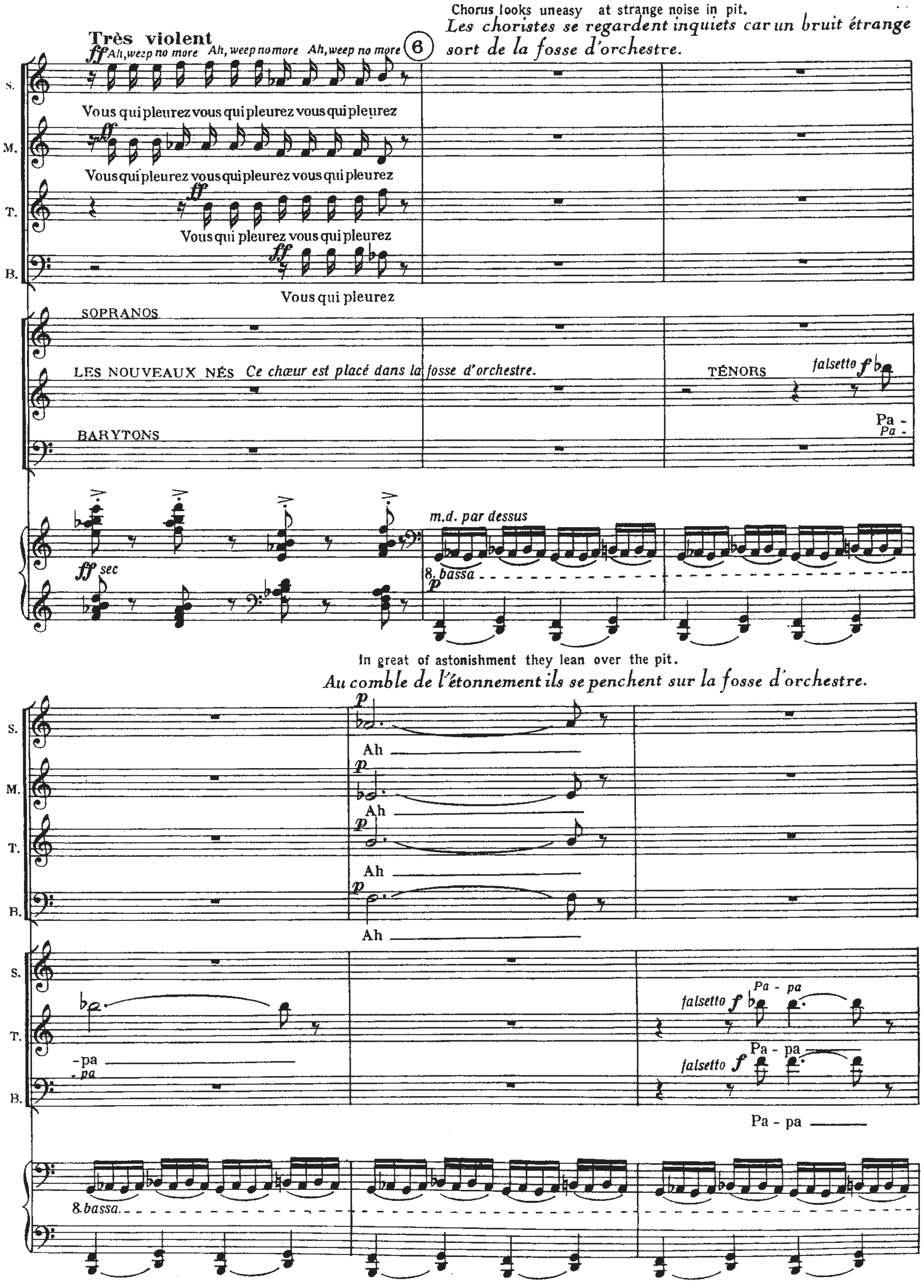
[32] Sleeve notes to Henze, *Konzert für Klavier und Orchester nr.2; Tristan etc (Henze Collection)* DG 449 866–2 (1996), 7.

[33] Arnold Whittall, *Exploring Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003), 139–142.

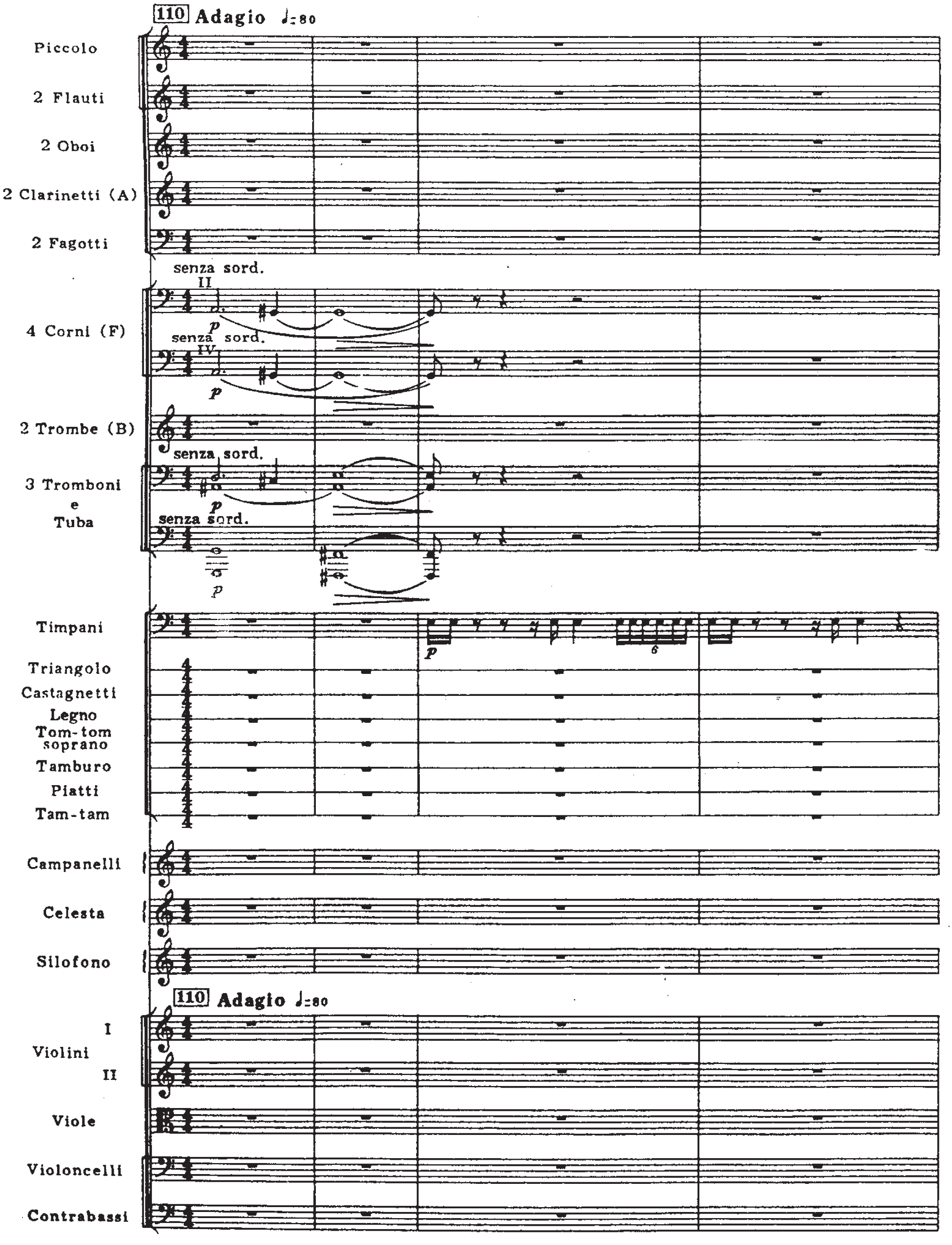
Santrauka

Intertekstinių aliuzijų charakteris ir funkcija yra transformuojamos ar reabilituojamos, nes romantiškasis dialektinės sintezės būtinumas yra pakeičiamas nūdieniu susidvejinimu, kuriame pasipriešinimas mediacijai ar moduliacijai yra išreiškiamas per paradoksą, poliariškumą, kontrastą ir konfliktą. Tokioje estetinėje teorijoje romantiškasis simbolinis pasaulis yra kvestionuojamas, nes teologinės ir filosofinės teorijos, grindžiančios jo unifikacijos ir išpirkimo siekius, yra tyrinėjamos, demistifikuojamos ir/arba atmetamos. Kadangi Richardas Wagneris buvo visuotinai pripažintas kaip geriausiai romantinį pasaulio įsivaizdavimą atspindintis kompozitorius, nenuostabu, kad post- ir antiromantiškoje estetikoje jo muzika tapo aliuzijų ir citatų šaltiniu, kur romantiškos prasmės yra nuplėšiamos, parodijuojamos, o kai kada ir restauruojamos ar atgaivinamos. Naudojant L. Kramerio terminologiją, R. Wagneris funkcionuoja XX a. kaip „kultūrinis tropas“, kaip autoritetinga, simbolinė figūra, įgaunanti kai kuriuose nūdienos kūriniuose „trikdantį dviprasmiškumą“. R. Wagneris „atstovauja ne besitęsiančiai simbolinės investitūros jėgai, o jos atsitraukimui į nebegyvą praeitį. Tačiau kartu jis liudija ir slėpiningą tos investitūros ištvermingumą, jos inversinį grįžimą į gyvenimą“.

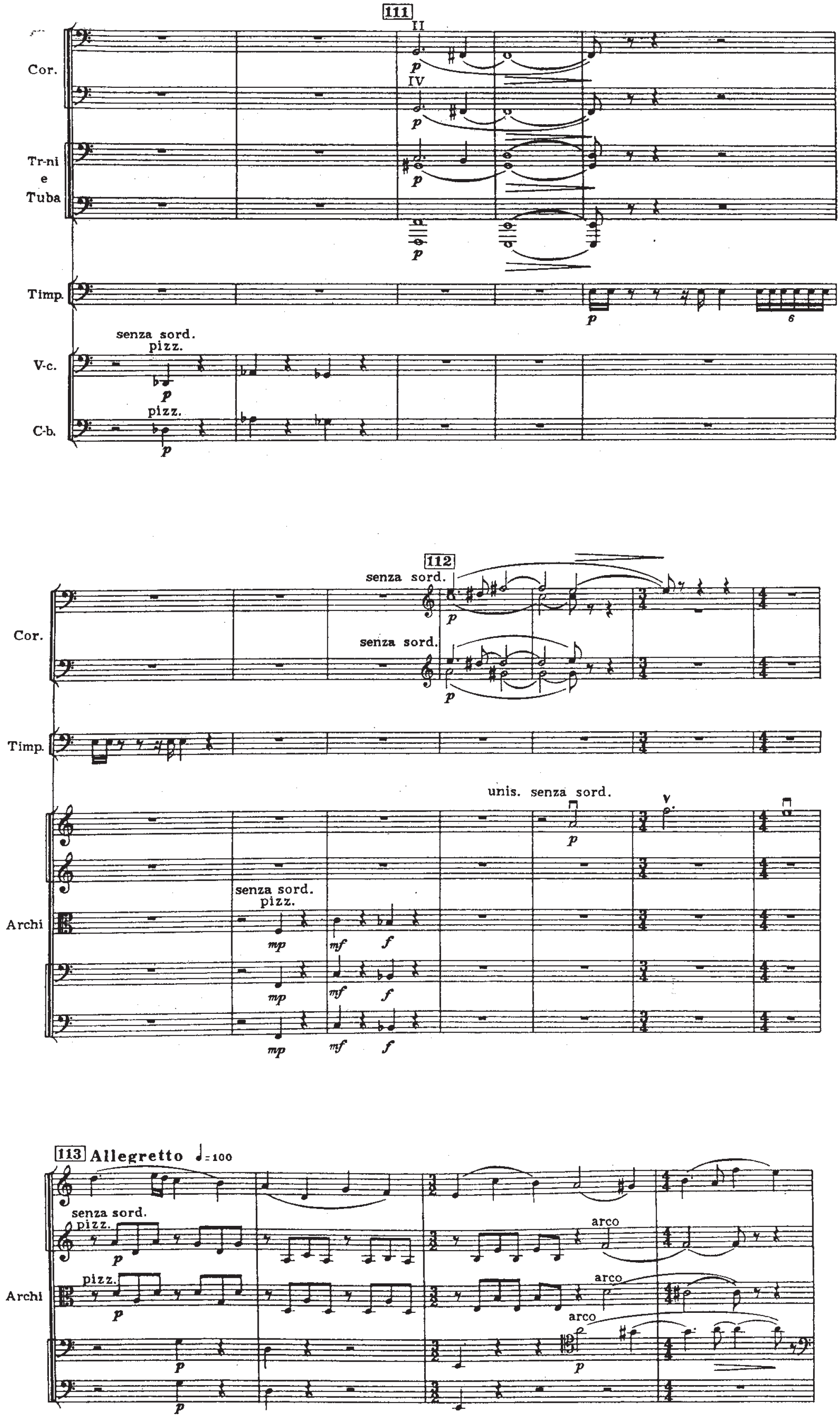
Straipsnyje nagrinėjama intertekstinių aliuzijų tema XX a. muzikoje; ypatingas dėmesys skiriamas vagneriškų aliuzijų pobūdžiui ir funkcijoms F. Poulenco, D. Šostakovičiaus ir H. W. Henze's muzikoje. Kiekviename pavyzdyje aliuzija į R. Wagnerį atlieka simbolišką vaidmenį tiriant, kaip yra gedima nelaimių kupiname XX amžiuje. F. Poulenco operetėje „Les Mamelles de Tirésias“ Tristano akordas pasigirsta antrakte tuo momentu, kai po gedėjimo komiškai vaizduojamas atgimimas. D. Šostakovičiaus 15-osios simfonijos finalo pradžioje aliuzijos į „Tristaną“ ir likimo motyvas iš „Nybelungų žiedo“ tampa veiksniu, lemiančiu muzikos gimimą po lėtosios dalies laidotuvių garsų. H. W. Henze's „Tristane“ R. Wagnerio muzika yra cituojama ir iškraipoma elektroniškai, kai vaizduojamas susidūrimas su XX a. košmarais. Taigi šiame darbe naujai interpretuojama simbolinė R. Wagnerio muzikos reikšmė visiškai skirtingų stilių muziką rašantiems kompozitoriams.


Chorus looks uneasy at strange noise in pit.
Les choristes se regardent inquiets car un bruit étrange sort de la fosse d'orchestre.
Très violent
ff Ah, weep no more Ah, weep no more Ah, weep no more
6
S.
M.
T.
B.
Vous qui pleurez vous qui pleurez vous qui pleurez
Vous qui pleurez vous qui pleurez vous qui pleurez
Vous qui pleurez vous qui pleurez
Vous qui pleurez
SOPRANOS
LES NOUVEAUX NÉS Ce chœur est placé dans la fosse d'orchestre.
BARYTONS
TÉNORS
falsetto f
Pa -
ff sec
m.d. par dessus
8 bassa
p
In great of astonishment they lean over the pit.
Au comble de l'étonnement ils se penchent sur la fosse d'orchestre.
Ah
-pa
Pa - pa
falsetto f
Pa - pa

Example 1. Francis Poulenc, Les Mamelles de Tirésias; Entr'acte


110 Adagio ♩=80
Piccolo
2 Flauti
2 Oboi
2 Clarinetti (A)
2 Fagotti
senza sord.
II
p
senza sord.
IV
p
4 Corni (F)
2 Trombe (B)
senza sord.
p
3 Tromboni e Tuba
senza sord.
p
Timpani
p
6
Triangolo
Castagnetti
Legno
Tom-tom soprano
Tamburo
Piatti
Tam-tam
Campanelli
Celesta
Silofono
110 Adagio ♩=80
Violini I
II
Viole
Violoncelli
Contrabassi

Example 2. Dmitri Shostakovich, Symphony no. 15; finale – opening


111
II
IV
Cor.
Tr-ni
e
Tuba
Timp.
senza sord.
pizz.
V-c.
C-b.
112
senza sord.
senza sord.
Cor.
Timp.
unis. senza sord.
senza sord.
pizz.
Archi
113 Allegretto ♩=100
senza sord.
pizz.
pizz.
arco
arco
arco
Archi

Example 2 continued