

**MUZIKOS
KOMPONAVIMO
PRINCIPAI:**

orkestras
šiuolaikiniuose
kontekstuose

**PRINCIPLES
OF MUSIC
COMPOSING:**

Orchestra
in Contemporary
Contexts

XIX

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Pratarmė

Ši mokslinių straipsnių rinktinė – tai periodinis leidinys, skirtas kelti, tyrinėti ir suprasti aktualius muzikos komponavimo klausimus. 19-ojo *Muzikos komponavimo principų* tomo tema – orkestras šiuolaikiniuose kontekstuose. Juo taip pat norima pažymėti Eduardo Balsio 100-ąsias gimimo metines ir iš naujo apmąstyti šio talentingo lietuvių kompozitoriaus kūrybinį indėlį į Lietuvos kultūrinę raidą. Leidinyje savo idėjas pristatė muzikologai ir kompozitoriai iš Lietuvos, Ukrainos, Lenkijos, Vokietijos, Austrijos, Italijos, Graikijos, Jungtinės Karalystės, JAV.

Žurnalo straipsniai mokslinio komiteto atrenkami remiantis trimis pagrindiniais kriterijais: a) straipsniams taikomi aukščiausios kokybės standartai; b) autorių pasirinktos temos turi atitikti bendrą konkretaus tomo temą; c) atsižvelgiama į sąsają su konkrečia leidinio dedikacija. Kad straipsnis būtų publikuojamas, jis turi atitikti bent du kriterijus.

Leidinio straipsniai sugrupuoti į keturias potemes.

I potemė: teoriniai, technologiniai ir fenomenologiniai orkestro sampratos aspektai. Pakitę komponavimo praktikos kontekstai gerokai pakoregavo įprastą, XVIII–XIX a. nusistovėjusią orkestro sampratą. Rogeris Redgate'as aptaria kelis su minėta kaita susijusius aspektus: a) naujasias komponavimo technikas, b) koncepcijas ir c) notaciją. Be to, autoriui rūpi socialiniai ir kultūriniai orkestrinio dizaino veiksniai. Marių Baranauską nauji komponavimo kontekstai skatina sustruktūrinti šiuolaikinio orkestro dėmenis, įvardyti bazinį orkestro vienetą, o išsami teorinė plėtotė leidžia įžvelgti struktūrinius orkestro lygmenis ir pakoreguoti orkestro sampratą. Dina Lentsner konkretaus kūrinio (Ēriko Ešenaldo *Nordic Light*) analize demonstruoja multidisciplininę sistemą, kurioje tarp kelių dėmenų – choro, pasakotojo, publikos – funkcionuoja ir orkestras. Visi šie įvairialypiai komponentai kryptingai formuoja simfoninę multimediją.

II potemė: technologiniai šiuolaikinio orkestro sprendimai ir jų santykis su tradicija. Modernumo ir tradicijos santykis nėra vienareikšmis ir lengvai nusakomas. Iš dalies tai rodo ir straipsniai. Antai Marcello Messina šiuolaikinių orkestrinių sprendimų, susijusių su naujais skambesio šaltiniais bei objektais (karučiais, kasimo kaušais ir kt.), priešpriešą stereotipiniams orkestro melomanų lūkesčiams įvardija kaip koncertinių salių neįauką. Konstruktyviai įvertinti šio santykio aspektus autorius siekia analizuodamas Šiaurės Anglijos orkestrinės ir kamerinės muzikos praktiką. Manos Panayiotakis, nagrinėdamas Edgard'o Varèse'o kūrinius, atskleidžia minėto santykio dvilypumą. Tam tikra kompozitoriaus naudota orkestrinė technika turi sąsają su dabartinėje elektroninėje muzikoje taikomomis procedūromis, taigi tarsi pranašavo naujosios muzikos erą. Kita vertus, kaip pažymi Stephanas Lewandowskis, kompozitorius įtikinamus meninius sprendimus, aktuales dabarties orkestrinio komponavimo praktikai, gali atrasti neperžengdamas tradicinio simfoninio žanro ribų (turima omenyje Wilfriedo Krätzschmario Penktoji simfonija). O Mārtinas Vīlūmas pristato originalų mikrosonorinės heterofonijos principą, kurį iliustruoja savo kūriniu *Tvyjōraan* kameriniam orkestrui. Heterofoninės sintezės santykis su orkestrine tradicija kompozitorius, regis, neverbalizuoja.

III potemė: orkestro technikų ir kūrybos stiliaus integralumas. Orkestrinė technika neretai sutampa su kompozitoriaus stiliaus ypatumais ir virsta integraliu komponavimo produktu. Vadimo Rakochi nuomone, koncertiškumas, ypač ryškiai atsiskleidęs Gustavo Mahlerio *Nakties muzikoje*, tampa pagrindiniu kompozitoriaus orkestrinio stiliaus bruožu, determinuojančiu solistų orkestro fenomeną. Charris Efthimiou, išnagrinėjęs M. K. Čiurlionio simfoninės poemos *Miške* instrumentuotę (boso ir melodines linijas), atskleidžia įsidėmėtiną kompozitoriaus stiliaus ypatybę – spalvingumą, kuris pasiekiamas nuolat varijuojant tembrus, bet jų nekarotojant. Tai logiška, nes kompozitorius buvo ir genialus dailininkas. Anot Aleksandros Machuros, originalų požiūrį į koncerto žanro esmę pateikia Rafašas Augustynas savo kūriniu *Tam/Tu* smuikui solo, balsams ir instrumentams. Styginių sekciją pakeitus choru, eksponuojamas konfliktas tarp solo ir ansamblio, taip išryškinant tembrinį jų kontrastą.

IV potemė: Eduardo Balsio kūrybos kontekstai ir (re)interpretacijos. Ši potemė skirta įvairiems kompozitoriaus kūrybos aspektams. Gražina Daunoravičienė, pateikdama platų XX a. 7-ojo dešimtmečio Lietuvos kultūrinį kontekstą ir lietuvių kompozitorių pažinties su dodekafonine technika aplinkybes, E. Balsio kompozicinę techniką apibūdina kaip laisvą bazinių struktūrų plėtojimą atonalioje terpėje. Judita Žukienė išryškina E. Balsio Koncerto smuikui solo išskirtinumą „sunkiasvorių“ kompozitoriaus kūrinių kontekste ir apibendrina šį koncertą kaip kūrybinės evoliucijos rezultatą bei dar vieną kūrybinio posūkio neoklasicizmo link ženklą. Audronė Žiūraitytė apžvelgia ir kritiškai įvertina visus E. Balsio baleto *Eglė žalčių karalienė*

pastatymus, o tokią baletu interpretacijų įvairovę susieja su gyvenamojo laikotarpio ir personalijų ženklais. Rimantas Janeliauskas aptaria orkestrinius archetipus, kurių įstakas galima išvelgti jau pagoniškoje muzikoje (pvz., lietuviškose sutartinėse). Istorijos tėkmėje šie vadinamieji tembrinės faktūros archetipai įgaudavo skirtingus pavidalus ir transformavosi į giluminę šiuolaikinio orkestro posistemę. Jai perskaityti sukurta speciali metodika padeda ne tik įminti kompozitoriaus orkestrinės meistrystės kodą, bet ir nemaža dalimi atskleisti jo muzikos tautiškumo aspiracijas.

Leidinyje papildytas **Priedu**, kuriame savo patyrimu muzikuojant Londono improvizatorių orkestre (LIO) dalijasi Martinas Vishnickas. Autorius atskleidžia, koks reikšmingas yra orkestre dalyvaujančių personalijų vaidmuo (tiek improvizuojant, tiek „diriguojant“ improvizacijai), kad akimirksniu būtų sukurtas stilistiškai integralus muzikinis fenomenas.

Baigdami apžvalgą pažymėsime, kad leidinio straipsniai gali būti diferencijuojami pagal pakraipas – mokslinę teorinę ir praktinę. Ir nors absoliučių ribų nėra, vienus straipsnius sąlygiškai galima išskirti kaip vertingesnius moksliniu teoriniu požiūriu (autoriai: Roger Redgate, Marius Baranauskas, Dina Lentsner, Marcello Messina, Manos Panayiotakis, Stephan Lewandowski, Vadim Rakochi, Charris Efthimiou, Aleksandra Machura, Gražina Daunoravičienė, Judita Žukienė, Rimantas Janeliauskas), o kitus – praktiniu (Martiņš Viļums, Audronė Žiūraitytė).

Tikimės, kad 19-asis *Muzikos komponavimo principų* tomas sulauks skaitytojų dėmesio ir bus įdomus kiekvienam besidominčiam šiuolaikinėmis orkestro problemomis. Redakcinė kolegija tikisi skaitytojų dėmesio tiek čia, Lietuvoje, tiek užsienyje. Būsime dėkingi už visas pastabas ir atsiliepimus apie leidinį. Organizatorių vardu dėkojame visiems rėmėjams ir rengėjams.

Prof. dr. Rimantas Janeliauskas

Foreword

This collection of scholarly articles is a periodical aimed at raising, researching and comprehending fundamental questions of music composing. The 19th volume of *Principles of Music Composing* is focused on the subject of orchestra in contemporary contexts. Furthermore, it recalls creative contribution of the talented Lithuanian composer Eduardas Balsys thus commemorating 100 anniversary of his birth. Authors from Lithuania, Ukraine, Poland, Germany, Austria, Italy, Greece, UK, USA have contributed to this publication.

Selection of articles relies on the three basic criteria: (a) only papers of the highest quality show up in the journal; (b) individual topics must correspond to the overall subject of the particular issue; (c) authors address a dedication of a volume. At least two of the listed criteria have to be met in order to qualify for publication.

The articles of the collection are divided into four subthemes.

Subtheme I: Theoretical, Technological and Phenomenological Aspects of Orchestra as a Concept.

The changed contexts has significantly affected the usual concept of orchestra established in the 18th and 19th centuries. Roger Redgate discusses several aspects related to this change: (a) new composing techniques, (b) conceptions as well as (c) notation issues. Moreover, social and cultural factors of orchestral design are also taken into consideration. New contexts encouraged Marius Baranauskas to structurize the elements of a modern orchestra, to conceptualize the basic orchestral unit, while a detailed theoretical study allowed to observe the deep structural levels and to revise the concept of an orchestra itself. Dina Lentsner analyzes the multidisciplinary system of a particular work (*Nordic Light* by Ēriks Ešenvalds), in which an orchestra functions among several other components – choir, narrator, audience. All of these multifaceted components form an overall symphonic multimedia.

Subtheme II: Technological Solutions of Contemporary Orchestra in Relation to Orchestral Tradition. The relation between modern and traditional is always ambiguous, what is apparently reflected in the following papers. For example, Marcello Messina describes the contradiction between modern orchestral solutions related to new sound sources and objects (wheelbarrows, digger buckets, etc.) and the stereotypical expectations of orchestral music lovers as the disquieting presences of concert halls. The author presents

a constructive consideration regarding this controversy by analyzing the practice of orchestral and chamber music of Northern England. Manos Panayiotakis's study of Edgard Varèse's works representatively reveals the aforementioned ambiguity. Particular orchestral techniques invoked by Varèse allude to the procedures employed in electronic music making thus having predicted the emergence of new musical era. On the other hand, as noted by Stephan Lewandowski, composer can discover compelling artistic solutions within the framework of the traditional symphonic genre (referring to the *Fifth Symphony* by Wilfried Krätzschmar) that are satisfactory for the contemporary practice of orchestral composition. Another point of view is presented by Mārtiņš Viļums, who proposes the original principle of micro-sonorous heterophony illustrated by his work *Tvyjōraan* for chamber orchestra. The composer does not seem to verbalize the relationship between heterophonic synthesis and the orchestral tradition though.

Subtheme III: The Integrity of Style and Orchestral Techniques. Orchestral techniques often correlate with the peculiarities of the individual composer's style and, in this way, they converge into an integral compositional product. According to Vadim Rakochi, features of *concerto* genre, especially those revealed in Gustav Mahler's *Nachtmusiken*, becomes a key attribute of Mahler's orchestral style, which determines the phenomenon of the soloists' orchestra. After studying the instrumentation of M. K. Čiurlionis' symphonic poem *Miške* (bass and melodic lines), Charris Efthimiou noticed a remarkable feature of the composer's style, namely, the colorization, which was achieved by constantly varying (and not repeating) timbres. This makes sense as the composer, moreover, was a brilliant painter. According to Aleksandra Machura, Rafał Augustyn offers an original approach to the *concerto* genre in his work *Tam/Tu* for violin solo, voices and instruments. By replacing the string section with a choir, he exposes the conflict between the solo and the ensemble in a unique way highlighting their timbral contrast.

Subtheme IV: The Oeuvre by Eduardas Balsys: Contexts and (Re)Interpretations. This topic is dedicated to the various aspects of the composer's work. Providing a wide context of the Lithuanian culture in the 1960s and the circumstances of Lithuanian composers' acquaintanceship with the dodecaphonic technique, Gražina Daunoravičienė characterises compositional technic of E. Balsys as free treatment of basic structures in an atonal environment defying strict constraints of dodecaphonic technique. Judita Žukienė highlights the uniqueness of the Concerto for violin in the context of Balsys's works and summarizes it as a result of his creative evolution and one more signal of a turn towards neoclassicism. Audronė Žiūraitytė reviews and critically considers all the productions of E. Balsys's ballet *Eglė the Queen of Grass Snakes*. The author connects the variety of ballet interpretations with the tendencies of different times and personalities. Meanwhile, Rimantas Janeliauskas focuses on the orchestral archetypes, the origins of which can be traced in archaic music (e.g., Lithuanian *sutartinės*). Throughout the history, these so-called timbre-textural archetypes have gained different forms and metamorphosed into the deep subsystem of the modern orchestra. The proposed unique methodology helps not only to decipher the code of the composer's orchestral mastery, but also to reveal his nationalistic aspirations.

The main chapters are followed by a **supplement**, in which Martin Vishnick shares his subjective experience as a member of the London Improvisers Orchestra (LIO). The author reveals the role of the personalities taking part in the orchestra (both improvising and "conducting" the improvisation) in order to instantly create a stylistically integral musical phenomenon.

We would like to conclude this brief introduction with an observation that the papers in this issue can be differentiated into two main categories. Even though no clear boundaries can be set, we can discern the articles that outstand in their theoretical value (authors: Roger Redgate, Marius Baranauskas, Dina Lentsner, Marcello Messina, Manos Panayiotakis, Stephan Lewandowski, Vadim Rakochi, Charris Efthimiou, Aleksandra Machura, Gražina Daunoravičienė, Judita Žukienė, Rimantas Janeliauskas) and the ones that shine with their practical (artistic) insights (authors: Mārtiņš Viļums, Audronė Žiūraitytė).

We hope that the 19th volume of *Principles of Music Composing* will attract attention around the world of those who are interested in contemporary orchestral music. All comments and criticism are welcome. On behalf of the editors, I thank all who contributed to the preparation and publication of this issue.

Prof. Dr. Rimantas Janeliauskas
Translated by Aistė Vaitkevičiūtė

1

TEORINIAI, TECHNOLOGINIAI IR FENOMENOLOGINIAI
ORKESTRO SAMPRATOS ASPEKTAI

THEORETICAL, TECHNOLOGICAL AND
PHENOMENOLOGICAL ASPECTS OF ORCHESTRA
AS A CONCEPT

When is an Orchestra not an Orchestra?

Abstract. The orchestra is a medium in a constant state of evolution. From the classical period through to the modern symphony orchestra, the advent of new instruments such as the clarinet in the 1800s, through to extensions of instrumental families, the contrabass/E flat clarinet, bass oboe, bass trumpet, soprano trombone and cimbasso, Wagner tubas, saxophones, significant extensions of the percussion section, and additions of various keyboard instruments, all had an impact on the concepts of orchestration and orchestral colour from Beethoven through to Stravinsky, Debussy and Ligeti.

Further, from the mid-20th Century, the standard orchestra was frequently reinvented to accommodate new forms and compositional techniques. In *Gruppen* (1955–1957), Karlheinz Stockhausen divided an orchestra of 109 musicians into three “orchestras” (requiring three conductors), to accommodate the temporal structure of its 174 formal units. Similarly in *Mixtur* (1964) the orchestra was divided into four spatially separated timbral groups, to articulate *moment* form. In 1976 Elliott Carter wrote the *Symphony of Three Orchestras* to map out a complex network of interlocking materials on different temporal levels, and more recently, Brian Ferneyhough’s *Plötzlichkeit* (2006), partitioned the orchestra into 111 sub-groups, changing every few bars, as a pre-compositional structure, to explore aspects of linear discontinuity.

The cultural and social status of the orchestra, as a cultural icon, has also led to new conceptual approaches, from a different perspective, aimed to undermine and subvert the conventional notion of the orchestra. Helmut Lachenmann challenged the politics of musical production and inherited notions of what is beautiful, reinventing the orchestral palette. Richard Barrett, in relation to his work *No* (2004), describes the orchestra as “one of the most conservative of cultural institutions”, and speaks of composing “against” rather than “for” the orchestra, thinking more in terms of “the meaningful participation of musically-engaged people in a large group”. Perhaps some of the more unusual manifestations would be the Scratch Orchestra, formed in 1969 by the composer Cornelius Cardew, which contained no standard musical instruments at all, and defined as “a large number of enthusiasts pooling their resources and assembling for action”. Further the Nublu Orchestra, influenced by Butch Morris’s techniques of conduction, has little or no notated material, but does use a conductor to control structured improvisations. The technique also gave rise to similar orchestras, such as the London Improvisers Orchestra.

This paper will examine some of these developments and changes in orchestral design in the context of new compositional techniques, and how in some cases socio-political views have also led to challenge the concept of writing for the orchestra.

Keywords: formal structure, moment form, notation, orchestration, pan-intervallic music, serialism, tempo, Richard Barrett, Elliott Carter, Brian Ferneyhough, Karlheinz Stockhausen.

When is an orchestra not an orchestra? My title is intended to reference various developments in orchestral writing throughout the 20th–21st Century, where aspects of compositional language, ranging from new approaches to orchestral layout as a result of specific compositional strategies, to the nature of the radical material itself, have resulted in reinventing the format of the traditional orchestra.

The conventional orchestra has always been in a state of flux, defined to some degree by musical periods. We speak of the “classical” orchestra comprising double wind, 2 horns and 2 trumpets and strings, for example, to which Beethoven added 2 more horns, trombones, plus instruments such as the piccolo, contrabassoon and un-tuned percussion in the sixth and ninth symphonies respectively. By the end of the 19th century, the standard (Romantic) orchestra was very large, triple wind and brass, 4–8 horns, tuba, harp, double sized string section, and a range of tuned and un-tuned percussion. The modern orchestra is even more extensive, including various saxes, extensions to instrumental families and auxiliary instruments, such as the bass/contrabass and E flat clarinet, alto/bass flute, bass trumpet, electric guitar, bass guitar, various keyboard instruments, ondes-martenot, cimbalom, didgeridoo and so on.

In the latter half of the 20th Century some composers also started to question the cultural status of the orchestra, as an icon of bourgeois society. In the UK in 1969 the socialist/Marxist composer Cornelius Cardew founded the Scratch Orchestra,¹ which was defined as “a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification)” (Cardew 1969). The philosophy behind it was that anyone could join in, with an emphasis on improvisation and graphic scores. This has resonance with Richard Barrett’s view of the orchestra, which I will come to later, as the “meaningful participation of musically-engaged people in a large group” (Barrett 2005). Lachenmann further questioned the notions of beauty in music, introducing the concept of *musique concrète instrumentale*, which employs a radically new sound world based around extended playing techniques. Music in which “the sound events are chosen and organized so that the manner in which they are generated is at

¹ See Cardew (ed.) (1972).

least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered” (Lachenmann, in Coleman 2008). There are also orchestras based purely around improvisation, which use conduction, the technique introduced by Butch Morris for structured improvisation, such as the Nublu Orchestra, and the London Improvisers Orchestra².

There are clearly many examples we could consider. However, I decided to limit my main discussion here to works by four composers, Karlheinz Stockhausen, Elliott Carter, Richard Barrett and Brian Ferneyhough, which seem to share certain similarities, albeit from very different perspectives. As outlined in many comprehensive books on orchestration there is a more or less standardised approach to writing for orchestra, which has similarly evolved in relation to stylistic elements of instrumental texture and sonority. We might consider works by Stravinsky, the Second Viennese School, Ravel and Debussy, for example; and composers often have a very distinctive voice through their subtleties of orchestration. However, in this paper I would like to consider how the orchestra has been reinvented, informed by new compositional techniques and formal structures. There are many factors to take into consideration, aspects of notational strategies, such as Morton Feldman’s *Intersection 1* (1952) for large orchestra, or Earle Brown’s *Available Forms II* (1962)³ for two orchestras; John Cage’s number pieces, in which instruments/groups have individual parts defined by time brackets.

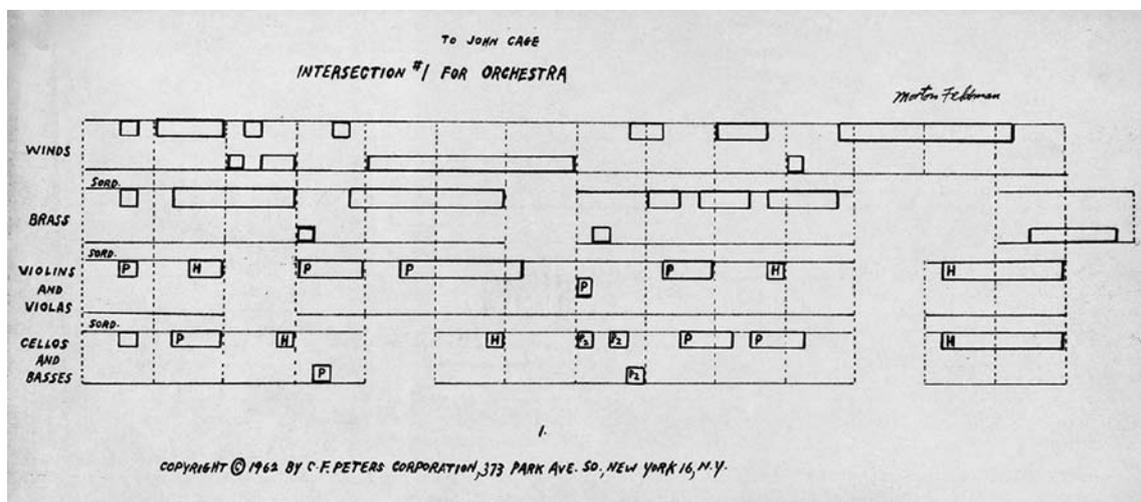


Figure 1. Morton Feldman’s *Intersection I* (1952) for large orchestra

Intersection I, for example, is one of Feldman’s early so-called “graphic” or box scores, which in this case divides the orchestra into the usual grouping of wind, brass, and strings (high/low) with no further attempt at orchestration other than register; even dynamics are left to the individual player, which, of course impacts on orchestral texture. When we consider the developments of spectral music, the subtleties of orchestration in relation to register and dynamic profiles becomes a very significant aspect of the timbral sound world.

Similarly, Earle Brown’s *Available Forms II* is scored for 98 musicians divided into two orchestras (with two conductors) and uses this characteristic mobile form structures, with a wide range of indeterminate notations, which can be combined in multiple ways during performance, leaving only relative control over the orchestration and orchestral texture on the composer’s part, although there are very detailed performance instructions for both conductors. We could also hardly discuss contemporary orchestral writing without mention of Ligeti’s use of micro-polyphony in *Atmosphères* (1961), which focuses on dense sound textures, rather than a conventional sense of orchestral function.

The works I have chosen, however, all divide the orchestra into subgroups for specific compositional reasons, either related to the temporal structure, the redesign of the orchestral layout, and/or the functionality of material.

² See The London Improvisers Orchestra. Accessed 20 July 2019, <http://www.londonimprovisersorchestra.co.uk/>; and Nublu. Accessed 20 July 2019, <http://www.nublu.net/>.

³ Brown, Earle (1962). *Available Forms II*. Associated Music Publishers Inc.

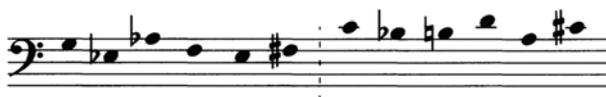
Karlheinz Stockhausen. *Gruppen* (1955–1957)

As the first example, I would like to consider in more detail the seminal 20th century work, *Gruppen für Drei Orchester* (1955–1957) by Karlheinz Stockhausen.⁴

Stockhausen was commissioned to write an orchestral piece by the WDR, Köln. Initially this was to have been a work for large orchestra and three-channel tape, an idea, which for various reasons was dropped. However in 1956 Stockhausen did complete a work for large orchestra, which explored some of the metric principles developed around the same time in *Zeitmasze* (1955–1956)⁵ for wind quintet, which included a multi-layered “chromatic scale” of 12 tempi. Although the metric intricacies of *Zeitmasze*, worked well for a small ensemble, where there is close interaction between the players, there were many impracticalities in terms of execution, when transferred to larger forces. In 1957 therefore, the composer rewrote the work for three orchestral groups requiring three conductors. At this time Stockhausen had also been significantly preoccupied with electronic music and was simultaneously working on the substantial tape piece *Gesang der Jünglinge* (1955–1956), a composition, which further lead the composer to explore both spatial possibilities – the work is projected through 5 loud speakers – and a multi-layered structure. The experience of analysing and constructing sounds through electronic media gave Stockhausen very specific insights into the structure of complex sounds and/or noise in relation to time and space, as outlined in his now seminal essay *...how time passes...* (Stockhausen 1959).

As the title suggests *Gruppen* (Groups) marks the climax point of the composer’s preoccupation with “group” composition, initially explored in the *Klavierstücke I–IV* (1952) (Stockhausen, Maconie 1989). The composer himself commented on how the notion of groups in *Gruppen* transcends the basic concept of group composition in a similar way to the transformation from points to groups in *Kontra-Punkte* (Stockhausen, Maconie 1989). Stockhausen’s early music marks a transition from *punktueller* composition (*Kreuzspiel/Kontra-Punkte/Punkte*), to groups (*Klavierstücke I–VI/Gruppen*) to moment form (*Momente, Mixtur, Mikrophonie I+II*) as each formal aspect took on a new perspective and functionality; such transitions could be defined by the functional density of information of any particular structural element. In *punktueller* music, for example, a certain saturation of information leads to a different kind of functional perception of the parameters, as global events, rather than a characteristic individual focus, giving rise to the concept of a group. Stockhausen then defined groups both in terms of procedure and perception (Maconie 1990). On a procedural level a group is a serially defined complex of parametric information, whose relationships might unfold throughout a work, in contrast to a more localised pointillistic aesthetic. Perceptually this has quite a different function in relation to the density of events, texture, noise and polyphony, and, therefore, its formal function.

The overall orchestral make up of *Gruppen* is very large: 5543/2 saxs /8661/12 percussion, 2 harps, electric guitar and stings (26/0/18/12/6). This then is divided into three separate ensembles, which are spatially separated left, centre and right of the audience. *Gruppen* is a highly complex work in terms of its serial organisation. The basic series, for example, is an all interval series:



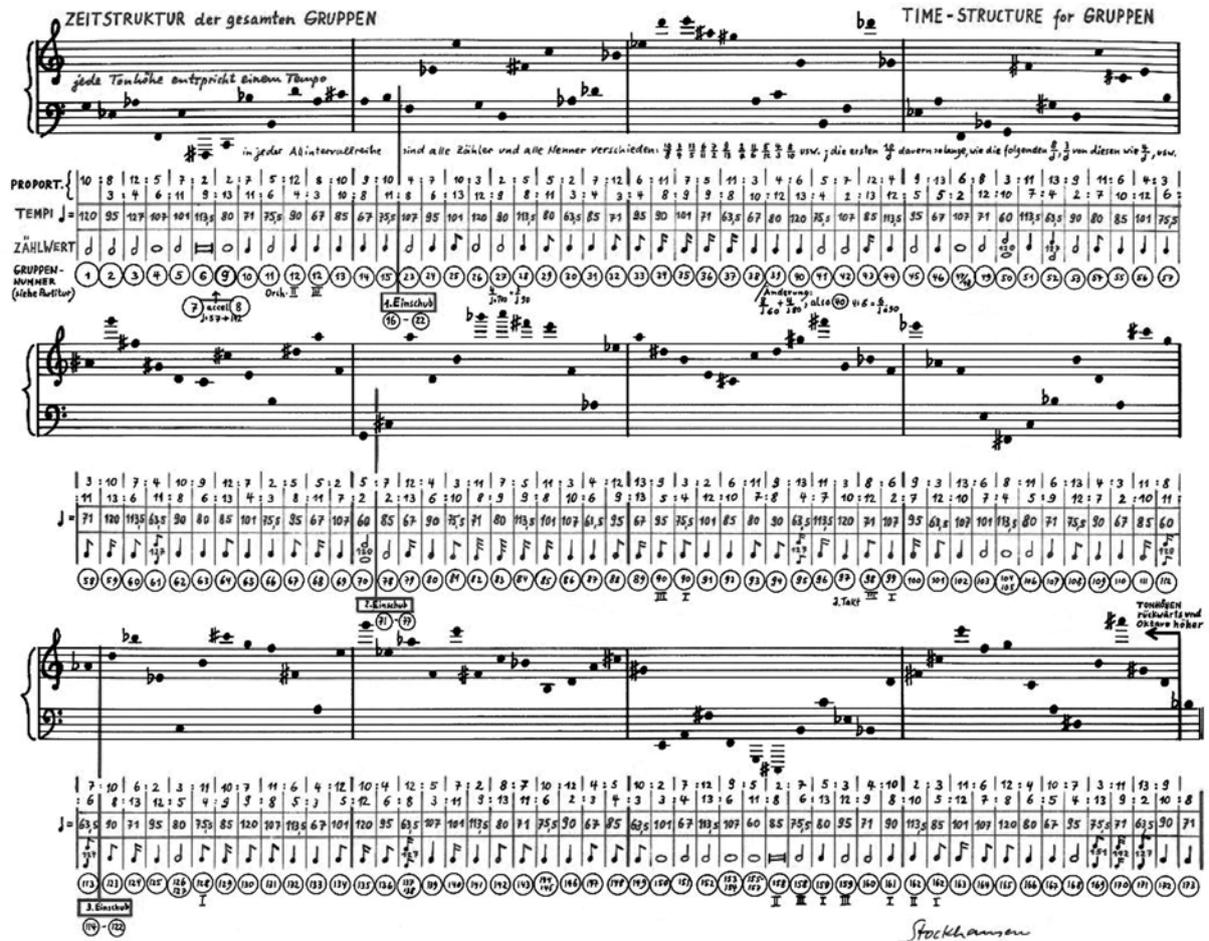


Figure 3. Gruppen Zeitstruktur (time structure)

As can be seen, this reflects the composer’s concern with serial unity in relation to the various parameters. The scale of tempi, for example, is logarithmically calculated to correspond to the 12 notes of the chromatic scale, allowing for temporal serial organisation. This was more practically rounded off in the score and always given as quarter note values. It will be noted that the first and last tempi are twice the value (60–120) making them equal to an octave in terms of pitch, which would be twice the frequency ($A_4 = 440$ hz, $A_5 = 880$ hz), effectively creating a “chromatic scale” of tempi, the initial sequence, of which, is determined by the pitch distribution of the series.

Logarithmic series of tempi

60 63.5 67.4 71.4 75.6 80.1 84.9 89.9 95.2 100.9 106.9 113.3 120

Tempi associated with the chromatic scale

Tempo	60	63.5	67	71	75.5	80	85	90	95	101	107	113.5	120
Pitch	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G

Initial ordering defined by series

Tempo	120	95	63.5	107	101	113.5	80	71	75.5	90	67	85
Pitch	G	Eb	Ab	F	E	F#	C	Bb	B	D	A	C#

Figure 4. Tempi of Stockhausen’s Gruppen

A further feature of this design is the use of rhythmic durations of half or twice the value (whole note, half note, quarter note, sixteenth note), which can then be considered as octave transposition equivalents. It can be seen in the *Zeitstruktur* that higher pitches correspond to smaller note values and the lower pitches to longer values as basic units. Octave placement of pitches, therefore, significantly impacts on the temporal nature of the material. Further Stockhausen also expressed the intervallic relations as proportions (10:8 3:4 12:5 4:6 etc.) defined by the overtone series⁶ (see the line “Proport.” on the *Zeitstruktur*), which were subsequently used to determine the duration, and simultaneity of the groups.⁷ Compare Figure 4 with the initial pages of the score (Fig. 5).

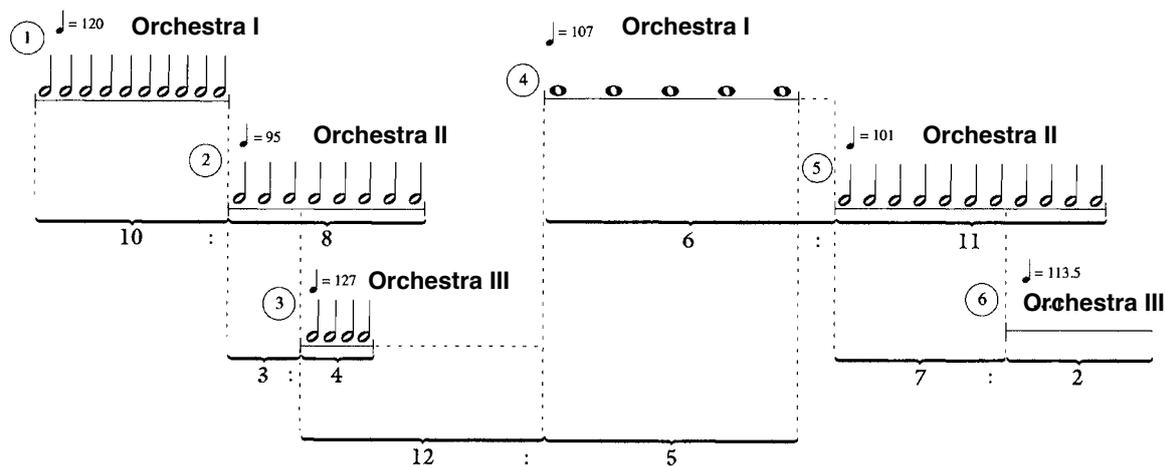


Figure 5. Time plan of Stockhausen's *Gruppen*

Interestingly, a significant feature of the work is that Stockhausen interrupted the original four-part structure with three *einschübe* (inserts), which completely bypass the serially pre-determined system. These inserts are freely composed allowing for structures that could not be generated by the serial system.⁸ They are scored for the all three orchestras as one, and feature temporal transitions (*accelerandi/decelerandi*) between extremes of tempi, MM 60–120–240.

Karlheinz Stockhausen. *Mixtur* (1964)

Stockhausen's next work for full orchestra was *Mixtur* (1964)⁹ for orchestra, 4 sine-wave generators, and 4 ring modulators and is an example of moment form. This had been explored extensively in the work *Momente* (1962) for solo soprano, 4 choir groups and 12 instruments. *Mixtur* was initially scored for a large ring modulated orchestra, which Stockhausen eventually revised for a smaller chamber sized orchestra in 1967.¹⁰ In this work the orchestra is divided into five timbral groups, which are once again spatially separated with the addition of the live electronic element. As with the Feldman discussed earlier, the groups are defined by the common orchestral families: Wind (*Holz*), Brass (*Blech*), Percussion (*Sch*), Pizzicato (*Pizz*) and Arco (*S*) Strings, in various combinations and each with its own sine wave generator and ring modulator.¹¹

Moment form is a mobile, or polyvalent, form where the order of sections can be changed according to certain rules, and fixed before performance. *Mixtur* consists of 20 such formal units, which can be played from beginning to end or in reverse order (known as the “forwards” and “backwards” versions). It can be seen from Figure 6 that each *moment* also has a name, which relates to the character of the material, and a specific density in relation to the combination of groups.

⁶ For a discussion of this see Stockhausen (1959).

⁷ For detailed explanation of this see Stockhausen (1959) and Misch (1998).

⁸ For an excellent discussion of the serial organization see Misch (1998).

⁹ Stockhausen, Karlheinz (1964). *Mixtur* for or orchestra, 4 sine-wave generators, and 4 ring modulators, No. 16. Universal Edition.

¹⁰ Stockhausen subsequently further revised the work in 2003 removing much of the rather beautiful indeterminate notation (variable form) and the mobility of the *moments*, making it a fixed form work.

¹¹ The *H, B, Sch, S, P* correspond to the German designations in the score: Holz, Blech, Schlagzeug, Streicher, Pizzicato/Arco.

Moment	Name	Change with	Ensemble	Density	Duration	Dynamic
1	<i>Mixture</i>	5	W/B/P/S	4	12 (2)	<i>f</i>
2	<i>Percussion</i>		Perc	1	30 (5)	<i>f</i>
3	<i>Blocks</i>	15	W/P/S	3	78 (13)	
4	<i>Direction</i>		Perc/P	2	48 (8)	<i>mf</i>
5	<i>Exchange</i>	1	W/B/P/S	4	18 (3)	<i>f</i>
6	<i>Quiet</i>		B/S	2	78 (13)	<i>ppp</i>
7	<i>Vertical</i>		Perc/P/S	3	12 (2)	<i>f ff</i>
8	<i>Strings</i>		S	1	18 (3)	<i>f</i>
9	<i>Points</i>		W/B/S	3	78 (13)	
10	<i>Woodwind</i>		W	1	12 (2)	<i>pp ff</i>
11	<i>Mirror</i>	16	W/B/P/S	4	18 (3)	
12	<i>Translation</i>		W/P	2	30 (5)	<i>pp f</i>
13	<i>Tutti</i>		Perc/W/B/P/S	5	48 (8)	<i>ff</i>
14	<i>Brass</i>	5	B	1	48 (8)	<i>pp</i>
15	<i>A=440</i>	3/ 20	W/P/S	3	30 (5)	<i>pp</i>
16	<i>Steps</i>	11	W/B/P/S	4	78 (13)	<i>mf</i>
17	<i>Dialogue</i>		Perc/B	2	12 (2)	
18	<i>Layers</i>		B/P/S	3	18 (3)	<i>p</i>
19	<i>Pizzicato</i>		P	1	30 (5)	
20	<i>High C</i>	15	W/S	2	18 (3)	<i>pp f</i>

(W=Woodwind, B=Brass, S=Arco Strings, P=Pizzicato Strings, Perc.= Percussion)

Figure 6. Moment structure of Stockhausen's *Mixtur*. Shaded moments can be interchanged

The durations of each *moment* are based on the Fibonacci series (2, 3, 5, 8, 13 shown in brackets in the example) multiplied by 6 (12, 18, 30, 48, 78). In addition, some *moments* can be exchanged: 1 with 5, 11 with 16, 15 with either 3 or 20 and *moments* 14 and 15 may be played simultaneously in place of 5.

When we consider the possible reasons for this they relate specifically to the timbral nature of the *moments*: 1 and 5 are made up of all 4 groups, without percussion, and 11 and 16 are the remaining 2 *moments*, which use all 4 groups (there are 4 such groups in total); 15 is wind, pizz and arco strings, which can be exchanged with 3 (wind, pizz and arco strings) or 20 (wind and arco strings). *Moments* 14 (brass) and 15 (wind, pizz/arco strings) maybe played simultaneously to make an ensemble of all 4, in place of 5, which is scored for all 4. In cases where the *moments* can be interchanged with contrasting durations, the durations are extended or shortened appropriately through tempi.

Elliot Carter. *A Symphony of Three Orchestras* (1976)

Another work, which divides the orchestra into three, from a very different compositional perspective to *Gruppen*, is *A Symphony of Three Orchestras* (1976)¹² by Elliott Carter (1908–2012). The work is scored for a fairly standard large orchestra of 3333 5331, timps, piano and 3 percussion, divided into three smaller ensembles with distinctive timbral groupings, all of which include strings:

Orchestra I

3 horns, 3 trumpets, 2 trombones, bass trombone, tuba, 5 timpani,
and strings (violins, violas, cellos, and basses)

Orchestra II

E flat clarinet, B flat clarinet, bass clarinet, piano, 2 percussion (mainly tuned),
and strings (violins, cellos, and basses) – no violas!

Orchestra III

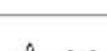
2 flutes, piccolo, 2 oboes, cor anglais, 2 bassoons, contrabassoon, 2 horns, 1 percussion (untuned),
and strings (violins, violas, and basses) – no cellos!

¹² Carter, Elliott (1976). *A Symphony of Three Orchestras*. Associated Music Publishers Inc.

Orchestra II is placed in the middle and has a *quasi-concertante* role where the instruments are often featured as soloists, and orchestras I and III are interchangeable on either side at the discretion of the conductor.

Unlike the serial structure of Stockhausen's *Gruppen*, *A Symphony of Three Orchestras* makes use of Carter's characteristic pan-intervallic music, where the material of each orchestra is defined by the use of a specific and individual set of intervals associated with a tempo marking and expressive character. In comparison, it's interesting to note that Stockhausen also used an all interval series. Each orchestra has four movements (as with a classical symphony) with a distinctive harmonic structure, expressive character, timbre and tempo as follows:

Orchestra 1: brass, timpani and strings				
Movement	Interval	Speed	Chord	Character
I	Minor 6 th	MM 12		Sostenuto
II	Aug 4 th	MM 60		Molto Espr.
III	Major 2 nd	MM 420		Flowing
IV	Minor 2 nd /9 th	MM 120/140		Angry

Orchestra 2: clarinets, perc., piano and strings				
Movement	Interval	Speed	Chord	Character
I	Perfect 5 th	MM 45		Bell-like
II	Minor 7 th	MM 240		Grazioso
III	Aug 4 th	MM 80		Cantabile, espr.
IV	Minor 3 rd	Accel to 540		Accelerating

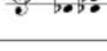
Orchestra 3: flutes, oboes, bassoons, horns, strings and percussion				
Movement	Interval	Speed	Chord	Character
I	Major 7 th	360		Giocoso
II	Major 3 rd	24		Sostenuto
III	Perfect 4 th	180		Flutter tongue/trem.
IV	Major 6 th	105		Espr. cantabile

Figure 7. Movement structure of Elliott Carter's *A Symphony of Three Orchestras*

A feature of Carter’s music from the 1970s is the multi-layered tempi and musical strata, most thoroughly explored in the Third String Quartet (1971). However, the tempi here are not expressed as individual metronome marks (as with *Gruppen*), but are calculated in relation to a common tempo for all three orchestras and expressed as rhythmic values or pulses, requiring, therefore, only one conductor. The speed indications shown in Figure 7, therefore, represent the speed of impulses and not metronome marks *per se*.

After a 39 bar introduction, each of the movements is heard twice, but the sequence is different in each orchestra to avoid the reoccurrence of any combination. However, the actual distribution of the movements in time is more complex in terms of simultaneities as seen in Figure 8.

Orchestra	Movement order							
	Ia	IIa	IIIa	IVa	IIIb	IIb	Ib	IVb
I	Ia	IIa	IIIa	IVa	IIIb	IIb	Ib	IVb
II	Ia	IIa	Ib	IIIa	IVa	IIIb	IIb	IVb
III	Ia	IIa	IIIa	IVa	IIb	IIIb	IVb	Ib

(Orchestra II is the one exception where the second appearance of movement I comes before all four movements have been introduced.)

Figure 8. Order of the movements of *A Symphony of Three Orchestras*

Given that each orchestra has its own timbral and harmonic identity, there is a constantly changing orchestral texture, defined by the different layers and temporal activity. At times all three orchestras are combined (though never unified in terms of material) and at others there are various combinations of two orchestras with occasional windows of just one. Figure 9 shows the distribution of the movements from the bars 38 to 180.

Introduction bars 1-38		Movement I	Movement II	Movement III	Movement IV	
Bar	38	40	50	60	70	80
Orchestra I	Ia (8 bars) sostenuto MM 12		8 bars rest	IIa (25 bars) molto esp. MM 60		23 bars rest
Orchestra II	Ia (17 bars) bell-like MM 45			15 bars rest	IIa (30 bars) grazioso MM 240	
Orchestra III	Ia (21 bars) giocoso MM 360			13 bars rest	IIa (25 bars) sostenuto MM 24	
90						
100		IIIa (16 bars) flowing MM 420			5 bars rest	IVa (15 bars) angry MM 120/140
18 bars rest				Ib (33 bars) bell-like MM 45		
7 bars rest		IIIa (28 bars) flutter-tongue/trem MM 180				14
140						
14 bars rest		IIIb (35 bars) flowing MM 420				
(Ia)	13 bars rest			IIIa (21 bars) cantabile MM 80		
bars rest	IVa 21 (bars) cantabile MM 105				13 bars rest	Ib

Figure 9. Distribution of the movements (bars 38–180) of *A Symphony of Three Orchestras*

Richard Barrett. *Vanity* (1990–1994)

I would like at this point to turn our attention to the work of the British composer Richard Barrett (b. 1959), who has written four very interesting orchestral pieces. His view of the orchestra, however, is rather different. The works we have examined so far have structural reasons for the divisions of the orchestra, which came about through specific aspects of musical language and grammar. Barrett has spoken of the orchestra

as the “most conservative of institutions” and of composing “against” rather than “for” the orchestra. Barrett’s music is always to some degree politically engaged, which is reflected in his approach, where he sees the orchestra as the “meaningful participation of musically-engaged people in a large group” (Barrett 2005).

His first orchestral work *Vanity* was written between 1990–1994 and is scored for large orchestral forces of 3333/2 Sax/6032/6 Perc/Pno (2 players)/2 Elec Bass Guitars and strings (24.0.9.9.6). It is divided into three main parts entitled *Sensorium*, *Memento* and *Residua* and for our purposes here, I would like to focus on the first section *Sensorium*. *Vanity* seeks to explore the distance between the extremes of the orchestra seen as an instrument, a global entity, and at the opposite extreme, as an ensemble of 83 instruments. Barrett has said, “I was initially interested in bridging with some kind of formally-significant ‘scale’, a scale between soloistic and massed behaviours” (Barrett 1995–1996). To achieve this, he initially divided the orchestra into six sub-groups incrementally increasing in terms of the numbers of players by 2, 3, 4, 5 and 6 to form 5, 7, 10, 14, 19 and 25 players respectively. Each group then has certain specific characteristics and expands outwards from a central note F in “ways ‘idiomatic’ to the constitution of each” to a “characteristic register and registral bandwidth” (ibid.). Further, groups I–V have certain characteristics in common: a solo instrument, an instrument not represented in any other group and a percussionist.

Richard Barrett <i>Vanity</i> Orchestral Sub-groups			
Group	Soloist	Ensemble	No of players
I	violin	17 tutti violins, 6 contrabasses, percussion	25
II	oboe	6 horns, 6 cellos, percussion	14
III	trombone	oboe d’amore, english horn, clarinets in Eb and Bb, bass clarinet, 3 violas, percussion	10
IV	cimbalom	2 contrabassoons, 2 trombones, 2 tubas, percussion	7
V	bassoon	Soprano/alto saxophones, 6 violins, 6 violas and 3 cellos (all muted), percussion	19
VI		piano duo, 2 electric bass guitars, percussion	5

Figure 10. Richard Barrett’s *Vanity* orchestral subgroups

Not dissimilar to the Carter’s, each of these groups has what the composer calls a “composition” consisting of six sections, which are further subdivided into 1, 2, 3, 4, 5 and 6 subsections, exponentially expanding in length, making a total of 21, defined by specific timbral and harmonic materials and in the same order for each group:

1		2		3			4				5					6				
A1	B1	A2	C1	A3	B2	D1	B3	A4	C2	E1	C3	A5	B4	D2	F1	D3	B5	A6	C4	E2
1	2	1	3	1	2	4	2	1	3	5	3	1	2	4	6	4	2	1	3	5

Lower row of numbers represents the positions of the materials in each subsection.

Figure 11. Sub-sections of Barrett’s *Vanity*.

Lower row of numbers represents the positions of the materials in each subsection

However, these sections unfold in a rather more complex way, defined by a six-phase structure, where the number of subsections is permuted differently for each group, until the 6th and final section where they all coincide, giving a constant registral frame. *Sensorium* moves through six phases, consisting of the six sections, with increasing durations to a greater or lesser extent resulting in a change from superimposition of the sections to succession. This means the groups gradually “disengage” from one another, which transforms the orchestral texture from a “dense agglomeration of simpler subtextures to a more transparent sequence of more

complex ones” (ibid.). The composer states that the behaviour of each group “must not only adapt to different harmonic/registral contexts, but must also be capable of various instances of superimposition while remaining perceptible, even under conditions of great disparities of dynamic, so there is really no distinction between the techniques of orchestration” (ibid.).

The exception to this principle is group VI, which cuts across the six-phase structure in various ways: the proportions and point of entry appear to be more random than the process of expansion exhibited by the other groups; the harmonic organization is different, and serially based (though not in any conventional sense), using an all interval series unfolding from F; the group directly starts to influence the material of other the other groups, obscuring their functionality and bringing them into focus as a unity.

Figure 12 shows the opening of the work with the entry of groups I–V.

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Figure 12. Richard Barrett’s *Vanity* entry of groups I–IV

Brian Ferneyhough. *Plötzlichkeit* (2006)

Brian Ferneyhough might not be the most immediate composer to spring to mind when considering orchestral music. His dense parametric layering of material would seem not to lend itself easily to such large-scale forces. However, it is precisely for this reason that his approach to orchestral writing is of interest here. There are only two works for full-scale symphony orchestra, *La Terre est un homme* (1979) for 101 players and *Plötzlichkeit* (2006), which came some 27 years later, leaving aside the works for large ensembles, such as *Transit* (1972–1975), *Firecycle Beta* (1969–1971), *Chronos-Aion* (2007–2008) and *Inconjunctions* (2014).

As always with Ferneyhough there is a work specific reason for divisions of the orchestra informed by compositional concerns. There is never a simple matter of writing an “orchestral piece” in the conventional sense of approaches to orchestration. Already in *La Terre est un homme* the orchestra was divided into timbral subgroups as kinds of “super instruments”, which are “at once timbrally integral but structurally discrete” (Fitch 2013). Again similar to the Carter and Barrett works discussed Ferneyhough refers to “several compositions coexisting simultaneously” (Ferneyhough 1995).

Plötzlichkeit is scored for 3333 646 strings, 2 harps, piano, and 3 percussion players, which is expanded by the unusual additions of 3 high female voices, bass trumpet, 2 soprano trombones and cimbasso. The instrumentation is further defined by a three layered stratification of pitch material, where each layer is distinguished by a restriction to a clearly audible timbral identity; the six horns and three trumpets are tuned in sixth tones; the woodwinds and trombones predominantly quarter-tone material, and the strings remain in the usual tempered chromatic scale (Ferneyhough 2006).

The title means “suddenness” which reflects the formal principal of the work that of change from one formal fragment to another. The work is divided into 111 such fragments based on a predefined book of rhythms, harmonic progressions and instrumental combinations, including a 20-layer rhythmic structure based on prolational patterns (Meyer 2007). Each fragment has a change of tempo, instrumentation and density of material.

Section	1	2	3	4	5	6	7	8	9	10	11	12	13
Bars	4	1	4	1	2	1	1	3	1	1	3	1	3
Tempo	53	59	47	acc	55	acc	65	55	63	53	47	63R	47

14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
4	5	2	2	3	2	1	3	3	2	2	4	2	2	2
57	57	63	55	53	43	63	51	55	51	65	53	53	R	43

29	30	31	32	33	34	35	36	37	38	39	40	41
1	1	1	2	3	1	3	3	2	2	3	1	3
53	59	43	51	55	63	71	64R	63	47	47	59	51

42 Insert: Brass (34)			43	44	45	46	47	48	49	50	51	52	53	
6	4	13	11	3	2	1	3	3	2	1	1	2	4	1
55	R51	55	53	53	mm	40	51	63	57	57	53	63	55	51

54	55	56	57	58	59	60	61	62	63	64 (Insert Strings 35)					
1	2	3	2	2	2	3	1	1	1	5	8	6	7	3	6
51	51	51	53	47	55	55	47	51	63	71	55	47	51	40	51

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79
1	2	1	1	1	3	1	1	2	2	1	1	2	2	1
53	R	51	51	51	59	51	acc	55	63	59	65	59	63	51

80	81	82	83	84	85	86	87	88	89 (Insert: wind 33)						
3	1	2	1	1	1	1	1	4	13	2	5	4	2	2	5
47	40	71	53	59	63	77	36	43	55	53	59R	55	63	53	50

90	91	92	93	94	95	96	97	98	99	100	101	102	103	104
1	1	2	1	1	1	1	1	1	2	1	2	1	1	1
50	55	63	67	47	53	53	53	71	51	43	55	55	51	47

105	106	107	108	109	110	111
1	1	2	1	2	2	1
71	36	77	53	47	47	36

Figure 13. Structure of the formal fragments of *Plötzlichkeit* (acc/R = accel and rit respectively, mm = metric modulation)

The fragments are then joined by what the composer refers to as “border states”: silence, sudden change with no break and “coloured silence”.¹³ Ferneyhough writes: “By unfolding in more than a hundred locally defined musical units, the form (anti-form?) of *Plötzlichkeit* is necessarily based on immediate change rather than gradual transformation”, describing how the challenge was “to compose short segments of music in which a specific material identity, however it was ultimately to be defined, would combine with a duration somewhere below the threshold of consciousness, whereby the ear would take on the further connotations of the material” (Ferneyhough 2006).

The instrumentation, in terms of the number of instruments playing in any particular fragment was established in advance, before other aspects of the material. However, similar to Stockhausen’s *Gruppen* (acknowledged by the composer)¹⁴ the overall process of the work is interrupted by three extended interventions each featuring a constant instrumentation: brass, strings and woodwind. These interventions are approximately the same length (33, 35 and 33 bars respectively) with an incremental number of sub sections defined by tempo changes 4 sections, 6 sections and 7 sections respectively. Ferneyhough comments that he “imagined the arbitrary (and perhaps naive) intervention of these inserts as representing ‘defects’ or ‘mistakes’ in the seamless flow, which, at a higher level, would lead to an important undermining of the monolithic impression that results from consequent inconsistency” (Ferneyhough 2006).

Conclusion

In this brief study of five works for orchestra we have seen how compositional concerns lead to the redesign of the conventional orchestra both in terms of orchestration and at times orchestral layout. The temporal structure of Stockhausen’s *Gruppen*, for reasons of practicality, lead to three orchestras with three conductors exploring the complexities of group composition; *Mixtur* further divided the orchestra into discrete, spatially separated timbral groups to accommodate the features of *moment* form. Elliott Carter extended his complex pan-intervallic and poly-temporal approach to articulate music for three orchestras, as a division of the conventional large orchestra, and Richard Barrett challenged the concept of the orchestra as a unity, thinking more in terms of a large ensemble crossing the boundary between soloistic and massed behaviours. Finally Brian Ferneyhough radically rethought the functionality of material moving away from a gradual transformation to locally defined units based on a sudden change of orchestration, further defined by timbral identities.

These five works cover a period of some 50 years from the mid-20th century to the early 21st and illustrate how the traditional orchestral format has been reinvented, informed by specific compositional approaches, from the complexities of serial thought, extended to include large scale temporal structures and instrumental groups, to new aspects of the functionality of material as it unfolds or is combined to create new kinds of structure and orchestral sonorities. There was not time in this paper to discuss the music of Helmut Lachenmann or the Spectral school of composition, as just two more such examples of music, which similarly expands orchestral sonorities defined by new instrumental techniques and harmonic sound-worlds, which by their very nature necessarily redefine aspects of orchestration. What does it mean to write for orchestra today? Traditional approaches to orchestration have been challenged to accommodate alternative developments in compositional thought, which demand a rethinking of the orchestra on many levels.

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¹³ Coloured silence was a principle already explored in the Second String Quartet (1979/80) defined by low dynamic sustained sounds, or *glissandi* with no specific harmonic definition which are used to link more gestural surface events.

¹⁴ Email to the author, 11 November 2019.

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Kada orkestras jau nebe orkestras?

Santrauka

Straipsnyje nagrinėjamos per pastaruosius 50 metų sukurtų penkių kūrinių orkestrui kompozicinės struktūros. Jos rodo naują senas tradicijas turinčio orkestro formato traktavimą, padiktuotą specifinės komponavimo filosofijos. Matyti, kaip per pastaruosius keliasdešimt metų kompozicinės evoliucijos kontekste kito pats orkestro konceptas.

Karlheinz Stockhausen *Grupėse* eksploatuojamos sudėtingos serijinės struktūros, muzikinės formos trukmės masteliais išplėstos iki aspektų, artikuliuojančių ir plėtojančių komponavimo grupėmis principą; o to paties kompozitoriaus kūrinyje *Mixtur* orkestras padalijamas į penkias tembrines grupes, kuriomis operuojama taikant momentinės formos principus. Elliott Carterio Simfonijoje trims orkestrams standartinis didelis orkestras padalijamas į tris mažesnius. Panintervalinių ir daugialaikių struktūrų technika žymima ir kombinuojama skirtinga kiekvieno orkestro medžiaga. Richardas Barretas ir Brianas Ferneyhough orkestrą padalijo į pogrupius, kad ištyrinėtų įvairios medžiagos funkcionalumą ir jos santykį su kūrinio formodara.

Ši analizė atskleidžia neįtikėtiną skirtingų kūrinių kompozicinių struktūrų giningumą, nors tie kūriniai sukurti žvelgiant iš nevienodų teorinių perspektyvų.

The Structural Elements of the Orchestra: A Theoretical Approach

Abstract. The process of analysing and creating orchestral music raises a common question: what elements does the orchestra consist of and how do these elements interact with one another? It is important to determine the constituting elements of orchestral music as well as discover and articulate orchestra's structural principles, including their diversity, and, by identifying composing strategies which can be used by composers, to structure these principles into composing practice.

In order to provide a systematic understanding of the orchestra as a structure, emphasising its different types and possibly creating new ones, we have to identify the components of an orchestra, i.e. its most important, constitutional, structural elements. The structural elements discussed in this article reveal different levels of an orchestra that are likely to be found and can be analysed in various orchestras from different cultures. Because the overall structure of an orchestra is like a uniform organism that is difficult to divide, all the elements discussed are linked into a uniform system, while emphasising the most important moments of mutual interaction and interrelationship.

The argumentation and various aspects discussed in this article suggest systematic connections between separate elements of an orchestra. As a result, we are able to state that, despite the variety of orchestral music and attitudes towards it, a universal system of orchestral structural elements is possible.

Keywords: orchestra, orchestration, orchestral structure, structural elements, timbre, musical instruments, texture, orchestral groups, composition.

Introduction

Orchestra is a multifaceted and very diverse phenomenon. Its ever-changing nature reveals itself through different musical styles, acquiring new forms in each historical epoch and giving sound to new musical principles. Furthermore, an orchestra reveals itself in different ways, starting from the general attitude and musical compositions displayed by a particular culture, ending with various technical aspects, such as the logic behind using instruments and timbres or practical principles of orchestration. Along with the European symphony orchestra, which we are well familiar with, there are other orchestral cultures in the world with their unique principles and a completely different quality of sound. In this global context, a contemporary composer is faced with a vast diversity that gives rise to sound renewing and enriching opportunities. However, the orchestra phenomenon also holds many unanswered questions and uncertainties.

The process of analysing and creating orchestral music raises a common question: what elements does the orchestra consist of and how do these elements interact with one another? If the composer aims to create new models of orchestral music, as well as understanding the existing ones, it is important to know what elements to use to build these new models. We require a systemic and universal description of the orchestra's structure. In order to provide a systematic understanding of the orchestra as a structure, emphasising its different types and possibly creating new ones, we have to identify the components of an orchestra, i.e. its most important, constitutional, structural elements. This is important in establishing an effective analytical and typological tool; on the other hand, it will allow us to frame the notion of orchestra, creating an opportunity to construct new distinctive orchestral structures. The emphasis on the components of an orchestra, its structural elements and systematic relationships between these elements, is also relevant to the practice of composing as a means for creating new strategies of composing orchestral music.

1. A Brief Overview of Existent Research

Most authors, when researching the phenomenon of the orchestra (symphony orchestra or orchestras of non-European cultures), provide a rather limited discussion on the constitutional elements of an orchestra and its music. Nevertheless, the scholarship available reveals different takes on the orchestra, allowing us to discern orchestral characteristics deemed important and essential by specific authors, and thus to form an overall view of the orchestra as a structure.

When discussing an orchestra and analysing orchestral scores, different authors afford significance to different orchestral structural elements. We should start by mentioning the key texts, such as those of Nikolai Rimsky-Korsakov, who, in his analysis of orchestral works, emphasises the importance of the following orchestral elements (Rimsky-Korsakov 1964/1922):

- a) grouping of musical instruments into orchestral groups;
- b) timbral renewal in the course of the work;
- c) formation of textural layers and their characteristics (solo line, background, pedal, *crescendo*, *tutti*, balance between textural layers and separate instruments etc.);
- d) orchestral dramaturgy.

Adam Carse, when analysing the orchestral styles from different epochs, mainly highlights the instruments of an orchestra, including the variability in their usage and evolution. According to Carse, the evolution of the orchestra is largely based on how these musical instruments (as well as orchestral groups) are being used. He claims that the following two factors are closely and inseparably linked to the changes in the orchestra: “progress in the art and technique of musical composition; improvements in the construction of musical instruments, both of which are again associated with the growth of instrumental technique” (Carse 1985/1925: 1).

Similarly, Henry Raynor, when providing a historical cross-section of different orchestral styles, stresses the importance of instrumental composition of an orchestra, the emergence of new instruments and improvements to their construction, the size of an orchestra (the number of musicians), as well as certain elements of instrumental grouping and their function in the musical material (Raynor 1978).

Meanwhile, Ertuğrul Sevsay, in his analysis of twentieth-century orchestral music, emphasises the following elements (Sevsay 2009: 9–12):

- a) instruments,
- b) instrumental registers,
- c) orchestral registers,
- d) dynamics,
- e) articulations,
- f) methods of sound production.

Sevsay discusses ways of combining the above elements in an unusual and creative manner, which allows him to generate new sounds (as well as revealing the pre-existent ones) and possibly new ways to use the orchestra.¹ As a result, he not only emphasises the importance of these elements to the orchestral score and the final resulting sound, but also their potential for the creation of new composing strategies (Sevsay 2005: 607–609).

Samuel Adler’s work also provides some structural guidelines of the orchestra (Adler 2002; 2016). He draws our attention to the following aspects:

- a) timbral-instrumental structure of an orchestra (individual instruments, technical possibilities);
- b) grouping of orchestral instruments (appropriate coordination between orchestral groups and their combination);
- c) textural layering according to the function or timbres of instruments.

Finally, George Frederick McKay suggests a rather interesting and original take on the orchestra. He places all its constitutional elements into two groups, with each revealing a specific principle of orchestral formation. The first group is called the “principles of clarity” and, according to McKay, “[c]larity in orchestration results from positive (definite) organisation of sounds and structures by means of certain types of control” (McKay 2004: 106). The constitutional elements of this group (McKay also sees them as types of orchestral control) consist of the formation of orchestral groups and different types of textures, the vividness of timbre, the balance of volume of instruments and instrumental groups, the control of dynamics etc. McKay names the second group the “principles of tonal interest” which includes such elements as the contrast of timbre, instrumental motion, the merging and separation of timbres, the use of different registers, interrelationships between instrumental groups and similar. According to the author, “[p]art of the ‘allure’ of timbre comes from its association with types of motion and structure. Contrast also plays a very creative role in tone-mixing. Consciousness of register seems fundamental to the choice of ingredients for tonal blend. When these three major sources (motion, contrast and register) are studied as they combine into tonal phenomena, it will be noted that certain usages constantly recur. This frequent recurrence points to the existence of fundamental

¹ Sevsay notes that we could imagine a composition where timbral contrasts are achieved with the help of various dynamic qualities: with some instruments playing *decrescendo*, others *crescendo* and the rest maintaining an even dynamic. In order to achieve the timbral contrast, we could also create a composition where we only use the development of different registers, while the other elements remain unchanged.

processes of creating timbre interest” (McKay 2004: 197–198). To summarise, we should note that the first group mainly reveals the elements of orchestral vertical, while the second group reveals those of orchestral horizontal (the aspect of orchestral dissemination in time). This approach, while largely orientated towards the practical orchestration rather than the analysis of orchestral scores, uncovers a systemic and fairly comprehensive view of orchestral devices.

Notably, the aforementioned authors’ individual understanding of the orchestral phenomenon either only emphasises aspects they are interested in or focuses on the music of their time. Viewed from today’s perspective, such an approach lacks a systemic and multifaceted take on the orchestral structure and the phenomenon of orchestration. Rimsky-Korsakov defines the characteristics of the orchestra typical to his era and, in order to understand them, uses pretty versatile analytical aspects. However, due to the one-sided nature of this analysis, he only deals with one type of an orchestra. While this might have been his main intention, an evaluation of the changing nature of orchestral types (especially prominent in the twentieth century) requires a significantly broader approach towards the orchestra phenomenon. Meanwhile, Sevsay mainly focuses on the technical instrumental aspect of orchestration and less on dealing with the principal questions of an orchestra’s structure and orchestral thinking. Similarly, Adler limits his discussion to only the most elementary technical elements of orchestration that in many respects correspond to those provided by Rimsky-Korsakov. Carse also mainly highlights the instrumental structure of an orchestra; however, when focusing on its development and evolution, he comes closer to the more general principles of orchestral structure. Finally, McKay systematises the elements of the orchestra, thus revealing some of their interrelationships and a more complete overall view. However, while most of the elements he discusses are also described in the aforementioned works of others, their definitions continue to lack a systematic approach.

To summarise the research concerning the structural elements of the orchestra discussed above, we can highlight the following, most important and relevant, observations:

- a) music instruments merging into orchestral groups;
- b) formation of different textural layers;
- c) timbral renewal in the course of the work, timbral dramaturgy;
- d) changes of instruments, orchestral and instrumental registers, dynamics and other musical parameters in the course of musical piece; their impact on the orchestral sound and its inner structure;
- e) dividing elements into two larger groups that partially reflect a cross-section of musical vertical and horizontal.

2. A Systematic View on the Structural Elements of the Orchestra

In order to analyse the orchestra as a structure, we require a multifaceted view of its structural elements that encompasses the main aspects of an orchestra. Moreover, separate elements should also be linked together into a single system. The previously discussed insights from existent research provide a varied, yet also a rather fragmented view on the question of orchestral structure. As a result, in order to achieve a deeper, broader and more systematic definition of individual elements as well as the overall system, a significant revision is necessary. The structural elements of an orchestra presented below reveal different levels of an orchestra, explain its main components and can be used as analytical tools when examining different orchestral pieces.

The characteristics of orchestral texture is determined by the dissemination of some elements in the direction of orchestral vertical, while others in the orchestral horizontal.² This is highlighted by many authors who analyse the orchestral phenomenon. As a result, when formulating a comprehensive view of orchestral structural elements, they are divided into two main groups:

- a) elements of orchestral vertical;
- b) elements of orchestral horizontal.

In order to systematically connect all the elements together, we require a single starting point – a primary-basic structural element – which holds the main musical characteristics and the beginnings of the orchestra’s formative logic, and which serves as a building cell allowing other remaining elements to form and dis-

² In this case, the notion of *orchestral vertical* refers to the elements that appear when sounding simultaneously and that can be discerned despite the parameter of time; they also easily reveal themselves in the vertical cross-section of the orchestral score. Meanwhile, the elements of *orchestral horizontal* are disseminated in time, across the structure of the work, and the time parameter is crucial for their identification and understanding; they reveal themselves in the horizontal cross-section of the score.

seminate across the orchestral texture. Therefore, the introduction and characterisation of the basic structural element, as a structural unit, acquires a significant role in this structure of elements, making a comprehensive understanding and definition of the orchestra's structure without this element impossible. The notion of structural unit becomes the basis for the formation of all remaining elements, and, as a result, it cannot be assigned to either of the aforementioned two groups and instead works as a starting point allowing the dissemination of these two groups across the orchestral texture.

2.1. The Basic Structural Element

In order to recognise the structure of an orchestra as a balanced system of different elements, we have to start by highlighting the main constitutional part of this system – the orchestra's *structural unit* – which is the most important basic structural element that forms the rest of the orchestra. By using different structural units, we achieve a completely different orchestral structure as well as the resulting sound. The structural unit works as a building cell, forming the basis of the entire orchestral construction. The definition of structural unit reveals the essential starting points of sound and its organisation, in the case of both, a concrete musical piece and an orchestral type, as well as the composer's approach towards the sound, music processes and, undoubtedly, the orchestra itself. Depending on the orchestral type, the structural unit can be assigned to an individual instrument, orchestral group, single timbre, instrumental block, sound mass, sound spectrum, *etc.*, out of which, with the help of specific rules and principles, we then form the overall orchestra.

The following criteria are key to the identification and isolation of the orchestral structural unit:

- a) indivisibility (this uniform formation or element functions as an indivisible whole; it is either impossible to split it into smaller elements or it goes against the logic of the work);
- b) stability (during the course of the work, the formation or element maintains all of its core characteristics across both, the orchestral vertical and orchestral horizontal);
- c) domination (the formation or element clearly dominates the orchestral score);
- d) tendency to disseminate across the orchestral vertical and horizontal (the formation or element becomes the basis when shaping the orchestral vertical and horizontal).

Therefore, if an orchestral formation functions like a uniform, indivisible element of orchestral structure, if it steadily maintains its core characteristics during the course of the work, dominates other possible formations and is disseminated across the orchestral vertical and horizontal, shaping both of them in the process, such formation meets all the necessary criteria of structural unit.

Depending on the orchestral type, the structural unit can carry different **characteristics** in accordance with its inner structure and its functioning within the orchestral texture. These characteristics can be divided into three main groups.

The first group defines a tendency towards **verticality** or **horizontality**. The structural unit can have a tendency to disseminate more across the orchestral vertical, rather than the horizontal (and vice versa), thus forming orchestral processes that themselves become more vertical or more horizontal. This definition contains an entire scale of positions, from extremely vertical to totally horizontal dissemination, including various in-between variations.

The second group characterises the scope of a structural unit. As the building cell of an orchestra, the structural unit can be defined according to its scope (size), i.e. as an element of a certain size (in the vertical) and duration (in the horizontal). Consequently, we can discern two main characteristics:

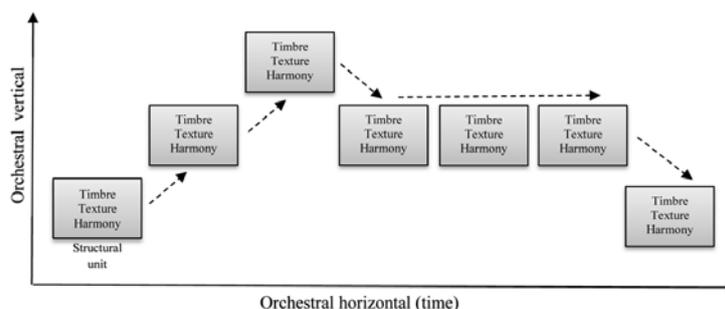
- a) *micro structural unit* – a relatively small formation, the multiplication of which allows the shaping of orchestral structure as well as a concrete work; i.e. this structural unit is much smaller than the entire work and is disseminated using the principle of multiplication or repetition;
- b) *macro structural unit* – a uniform formation that encompasses the entire scope of the work or its major part which is disseminated by the method of division; i.e. this structural unit holds the entire scope (or a major part) of the work and is divided into smaller sections.

While the logic of *micro* structural unit allows small details to form the entire work, in the case of *macro* unit, one large detail is divided into smaller parts. The in-between variations are also possible.

The third group defines the musical parameters, their quantity and the **mono-parametric** or **poly-parametric** structural units corresponding to it. If the structural unit's inner structure is dominated by one musical parameter (e.g. timbre), it is seen as mono-parametric. If a few musical parameters (e.g. timbre, texture and

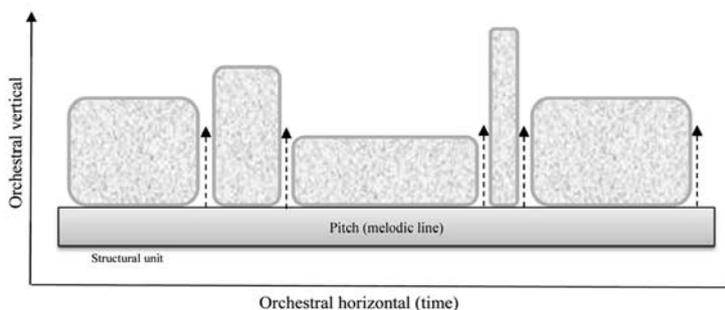
harmony) appear equally, creating a uniform whole, the unit is seen as poly-parametric. Moreover, in this case, as well as describing the quantity of elements, it is important to define specific dominating musical parameters. Therefore, even the mono-parametric structural units, if they are based on different musical parameters (e.g. when one unit exploits the timbral parameter, while the other – the parameter of pitch), can significantly differ from one another.

The two hypothetical schemes below demonstrate how structural units with different characteristics are able to disseminate across the orchestral texture. Scheme 1 shows a micro poly-parametric structural unit with a tendency towards horizontal dissemination.



Scheme 1. Micro poly-parametric structural unit with a tendency towards horizontal dissemination

This structural unit is characterised by three, equally dominating musical parameters – timbre, texture and harmony – and is therefore defined as poly-parametric. As it is mainly disseminated in the horizontal, using the method of multiplication and repetition, the element itself is relatively small in comparison to the whole and is defined as a micro structural unit.



Scheme 2. Macro mono-parametric structural unit with a tendency towards vertical dissemination

Scheme 2 shows a macro mono-parametric structural unit with a tendency towards vertical dissemination. This unit is mono-parametric because it exploits only one musical parameter – the pitch. Furthermore, it covers the entire length of the work and is disseminated across the orchestral vertical by dividing itself into smaller segments. The chart presents different possible versions of dissemination in different segments of the structural unit: a changing degree of vertical filling (marked as the figures' height in the scheme) and a changing degree of temporal filling (marked as the figure's width).

2.2. The Structural Elements of Orchestral Vertical

Certain structural elements of the orchestra disseminate across the orchestral vertical, shaping it in the process. It is also important to note that the basic structural element, discussed in the previous section, determines some of its important characteristics while disseminating in the vertical.

Orchestral vertical has three most important structural elements:

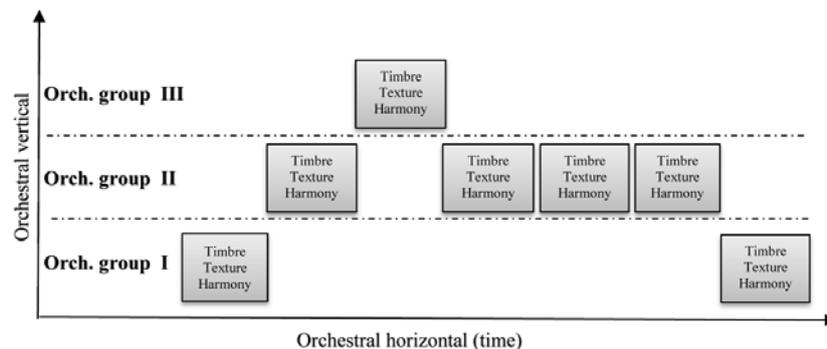
- a) orchestral groups with their individual qualities and formation principle;
- b) interrelationships between the orchestral groups;
- c) layers of orchestral texture.

In order to understand all these elements, the temporal parameter is not significant because they clearly function in the vertical and belong to the element group of orchestral vertical. The discussion below will examine each of these elements.

Many researchers observe one key feature of the orchestra – its tendency to form groups. **The formation principle of orchestral groups and the characteristics that emerge as a result** is the first, foundational element of the orchestral vertical formation. This element is directly linked to the functioning of a structural unit in the vertical. In other words, a specific structural unit, while disseminating across the orchestral vertical, determines the logic and characteristics of the group formation.

The principles used to form instrumental groups (and, in some cases, if they form at all) are especially important to the structure of the orchestral vertical. The instruments of an orchestra not only link to form groups, but, depending on the guiding principles, can also create qualitatively different groups of diverse sound that perform various functions and thus provide different flavour to the orchestra as a whole. The merging of instruments according to certain principles as though assort the entire instrumental makeup of an orchestra into a distinctive structure and layers that can, more or less, function independently.³

Scheme 3 shows a possible example of the dissemination of structural unit in orchestral groups – the previously discussed micro poly-parametric structural unit with a tendency towards horizontal dissemination. As well as the dominant horizontal dissemination, it also inevitably disseminates across the orchestral vertical, thus determining the formation of orchestral groups. Because this structural unit is characterised by the combination of timbre, texture and harmony, these same parameters will determine the formation of orchestral groups. Therefore, in this case, it will result in a formation of three different orchestral groups: each characterised by the parameters of timbre, texture and harmony, and each carrying different characteristics of their combination. This way, they can be distinguished as orchestral groups that sound different, yet have formed according to the same principle.



Scheme 3. The dissemination of micro poly-parametric structural unit (the formation of orchestral groups)

The interrelationship between orchestral groups (or individual instruments). The instrumental groups that have formed in the orchestral structure (or, if the groups have not formed, the same goes for individual instruments) inevitably interact with one another. This interrelationship can be described differently, depending on what aspect (or aspects) is revealed in a specific orchestra type. These groups can be equally significant or exist in a hierarchy. They can also interact through contrast, overlap, merging and other ways, as well as not interacting at all. We can define not only the nature of interaction, but also its scale (from very a close interrelationship to a complete non-interaction) and speed (from a slow to a very fast interaction). In all these cases, the interrelationship between orchestral groups is one of the most necessary elements of orchestra and its characterisation can reveal important and specific features of orchestral structure.

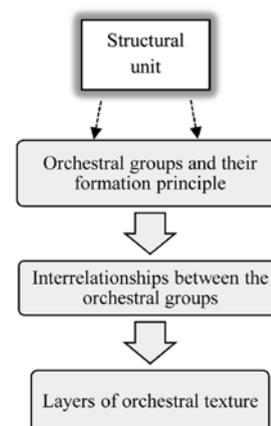
³ As an example, we could take one of the most common cases of grouping in the classical symphony orchestra – the merging based on the similarities between structure and timbre (string instruments, woodwind instruments, percussion, etc.). There can also be many other principles of grouping, based on the functions of instruments, registers, requirements of timbre etc., that determine a different inner instrumental structure of an orchestra.

The layers of orchestral texture. In many cases, orchestral texture tends to group itself into certain textural layers. This layering is an important element of orchestral structure and can be characterised according to various aspects:

- a) structural aspect – the principles of layer formation;
- b) quantitative aspect – the quantity of layers;
- c) hierarchal aspect – the importance of layers in relation to one another;
- d) interrelationship aspect – processes that happen between different layers.

Depending on a concrete type of orchestra, some aspects can reveal themselves more than others. In some cases, the non-existence of clear textural layers also becomes an important definition of a specific orchestral structure. Moreover, the layering of the orchestral texture phenomenon should not be confused with the instrumental grouping into orchestral groups. The former is related to various musical parameters, a specific musical expression in the music work or score, and a specific function performed by instruments in a concrete work; meanwhile, the latter reflects a much more abstract and fundamental level of orchestra's instrumental structure. Both of these elements are undoubtedly related, with the latter often determining the characteristics of the former in one way or another. However, it is important to note that textural layers not necessarily and not always coincide with orchestral groups. Therefore, a more detailed view of the principles of orchestral layer formation, functioning and interrelation can reveal a lot of important information about the processes happening in the orchestra.

Scheme 4 shows a systemic view of all orchestral vertical elements discussed so far. An orchestral structural unit, while disseminating across the vertical, determines the formation of the vertical's main basic element (the orchestral group). On their own accord, orchestral groups continue to disseminate, while interacting with one another (element of group interrelationship) and forming different textural layers in the third and final stage. This way, we achieve a consistent view of an orchestral vertical formation which happens in three main stages.



Scheme 4. The structural elements of orchestral vertical

2.3. The Structural Elements of Orchestral Horizontal

Some structural elements function in the orchestral horizontal. They can be recognised only in the process of dissemination in time and when placed within the limits of musical form. These elements, their inner structure and a certain developmental logic are substantiated by the dissemination of structural unit in the orchestral horizontal.

There are three most important structural elements of the orchestral horizontal:

- a) orchestral dramaturgy;
- b) factors of timbral stability;
- c) dominant musical parameters.

The rest of this section discusses each of these elements individually.

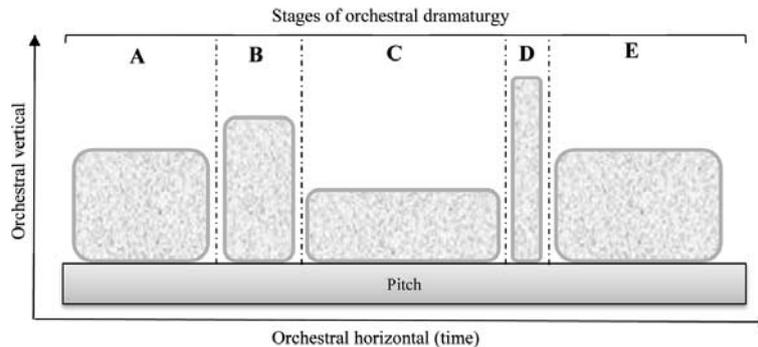
The first and one of the most essential characteristics of the orchestral horizontal is its temporal development, defined as **orchestral dramaturgy**. It describes the development of orchestral structural parameters in the musical form. This is a parameter of orchestra's dissemination in time, which is closely related to music composition and its logic. Nevertheless, it is a very important element of orchestral structure that encompasses many other elements, controlling their development and functioning within the musical form. The nature of orchestral dramaturgy, its principles and rules can differ in orchestras of various types.

Orchestral dramaturgy is defined using the following aspects:

- a) intensity of change (from static to very intense);
- b) regularity of change (from a regular change of musical sections to various models of irregular changes);
- c) elements that take part in the change (individual textural layers, orchestral groups, timbres, etc.);
- d) ongoing processes (contrast, gradual transition, layering, etc.).

It is useful to mention the structural unit's importance to the formation process of orchestral dramaturgy. The structural unit, while disseminating across the orchestral horizontal, determines the formation logic and characteristics of individual dramaturgical gradations. Depending on the nature of a disseminating structural

unit, we can achieve rather different results in the development of orchestral dramaturgy. Scheme 5 shows one of the possible versions. It depicts the aforementioned macro mono-parametric structural unit with a tendency towards vertical dissemination. We can clearly see that, next to the dominant vertical dissemination, the macro structural unit verticalizes differently in different time slots, thus being divided into a few time segments of various durations (in this case, five: A, B, C, D, E) that constitute separate stages of orchestral dramaturgy. We can notice that the structural unit based on the parameter of pitch disseminates in the vertical slightly differently in all five slots, thus filling a smaller or larger amount of the orchestral vertical (the segment's height) as well as extending itself in different time slots (the segment's width). As a result, these five vertical structures with different characteristics form the parameter of orchestral dramaturgy in the horizontal.



Scheme 5. The dissemination of macro mono-parametric structural unit (the formation of orchestral dramaturgy)

The orchestral dramaturgy is mainly linked to the orchestra's temporal development. However, all structures must have not only the developing elements, but also the ones that are fixed; otherwise, the structure as a whole could not function in a stable way and would split into individual formations. Therefore, it is really important for the orchestral structure to have some stable elements that are then surrounded by the developing ones. Consequently, the second structural element of the orchestral horizontal is a **timbral stability and factors that ensure it**. The aspect of timbral stability is highlighted only when disseminated in time and is almost impossible to grasp by isolating the orchestral vertical. As a result, it is more useful to assign it to the horizontal group.

The stable elements can be defined using the following aspects:

- a) level of stability (from little to extensive stability; the level of stability mainly relies on the frequency and changeability of a stable element in the score; the less changeable and varied the element, the more frequently it sounds, the more stable it becomes);
- b) nature of stable elements (the element's timbre, instrument, register, textural nature and similar);
- c) number of stable elements (from one to a few; the more stable the element, the less elements are required to stabilise the overall structure);
- d) dissemination of stable elements in time (directly connected to the logic of orchestral dramaturgy).

The factors ensuring timbral stability are varied and depend on the type of orchestra. The most common factors are: highlighting the dominant timbre, periodically recurring *tutti* texture (as a merged, coherent orchestral timbre) and others. The stability can also be ensured through a periodic repetition of certain timbral element, textural layer or specific textural gestures.

The dominant timbre plays a significant role in the stabilisation of the orchestral timbral structure. One of the common characteristics of orchestra is timbral domination when one or more timbres are used more than others. Such domination can be enacted by a solo timbre (an instrument or a specific playing technique), an instrumental group, textural layer of a specific timbre and similar.

Timbral domination can be defined using the following aspects:

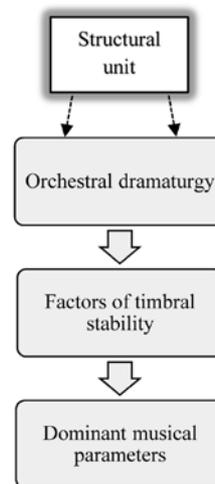
- a) existence or nonexistence of domination;
- b) degree of domination (from slight domination to obvious and absolute domination);
- c) number of dominating timbres (from one to a few);
- d) nature of dominating timbres (pure, mixed timbre and similar).

Moreover, in the case of all these timbral domination aspects, we should also mention their temporal development and its characteristics, which again brings us closer to the notion of orchestral dramaturgy. By ascertaining the dominant timbres of a specific orchestral type, how this domination is acquired and how it functions, as well as by defining other factors of timbral stability and their functioning, we can reveal the important principles of timbral organisation that constitute one of the most important aspects of the orchestral structure.

The **dominant musical parameter**, or a combination of a few dominant parameters, is the third structural element of the horizontal. Different dominant parameters of music language reveal themselves in different types of orchestra dependent on various structural principles. The common musical parameters, such as harmony, pitch, melodic line, rhythm, timbre, etc., acquire a varying degree of importance, depending on the use of orchestra. The interrelationship between the two is obvious, i.e. the dominant parameters of music language directly influence the orchestral structure as well as many aforementioned structural elements. In this context, it is important to highlight a direct link to the musical parameters that characterise the structural unit. These parameters, as components of structural unit, during its dissemination become the characteristic musical parameters of an entire orchestra. As a result, if the structural unit exploits, for example, parameters of rhythm or timbre, it is very likely that they will also be characteristic of the orchestral structure as a whole.

It is easy to imagine that an orchestra which mainly exploits the parameter of pitch will have a different sound quality to that dominated by the parameters of timbre or rhythm. Therefore, the dominant parameter (or the combination of a few) of music language becomes an important formational element of orchestral structure, while its definition reveals the formational conditions of this structure – a certain medium determined by the nature of common music language.

Scheme 6 shows a systemic view of all the aforementioned elements of the orchestral horizontal. An orchestral structural unit, while disseminating across the horizontal, determines the formation of the first horizontal element (orchestral dramaturgy). Orchestral dramaturgy continues to disseminate and is stabilised by the factors of timbral stability. The third stage highlights common dominating parameters of music language. This results in a multifaceted, three-level view of orchestral horizontal elements.



Scheme 6.
The structural elements of the orchestral horizontal

2.4. The Intergroup Interaction between the Elements

Whilst forming the two main groups (verticals and horizontals), the structural elements of orchestra interact not only within the group. Due to these elements being closely interrelated within the orchestral structure, the elements of one group inevitably influence the elements of another. The intergroup interaction between these elements, together with the mutual influence of separate elements from different groups, can differ depending on the orchestral type and the overall structural principle on the basis of which the orchestra is formed. This section will discuss the most common and evident **intergroup interactions** that, more or less, appear in the orchestral structure of any type. Two of these are the most prominent.

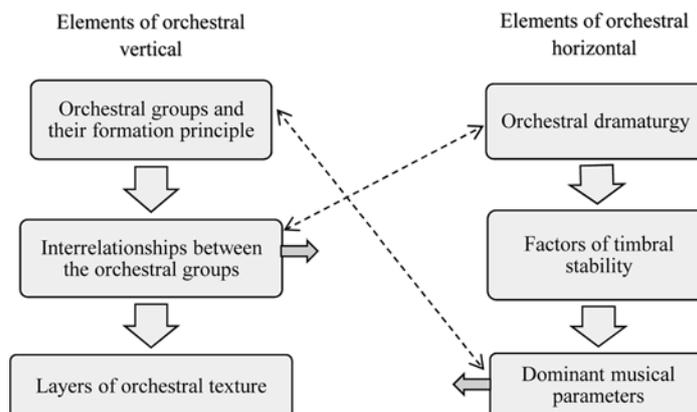
Firstly, the element of *dominant musical parameter* in the horizontal group is related to *the principle of group formation* in the orchestral vertical; and vice versa, the grouping principle of orchestral instruments can determine the exposure of musical parameter. In this case, the mutual interaction is evident. The nature of the dominant music language parameter(s) partially determines the logic of group formation, especially as the main dominant musical parameters are already encoded within the inner structure of a *structural unit*. This unit, while disseminating in the vertical and determining the group formation, also carries information about the musical parameters being used. For example, when rhythm is the dominant parameter, orchestral groups form according to the rhythmic requirements and different possibilities to express it with suitable musical instruments. Meanwhile, if the dominant parameter is pitch, instrumental groups will form depending on their different sounding characteristics to produce sounds with a particular pitch. Looking from a different perspective, orchestral groups inevitably use and highlight musical parameters, the domination of which reveals itself in the duration of the work, i.e. the horizontal.

Secondly, *the tools of orchestral dramaturgy* are directly linked to *the mutual interaction between orchestral groups*, because the nature of this interaction can become one of the aspects of dramaturgy. Moreover, general dramaturgical logic can impact the manner of interaction between separate orchestral groups. While orchestral dramaturgy, as the basic element of the horizontal, contains many elements of both, the vertical and the horizontal, its functioning reveals itself in the durational processes as a certain development of elements and the logic of their interaction. As a result, there is a clear connection between orchestral dramaturgy and the element of mutual interaction between orchestral groups.

It is worth noting that some elements existing in one group also have properties of another group, which can be understood as an **intergroup shift**. The element of *dominant musical parameters* in the orchestral horizontal group can also have some properties of the vertical. This element can be most clearly observed in the durational processes. In order to notice the domination, a time slot is needed, suggesting the dissemination in the horizontal. However, in some cases, the domination of certain musical parameters can be predicted by simply looking at the cross-section of the orchestral vertical. This is especially characteristic of the structural types of orchestra that have a macro structural unit. Because this type of structural unit encompasses the entire orchestral work and is repeated only once, it is most likely that it will disseminate using the same parameters in all time scales and will also be noticeable in the vertical cross-section of orchestra. On the other hand, some musical parameters have a tendency to verticalize and can already partially reveal themselves in the composition of orchestral vertical. This is especially evident in the cases of pitch, harmony and, partly, and timbre parameter domination. As a result, the element of *dominant musical parameters* in the horizontal group can be seen as shifting slightly towards the elements of an orchestral vertical group, i.e. as having the intergroup shift.

Similarly, the element of *group interrelationship* that disseminates in the orchestral vertical has some horizontal characteristics. As it was already mentioned in the discussion on the connection between the group interrelationship and orchestral dramaturgy, some processes of orchestral group interaction reveal themselves better when this element is expanded in time, making its shift towards the element group of orchestral horizontal more noticeable.

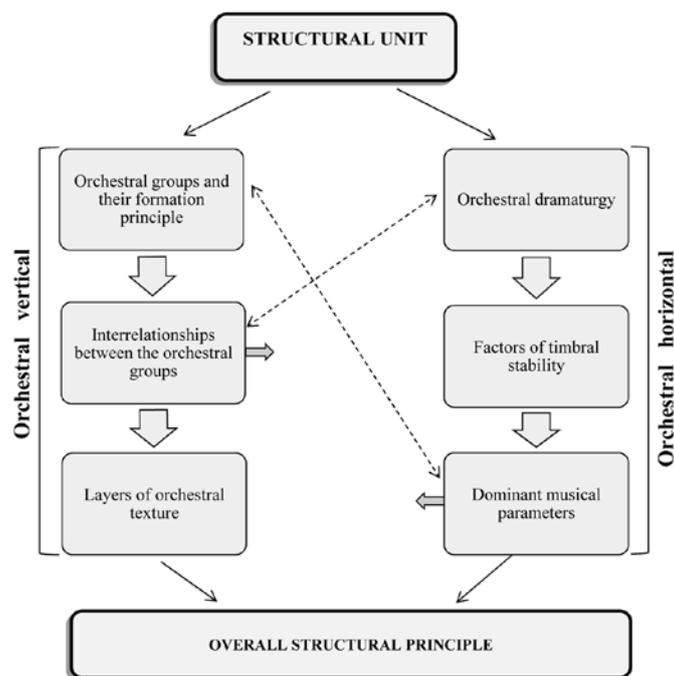
Scheme 7 shows the intergroup connections and shifts discussed in this section (the directions of intergroup interaction are marked with a diagonal dotted line; the directions of shifts is marked with a short horizontal arrow).



Scheme 7. The intergroup interaction between structural elements and intergroup shifts

2.5. A Comprehensive Model of Orchestral Structure

The structural elements discussed in this article reveal different levels of orchestra that are likely to be found and can be analysed in various orchestras from different cultures. These elements are also closely interrelated – influencing one another and sometimes even criss-crossing unnoticed. Because the overall structure of orchestra is like a uniform organism that is difficult to divide, it is necessary to link the elements discussed into a uniform system, while emphasising the most important moments of mutual interaction and interrelationship.



Scheme 8. A comprehensive view of orchestral structural elements

Scheme 8 shows a systematic view of elements and their interrelationships discussed in this article. The main basic element is *the structural unit* of orchestra, on the basis of which the rest of the elements are formed. We then notice that these elements are grouped into two conditional groups: the elements of the orchestral vertical (the formation principle of orchestral groups; the interaction between orchestral groups; and the layers of orchestral texture) and the elements of the orchestral horizontal (the tools of orchestral dramaturgy; timbral stability factors; dominant musical parameters). It is also important to note the connections between elements from different groups and their intergroup shifts (marked with diagonal dotted lines and short horizontal arrows). The comprehensive view of these elements reflects the inner makeup of orchestra, its structure, and has to be summed up by the overall structural principle (shown at the bottom of the table).

We can imply that in the case of different types of orchestra certain connections shown in the scheme will be more prominent than others, with some going completely unnoticed. Furthermore, the importance of structural elements might also vary, with some becoming more significant than others. As a result, this summarising table might have to be partially modified for each specific case, adjusting the marking of mutual interactions and highlighting a different factor of elements' significance.

It is also important to note that this system of elements has a potential to function as a compositional tool or method that allows one to create new models of orchestra systematically, from the very basics and to formulate new strategies of musical composition, thus obtaining a new kind of sound.

Conclusions

The argumentation and various aspects discussed in this article suggest systematic connections between separate elements of orchestra. As a result, we are able to state that, despite the variety of orchestral music and attitudes towards it, a universal system of orchestral structural elements is possible. The core of this system is the element of a structural unit, which gives rise to the dissemination of other elements in the orchestral vertical or horizontal direction.

The following elements are required to define orchestra:

- a) structural unit;
- b) the elements of the orchestral vertical: formation principle of orchestral groups; interrelation between orchestral groups; layers of orchestral texture;
- c) the elements of the orchestral horizontal: orchestral dramaturgy; factors of timbre stability; and dominating musical parameters.

The following additional factors are provided in order to achieve a more comprehensive definition and to balance out the elements of the system: intergroup interrelation between elements, intergroup shift and a level of significance of the element. The structural elements discussed in this article reveal different orchestral levels; these elements are likely to exist in any type of orchestra and can be used for their analysis.

The foundation of an orchestral structural element system is the element of a *structural unit*. The structural unit manifests in the form of *micro* or *macro*, both of which often have a different number of musical parameters. This allows for an identification of *mono-parametric* or *poly-parametric* structural units as well as their specific sound quality and types. Different structural units give rise to different orchestral types. The dissemination of a structural unit in the orchestral horizontal and vertical determine all other structural elements.

The aspect of orchestral structural elements formulated in this article complements the notion of orchestra. It is likely that the orchestra of any type contains the aforementioned structure and its constituent elements. The existence of these inner elements determines the orchestra as a comprehensive formation and allows better definition of the limits of its notion.

This research can be applied to further the understanding of the orchestra phenomenon: its systematisation and typology, the comprehensive and systemic analysis of orchestral scores and the interplay between orchestras of different cultures, discovering their shared meeting points. Moreover, it could give new creative impulses to composers who seek to renew their orchestral sound and discover new orchestral types and interplay opportunities between them, new structural models of orchestral music as well as new compositional strategies.

Translated by Judita Vivas

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Orkestro struktūriniai elementai: teorinis žvilgsnis

Santrauka

Tam, kad būtų įmanoma sistemiškai suvokti orkestrą kaip struktūrą, išskirti skirtingus tipus ir galbūt kurti naujus, reikia išsiaiškinti, kokios yra sudedamosios jo dalys, t. y. kokie svarbiausi struktūriniai elementai sudaro orkestrą. Viena vertus, tai būtina norint suformuoti efektyvų analizės ir tipologizavimo įrankį, kita vertus, tai leistų patikslinti orkestro sąvoką bei atvertų galimybę konstruoti naujas savitas orkestro struktūras. Orkestro sudedamųjų dalių – struktūrinių elementų – išryškėjimas bei jų sisteminių ryšių atradimas ypač aktualus komponavimo praktikos aspektu, kaip galima priemonė naujoms orkestrinės muzikos komponavimo strategijoms kurti.

Orkestrinio audinio specifika lemia tai, kad vieni elementai aiškiau atsiskleidžia orkestrinės vertikalės kryptimi, o kiti skleidžiasi horizontalėje. Todėl, formuojant visuminį struktūrinių elementų vaizdą, elementai yra skirstomi į dvi pagrindines grupes: orkestrinės vertikalės ir orkestrinės horizontalės. Ypatingą reikšmę šioje elementų sistemoje įgauna bazinio struktūrinio elemento įvedimas ir charakterizavimas. Šis elementas tampa pagrindu visiems likusiems elementams susiformuoti, todėl jis negali būti priskirtas nė vienai iš dviejų minėtų grupių, tačiau figūruoja kaip tam tikras išeities taškas abiem šioms grupėms skleistis orkestriniame audinyje.

Pasitelkus bazinį struktūrinį elementą – *struktūrinį vienetą* – formuojamas visas orkestras. Naudodami skirtingus struktūrinius vienetus gauname visiškai skirtingą tiek orkestro struktūros, tiek skambesio rezultatą. Apibūdinami struktūrinį vienetą atskleidžiamie esminius tiek konkretaus kūrinio, tiek konkretaus orkestro tipo skambesio bei organizavimo išeities taškus, esminį kompozitoriaus požiūrį į skambesį, muzikos procesus ir į patį orkestrą. Jeigu orkestrinis darinys funkcionuoja kaip vientisas, nedalomas elementas, stabiliai išlaiko savo esmines charakteristikas kūrinio eigoje, dominuoja lyginant su galimais kito pobūdžio

dariniais ir skleidžiasi bei formuoja tiek orkestrinę vertikalę, tiek horizontalę, galime manyti, kad toks darinys atitinka visus būtinus struktūrinio vieneto kriterijus. Struktūriniai vienetai, priklausomai nuo orkestro tipo, gali turėti skirtingas charakteristikas pagal savo vidinę sandarą bei funkcionavimą orkestriniame audinyje. Jos suskirstytos į tris pagrindines charakteristikų grupes. Pirmoji grupė apibūdina polinkį į vertikalumą arba horizontalumą, antroji charakterizuoja struktūrinio vieneto apimtį – *mikro* arba *makro*, trečioji grupė apibūdina charakteringus muzikinius parametrus ir jų kiekį. Pagal tai išskiriami monoparametriniai arba poliparametriniai struktūriniai vienetai.

Tam tikri orkestro struktūriniai elementai atsiskleidžia orkestrinėje vertikalėje, taip pat ją formuoja. Struktūrinis vienetas, besiskleidžiamas vertikalėje, nulemia reikšmingas jos charakteristikas. Svarbiausi orkestrinės vertikalės struktūriniai elementai yra trys:

- a) orkestrinių grupių susidarymo principas ir tų grupių pobūdis;
- b) orkestrinių grupių tarpusavio sąveika;
- c) orkestrinės faktūros sluoksniai.

Orkestro struktūrinis vienetas, besiskleidžiamas vertikalėje, nulemia pirmojo vertikalės elemento (orkestrinės grupės) sudarymą. Orkestrinės grupės toliau skleidžiasi sąveikaudamos tarpusavyje (grupių tarpusavio sąveikos elementas), paskutiniame, trečiajame, etape suformuodamos skirtingus faktūrinius sluoksnius. Tokiu būdu gauname nuoseklų orkestro vertikalės susiformavimo vaizdą, vykstantį trimis pagrindiniais etapais.

Dalis struktūrinių elementų funkcionuoja orkestrinėje horizontalėje, jie yra suvokiami laike, muzikinės formos ribose. Struktūrinio vieneto sklaida orkestrinėje horizontalėje pagrindžia šių parametrų specifiką, vidinę sandarą ir tam tikrą plėtojimo logiką. Svarbiausi orkestrinės horizontalės struktūriniai elementai yra šie:

- a) orkestrinė dramaturgija;
- b) tembrinio stabilumo veiksniai;
- c) dominuojantys muzikiniai parametrai.

Horizontalėje besiskleidžiantis orkestro struktūrinis vienetas nulemia pirmojo horizontalės elemento (orkestrinės dramaturgijos) sudarymą. Orkestrinė dramaturgija toliau skleidžiasi ir yra stabilizuojama tembrinio stabilumo veiksmių. Trečiajame etape išryškunami dominuojantys bendrieji muzikinės kalbos parametrai. Šitaip gauname įvairiapusį, trijų lygmenų, orkestrinės horizontalės elementų vaizdą.

Orkestro struktūriniai elementai, sudarydami dvi pagrindines vertikalės ir horizontalės grupes, sąveikauja ne vien savo grupės viduje. Kadangi orkestrinio audinio visumoje jie yra glaudžiai tarpusavyje susiję, vienos grupės elementai neišvengiamai veikia kitos grupės elementų specifiką. Tai apibūdinama kaip tarpgrupinė elementų sąveika. Verta atkreipti dėmesį ir į tai, jog kai kurie elementai, būdami vienoje elementų grupėje, turi dalį kitos grupės savybių. Tai įvardijama tarpgrupiniu poslinkiu.

Visi aptarti orkestro struktūriniai elementai atskleidžia orkestrą skirtingais lygmenimis ir, tikėtina, gali būti randami bei analizuojami įvairių tipų ir kultūrų orkestruose. Be to, susieti glaudžiais tarpusavio ryšiais jie daro poveikį vienas kitam ir kartais nepastebimai vienas į kitą pereina. Kadangi orkestras, kaip struktūrinė visuma, yra vientisas ir sunkiai dalomas organizmas, šiuos elementus būtina susieti į vieną sistemą, atskleidžiant svarbiausius jų tarpusavio sąveikos ir sąryšio momentus. Ši elementų sistema gali funkcionuoti kaip orkestrinės muzikos analizės įrankis, taip pat kaip komponavimo metodas, leidžiantis sistemingai, iš pačių pagrindų kurti naujus orkestro modelius, formuoti naujas muzikos komponavimo strategijas ir kartu išgauti naują skambesio rezultatą.

Orchestra as a Marker of Fluid Community in Ēriks Ešenvalds's *Nordic Light* Multimedia Symphony

Abstract. In his multimedia symphony *Nordic Light* (2015), Latvian composer Ēriks Ešenvalds (b. 1977) utilizes video recordings of over twenty storytellers and folk performers from the circumpolar North to construct a narrative of the aurora borealis, accompanied by symphonic and choral performing forces. I argue that while the orchestra's function is seemingly limited to that of the accompanying "soundtrack," its presence on stage signals the formation of the complex framework of this composition's multimedia totality – one of the fluid (changing, transforming) community. Moreover, there are far-reaching ideological, sociological, aesthetic, and cultural implications of the composer's inclusion of the orchestra into the fabric of the piece.

Ešenvalds capitalizes on the iconic value of the symphony orchestra, as it symbolizes a long-lasting tradition of orchestral music and its performing body as a prestigious and aesthetically superior in the Western world cultural project. Moreover, for each performance, any given orchestra becomes a part of a larger evanescent community that includes other live and virtual performing forces – a choir, performers and storytellers projected on the screen, and the audience in a concert hall. On one hand, the pre-recorded performers and storytellers represent a fixed constituent element of Ešenvalds's compositional concept – one of the virtual global community affected by and narrating the experience of the Northern Lights. On the other hand, the orchestra, the choir, and the audience are the transient members of this community, bounded by a particular locality of the performance, as well as the length of the work.

Whereas Ešenvalds's practical objective for *Nordic Light* symphony may have been an expansion of his choral-driven creative locus to larger performing entities, by utilizing a multimedia strategy and engaging a global perspective on a unique atmospheric phenomenon, the composer creates an intricate multi-dimensional system of cultural dialogues inside and outside of his work.

Keywords: Ēriks Ešenvalds, *Nordic Light* multimedia symphony, Latvia, aurora borealis, symphony orchestra, fluid communities, fluid identities.

Latvian composer Ēriks Ešenvalds (b. 1977) has achieved international recognition for his predominantly choral works, often inspired by atmospheric phenomena causing optical illusions – moondogs, sundogs, and the aurora borealis or the Northern Lights. Among the latter is the multimedia symphony *Nordic Light* composed in 2015. In this composition, Ešenvalds utilizes over thirty video clips of twenty-three storytellers and folk performers from the Arctic Circle regions around the world – Alaska, Finland, Estonia, Norway, Iceland, Northern Russia, and Greenland, as well as from Estonia and Latvia – to construct a five-movement narrative of the aurora borealis, accompanied by a symphony orchestra, mixed choir, prerecorded sounds of nature, and a stunning slide show of the Northern Lights by Norwegian videographer Kjetil Skogli.

In this article, I focus on the role of the orchestra in *Nordic Light* arguing that while Ešenvalds seemingly uses the orchestra as an accompanying soundtrack to the unfolding on the screen narrative of the Northern Lights, there are far-reaching ideological, sociological, aesthetic, and cultural implications of the composer's inclusion of the orchestra into the fabric of the piece. I maintain that the performative element of the orchestra's stage presence signifies the formation of a unique framework of this composition's multimedia totality – one of a fluid (changing, transforming) community. In my discussion, I employ Na'amah Rason and Karen Ross' (2012) notion of *fluid identities* that "capture the flexible, overlapping, and at times conflicting identities" (494) to investigate a transient nature of the orchestra's presence in this Ešenvalds work. Contrary to the fixed virtual "membership" of the performers captured on the videos, both orchestra and choir¹ embody what Sumie Okazaki & Anne Saw (2011) observe as "the fluid movement of members into and out of the community" (154). I consider the multi-faceted identity of the orchestra in *Nordic Light* symphony a product of both its internal and external fluidity. The former has to do with an ongoing transformation of the symphonic genre in general, and the latter characterizes the performative idiosyncrasy of the Ešenvalds work that problematizes the orchestra's interaction with other performing resources.

Since its premiere in Riga, Latvia on April 27th, 2015, the work has been performed by two orchestras in Canada, one in the United States, and one in Germany. Sara Cohen (1995) maintains, "social practices

¹ A choral component of this work is left out of the discussion due to its own complexities, separate from those associated with the orchestra's presence. Latvia's rich choral tradition stems from both history of the development of professional music in Latvia, as well as its strong non-professional choral culture that had flourished throughout the twentieth-century as one of the means of Latvia's resistance to being "swallowed" by Soviet cultural propaganda. For additional discussion, see Vilhelms Mikhailovskis (1999) and Janis Kudiņš (2015).

involving consumption and production of music [also] draw people together and symbolize their sense of collectivity and place” (436). However, it is unarguable that individual and collective identities of each given orchestra – the Latvian, the German, the American, and the Canadian ones, as well as a shared identity of a community formed by each performing totality and its audience, may, and do differ from locality to locality, and perhaps, significantly so. Moreover, as an iconic agent of “high art,” the orchestra engenders a certain aesthetic and ideological tension with the rest of the performing forces, and especially, the native people of the circumpolar North filmed in their own environment, and whose presence is embedded in the score of the symphony – a formal professional music document – together with the soundscape of the wind and the sea waves (Fig. 1).

The image displays a page of a musical score for the *Nordica Light Multimedia Symphony*. The score is arranged in a vertical stack of staves. At the top, the number '12' is visible. The instruments listed on the left include Flute I & II, Oboe I & II, Clarinet in B-flat, Bassoon I & II, Horn I, II, III, and IV, Trumpet I, II, and III, Trombone I, II, and III, Tuba, Percussion I and II, Harp, Cello, Double Bass, Violin I and II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *p*. Two video screenshots are embedded within the score. The first screenshot is titled 'VIDEO - Vladimir Martić' and shows a person in a dark setting with the subtitle 'The Northern lights are between the earth and the sky.' The second screenshot is titled 'VIDEO - Vladimir Benčević' and shows a person in a dark setting with the subtitle 'It's the night sky, darkness, shimmering moments.' Below the video tracks, there is a track labeled '(SOUNDSCAPE 1 Wind)'. The page number 'MB 170' is located at the bottom center of the score.

Figure 1. An excerpt from *Nordica Light Multimedia Symphony* score showing embedded video screenshots and soundscape of the wind. Copyright©2015 Musica Baltica. All Rights Reserved. Used by permission.

And thus, as both a carrier of an iconic value, as well as being “a group of flesh-and-blood human beings whose individualities are made apparent to the eye and ear” (Ashby 1999: 559), the orchestra of the *Nordic Light* symphony signifies a complexity evident in the amalgamation of diverse and conflicting individual and collective identities of all the performing subgroups. In order to explore this postulate, I focus on the two premieres of *Nordic Light*, the Latvian one by Liepaja Symphony Orchestra, and the North American one by Pacific Lutheran University Symphony Orchestra.

A premiere of the piece by Liepaja Symphony Orchestra and State Choir Latvija, conducted by Māris Sirmāis and featuring Latvian ethnomusicologist and folk performer Zane Šmite, was held at the National Opera House in Riga. Naturally, Liepaja Symphony Orchestra is mostly populated by Latvian instrumentalists; when examining the orchestra’s roster, one encounters almost exclusively Latvian names. Moreover, this concert was a part of cultural events within a framework of the European Union educational conference held in Riga in April of 2017. It is a fair guess that, with the exception of the guests of the conference, all live performing forces and most of the audience members were Latvian. Considering this unique context, I propose that the programming of Ešēvalds’s *Nordic Light* was meant to articulate both Latvia’s strong cultural rootedness in its tradition of celebrating the nature of the land, as well as to claim its positioning within a global Nordic community through a shared experience of the aurora borealis. While I do not suggest that the composer’s use of the Northern Lights as his source of inspiration and a rich in potential artistic concept is indicative of his conscious political or ideological stance, there is nevertheless an intriguing connection between Ešēvalds’s focused artistic exploration of the circumpolar North and Latvia’s continuing negotiation of its identity, instigated by the fall of the Soviet Union.

In the late twentieth-century, Latvian scholarship was centered on conceptualizing and articulating Latvia’s identity as a unique, independent, and able Baltic nation. For example, addressing Latvia’s intimate connection to the nature of the land, cultural geographer Edmunds Bunkše (1999) writes, “the dominant element in Latvian culture is *nature* rather than history. Latvians are as bound to place, to landscape, to particular geographies, as other peoples are bound to tribal legends and religion” (175). In the same year, from an outsider perspective, American social scientist Katrina Schwartz (1999) points out, “While the liberal sustainable development agenda is explicitly transnational in character, it also draws on traditional pastoral notions of Latvian national identity” (109). Curiously, the importance of the land, the homestead, seems to be a point of intersection between progressive proponents of Latvia’s economic development through globalization, and Latvian agrarian nationalists who believe that only adherence to the ancient agrarian traditions may preserve the nation’s “spiritual, moral, and physical health” (ibid.). And while it is evident that Ešēvalds’s attraction to natural phenomena as his creative impetus is indicative of the traditional view of nature as essential to Latvian identity, the composer also rejects the insular implications of this inward-looking approach. Instead, it is through nature that Ešēvalds manifests Latvia’s connectedness to and space within the world outside.

More recent Latvian publications take a critical look on Latvia’s current political, economic, and cultural practices in order to negotiate and forge a constructive path forward. Thus, political scientist Daunis Auers (2018) discusses Latvia’s grappling with the issue of belonging to a larger international community, as it finds itself politically and economically positioned between Nordic and Visegrad states² (103–4). Addressing the country’s cultural standing within the European Union, the author admits, “Latvia is not recognised as a major cultural or heritage centre despite spending a large amount of the government budget on cultural activities ... In truth, Latvia also has little unique heritage to offer ... The same could be said for the Latvian countryside, which is largely flat, forested and boggy” (104–5). Still, while objectively not as “beautiful” or exciting as the nature of the multitude of exotic places on Earth, Latvian countryside is a home of a whole nation, and thus, dearly beloved. But it is also a fact that Latvian countryside is not-quite-Nordic, and geographically, the country is just too far south to claim itself as an aurora borealis community. Figure 2 demonstrates a typical daily aurora borealis prognosis that does not come even close to the latitude of Latvia.

² In his article, Auers examines a current state of Latvia from political, economic, demographic, educational, and cultural perspectives, and conceptualizes possible scenarios of its development going forward. The complexity of the situation is well-articulated in the following statement: “Latvia is a liberal democratic European state. However, it is torn between intensive elite-level political cooperation with the Nordic states ... and occasional domestic policy alignment with the illiberal Visegrad states” (103) [the latter include the Czech Republic, Hungary, Poland and Slovakia – DL].

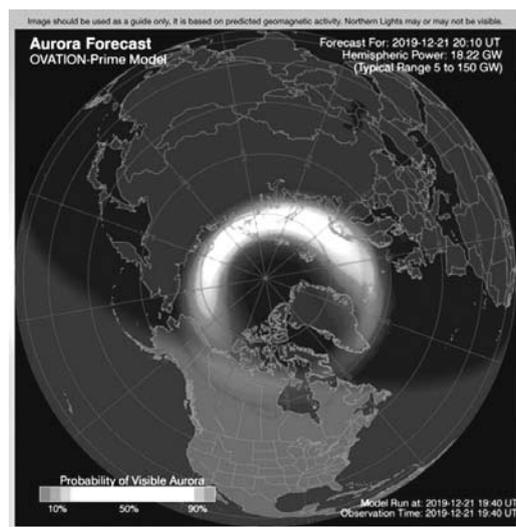


Figure 2. A sample forecast of auroral activity for a given day, dated December 20, 2019.
<http://www.aurora-service.eu/aurora-forecast/>

Still, according to cultural geographers and historians, the aurora borealis has occasionally appeared in mid-latitudes. Shane McCorristine (2013) reports, “A surge in auroral activity, commencing with trans-European display of 6 March 1716, attracted the interest of French and British scientists” (34). Regardless of whether this unusually widespread auroral activity in the early spring of 1716 also extended to the Baltics or there was another such instance at a different time in history, there is a singular Latvian folk song (*daina*) in existence describing an experience of observing the aurora borealis. The text for this *daina* appears in a footnote in Jānina Kursīte’s book *Latviešu folklorā mitu spoguļi* (1996: 345), to which Kursīte herself directed Ešēnvalds when the composer was working on his earlier “Nordic” work *Northern Lights* (2013) for mixed choir, water-tuned glasses, and power chimes. In his Symphony, Ešēnvalds sets this *kavi*³ *daina* twice, in movements III and V, to two different folk tunes selected and performed by aforementioned Latvian ethnomusicologist Zane Šmite. Furthermore, at the Latvian premiere in Riga, as well as all other Latvian performances, Šmite appeared on stage rather than on screen among other virtual folk performers, as it happened at all non-Latvian performances. Her physical presence, wearing a traditional costume and observing aurora borealis’ projected images underscores a nationalistic element of Ešēnvalds’s work, as if Šmite stepped out from the screen to join her native community in a collective experience of the encounter with nature.

When considering this composition in a performative context outside of Latvia, one is confronted with added layers of complexity concerning individual and collective identities of the people and the ensembles engaged in the performance as well as its reception. Pacific Lutheran University orchestra, in particular, is a fluid community by definition, since it comprises, with a few exceptions, innately transient members – the students. Moreover, typically for the higher education institutions in the United States, students come from diverse cultural and socio-economic backgrounds within and outside of the country. In addition, there were two student choirs engaged in the performance, an audience of students, faculty, and residents of Tacoma, Washington, and a fixed video layer of the work. I hypothesize, in this context, and possibly at all non-Latvian performances, the performative totality of the Symphony may lack the focus and clarity of the message of belonging, explicit in the Latvian context, but not a sentiment of the encounter, achieved through a visual and aural experience that engages its participants in an imaginary spatial traveling. Furthermore, regardless of the locality of a performance, orchestra as a performing collective inherently carries within itself yet another narrative – one of the historically elitist entity, gradually transforming itself into a socially responsive cultural project.

In the 1960s–1990s, cultural theorists and sociologists had worked on defining the boundaries between elite culture and “culture with broad popular appeal” (Judith Blau 1988: 433, cited in Waterman 1988: 56). As Pierre Bourdieu (1984: 18) firmly posits, “nothing more clearly affirms one’s social ‘class,’ nothing more

³ *Kavi* is Latvian name for the Northern Lights phenomenon.

fallibly classifies, than taste in music” (cited in Garry Crawford et al., 2014: 485). Scholars agreed that while the popular (or “slob”) culture may differ from region to region, the *élite* (or “snob”) culture rarely does.⁴ Blau (1996: 1161) notes that “support for the arts has conventionally been part of the very process whereby social *élites* define themselves as a dominant class and establish social distance between themselves and populace, drawing on the distinction between popular and high culture to bolster class differences” (cited in Waterman 1998: 57).

If focusing just on music, “*cultivated* music (to be pursued deliberately, approached with some effort and appreciated for its moral, spiritual or aesthetic values)” (Waterman 1998: 56) embodies an *élite* cultural project, and symphony, both as a genre and a performing body, is an example of such.⁵ Yet, during the last decade or so, scholars started to recognize a paradigm shift, observing what Mike Savage & Modesto Gayo (2011) describe as a “fluidity of genres and cultural boundaries” that originated a new kind of an individual, termed the “omnivore” – one who enjoys cultural activities drawn from both *élite* and popular culture (341). Moreover, research by Crawford et al. (2014) suggests that “it is the highly educated middle classes (that is to say, the primary audience for live classical music) who are becoming most notably omnivorous in their cultural tastes” (486). In the current media and technology-driven cultural environment, as well as financial and political pressures of capitalism, symphony orchestras around the world have started to respond to this new cultural context and this new type of a consumer – a music omnivore – with a more “democratic” programming and outreach activities, including shows for children and families, performing film soundtracks and videogame music, collaborating with popular and world music performers, thus attracting much desired younger and “hipper” audience. For example, Ingrid Bols (2017) reports that “Beside the core classical concert repertory, screen music is the second type of music most played by symphony orchestras in France and in the UK” (206), and Ludim Rebeca Pedroza (2014) discusses the Los Angeles Philharmonic’s taking “pride in cultivating symphonic music in a populist atmosphere” at its summer home, Hollywood Bowl (324).

Tina Ramnarine (2011) proposes that an impetus for such an open-minded engagement of a traditionally conservative institution with their potentially core audience is a “combination of self-interested preservation in a modern musical market in which ‘communities’ are ‘audiences,’ and of altruistic tendencies to become involved in the social projects of the communities in which orchestras are located” (329). In her discussion, among other instances of different orchestras’ socially and culturally responsive activities, Ramnarine notes, “Orchestras in Brazil (e.g. Os Meninos de Sao Caetano [The Children of Sao Caetano], a government programme aiming at eradicating child labour) have become well-known for promoting symphonic repertoires in social projects” (328).

Now, let us briefly address a “self-preservation” angle suggested by Ramnarine. It is not a secret that even the idea of commercially-motivated works – be it a film or video-game music, or just stylistically simplified music – has often been an off-putting feature that created an instant bias toward itself among music intelligentsia, with which a typical classical concert goer would probably identify. But as Catherine Provenzano (2008) argues, “It is entirely erroneous to imagine that many of the best-loved ... masterworks of canonic composers had no commercial objectives” (80). As none other than Frank Zappa (1984, quoted in Ashby, 1999: 564–5) articulated, referring to precisely those “canonic composers,” “The composer had to write for the specific tastes (no matter how bad) of THE KING, THE POLITICAL DICTATOR, or THE CHURCH. Failure to do so resulted in unemployment, torture, or death. The public was not consulted. They simply were not equipped to make assessments of relative merit from gavotte to gavotte. If the king couldn’t gavotte to it, it had no right to exist.” Fast-forward to the present, and while a contemporary composer’s faith may not depend on an idiosyncratic taste of a particular “king,” a composer’s success is often a consequence of being in tune with the current tastes and demands of a desired audience.

⁴ Crawford et al. (2014) offer a useful overview of the literature on the transformation of classical music audience within rapidly developing, culturally globalized context.

⁵ I suggest that in the former socialist Eastern Europe, it was intellectual elite that drew boundaries between itself and a popular culture. As Serguei Oushkine (2009) observes, “Deprived of any serious form of control over cultural production and circulation, the intelligentsia of late socialism repositioned itself as the moral elite” (245). However, in the post-Soviet era, this process has been gradually declining: “Traditional forms of cultural involvement (reading, theater, exhibitions), through which the intelligentsia acquired its authority and its set of shared values, aesthetic predispositions, and affective scenarios could hardly compete with newly available forms of commodity-driven (shopping), experience-oriented (tourism), and escapist (entertainment) cultural consumption” (245–6).

Ešenvalds is a composer who is motivated by the consumer market and guided by practical considerations of a specific project's performance demands. *Nordic Light* was conceived as plan B to the original multi-media aurora borealis artistic installation project, for which Ešenvalds struggled to receive adequate funding.⁶ In its symphony orchestra-based format and multi-movemental formal design, the project received financial support from several organizations in Latvia, USA, UK, and Australia. Speaking of *Nordic Light* before its Pacific Lutheran University performance (and, accidentally or not, passing an aesthetic judgement), conductor Richard Nance opined, "The star of the show is the video. ... Basically, we're playing a film score" (Ponnecanti 2017). Ešenvalds himself, however, resists categorization of his music as a soundtrack, asserting that he composed *Nordic Light* as a choral-symphonic work, and added videos at the end of the process (ibid.).

It is not a goal of this study to argue for or against the composer's identification of his work as a symphony; however, it is indisputable that this composition is far removed from the realm of absolute music that originated symphony as a genre and symphony orchestra as a performing entity. Also, I doubt that Georgina Born's (2011) conceptualization of musical sound as "non-representational, non-artefactual and alogogenic" (377) was on Ešenvalds's mind while the composer was creating his work. But arguably, precisely because of its abstract properties, music simultaneously resists and invites being interpreted as a narrative, and in his creative output, and specifically in *Nordic Light*, Ešenvalds capitalizes on the latter. With its five-movement dramaturgical design, the orchestra functions as formal, timbral, and narrative backbone of *Nordic Light*,⁷ thus articulating its significance as an agent of a modern-day globalized musical-cultural context. Whereas the composer's practical objective for *Nordic Light* may have been an expansion of his choral-driven creative locus to a larger-scope instrumental genre, by utilizing a multimedia strategy and engaging a global perspective on a unique atmospheric phenomenon, Ešenvalds created an intricate multi-dimensional system of cultural, social, and ideological dialogues within, and beyond his work.

In his outlining of possible scenarios of Latvia's progress forward, Auers (2018) proposes: "Latvia's unique song and dance traditions need to be maintained and institutionalized through a modern concert hall, and steps should be taken to establish Riga as a northern European centre for classical and choral music" (110). Whether subconsciously or not, with his *Nordic Light* Symphony, Ešenvalds has taken a constructive step toward this goal by positioning Latvian cultural heritage within a context of the globalized culture of the North, thus embracing and celebrating an encounter with the "other." Furthermore, this Ešenvalds's work contributes to the interdisciplinary discussion on "reinterpretation of community in the sense of its being real or imagined, place-bound or spread beyond geographical boundaries" (Wichman 2015: 28). A shared experience of observing, conceptualizing, and performing aurora borealis unites storytellers, choir, and formerly elitist institution of the symphony orchestra into one fluid virtual transnational community.

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⁷ Detailed structural considerations of *Nordic Light* are outside of the scope of this paper.

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Orkestras kaip takios bendruomenės žymuo Ēriko Ešenaldo *Nordic Light* multimedinėje simfonijoje Santrauka

Latvių kompozitorius Ērikas Ešenaldas (g. 1977) populiarumo pasiekė su savo chorine kūryba, ypač reflektuojančia Šiaurės pašvaistę (*Aurora borealis*). Multimedinėje simfonijoje *Nordic Light* (2015) Ešenaldas pasitelkia poliarinio rato regionų gyventojų pasakojimų įrašus, taip konstruodamas *Aurora borealis* naratyvą, akompanuojamą simfoninių ir chorinių pajėgų. Išryškindama orkestro vaidmenį kūrinyje, autorė argumentuoja, kad kol orkestro funkcija, atrodo, yra apribota iki akompanuojančio garso takelio, pats jo buvimas scenoje signalizuoja apie šios multimedinės kompozicijos kompleksinę sanklodą – apie vieną taktišką (besikeičiančią, besitransformuojančią) bendruomenę.

Ešenaldas išryškina ikoniską simfoninio orkestro reikšmę: jis simbolizuoja ilgą orkestrinės muzikos tradiciją ir reprezentuoja atlikimo instituciją, užimančią prestižinę ir estetiškai vertingesnę vietą Vakarų pasaulio kultūriname modelyje; be to, jis kalba apie profesinius ir tarpasmeninius ryšius tam tikroje muzikų bendruomenėje. Maža to, kiekvieno *Nordic Light* atlikimo metu tam tikras orkestras tampa didesnės, labilios bendruomenės dalimi, kurioje dalyvauja vis kitos gyvos ir virtualios atlikimo pajėgos – choras, atlikėjai instrumentininkai ir pasakotojai (projektuojami ant ekrano), įtraukiant ir auditoriją koncertų salėje. Viena vertus, iš anksto įrašyti atlikėjai ir pasakotojai reprezentuoja fiksuotą sudedamąjį Ešenaldo kompozicinės koncepcijos elementą – vieną virtualią globalią bendruomenę, paveiktą ir atpasakojančią *Šiaurės pašvaistės* patirtį. Kita vertus, orkestras, choras ir auditorija yra kintami šios bendruomenės dalyviai, sąlygoti tam tikro atlikimo lokalumo ir kūrinio trukmės.

Iki šiol *Nordic Light* atliko penki orkestrai keturiose šalyse – Latvijoje, Vokietijoje, JAV ir Kanadoje. Kiekvienas orkestras atsineša savo kolektyvinį identitetą, nulemtą vietinių kultūrinių, politinių ideologijų ir meninių siekių kompleksu. Pavyzdžiui, kūrinio atlikimui Latvijoje tampa bendruomenine erdve latvių „glokalaus“ (globalaus ir lokalaus) identiteto sandorai, kuri pasiekiami per Ešenaldo kūrybinį pareiškimą – *Aurora borealis* traktuojama kaip jo šalies geokultūrinės erdvės, į kurią įeina šiaurės regionai (Islandija, Grenlandija, Aliaska, Šiaurės Sibiras, Suomija, Norvegija), dalis. Sąmoningai ar ne, su *Nordic Light* simfonija Ešenaldas žengė konstruktyvų žingsnį link Latvijos kultūros pozicionavimo globalios šiaurės kultūros kontekste, demonstruodamas tai, ką Tina Ramnarine (2011) įvardija kaip poslinkį „prie orkestro matymo kaip kolektyvo, turinčio sociopolitinį vaidmenį ir galią daryti įtaką visuomenei“.

Kol Ešenaldo praktinis *Nordic Light* simfonijos tikslas galėjo būti jo į chorinę kūrybą orientuotos muzikos plėtimas link didesnės apimties ansamblių, pasitelkdamas multimedinę strategiją ir atverdamas globalią šio unikalaus atmosferinio reiškinio perspektyvą kompozitorius sukuria sudėtingą daugiadimensę kultūrinių dialogų sistemą. Bendra *Aurora borealis* stebėjimo, apmąstymo ir atlikimo patirtis sujungia pasakotojus, chorą, pagal savo ištakas elitistinę simfoninio orkestro instituciją į vieną taktišką, virtualią, nacionalines ribas peržengiančią bendruomenę.

2

TECHNOLOGINIAI ŠIUOLAIKINIO
ORKESTRO SPRENDIMAI
IR JŲ SANTYKIS SU TRADICIJA

TECHNOLOGICAL SOLUTIONS
OF CONTEMPORARY ORCHESTRA
IN RELATION TO ORCHESTRAL
TRADITION

Disquieting Presences in the Concert Hall: A Tale of Wheelbarrows, Digger Buckets and Other Unusual Objects in Recent Orchestral and Chamber Music from Northern England

Abstract. The social ritual of the concert hall always already implies the presence of some special objects that, signified by the nomenclature of “musical instruments”, are intended as almost exclusive producers of sonic events. The expectations associated with orchestras and medium to large ensembles have historically excluded many categories of objects from their structures. In this paper, upon a dislocation to West Yorkshire and Manchester, I aim to discuss various experiences of writing for orchestra and medium to large ensembles that contemplate the insertion of unusual objects and sound sources within more or less conventional line-ups. In particular, considering the music by composers such as Michael Spencer, Caroline Lucas, and myself, I am able to identify the use of wheelbarrows, digger buckets and other “foreign” objects. With reference to this material, rather than focusing on discourses of supposed originality and innovativeness, I want to consider the positionality of these objects as disquieting presences within a social environment that, otherwise, continues to follow a set of strict and coercive norms. Drawing upon a heterogeneous corpus of theoretical and aesthetic references, I seek to qualify the disruptive value of these unusual insertions. I analyse scores and performance recordings, interviews with the composers and other textual material connected to the pieces.

Keywords: instruments, ensembles, unusual objects, social environments, coercive norms.

1. Introduction

The social ritual of the concert hall always already implies the presence of some special objects that, signified by the nomenclature of “musical instruments”, are intended as almost exclusive producers of sonic events. Kevin Dawe observes that

as sites of meaning construction, musical instruments are embodiments of culturally based belief and value systems, an artistic and scientific legacy, a part of the political economy attuned by, or the outcome of, a range of associated ideas, concepts and practical skills: they are one way in which cultural and social identity (a sense of self in relation to others, making sense of one’s place in the order of things) is constructed and maintained (Dawe 2003: 195).

Likewise, the expectations associated with orchestras and medium to large ensembles have historically excluded many categories of objects from their structures. In proposing an “expanded definition of musical instruments”, Bruno Ruviano comes up with the three categories of “presence, movement and history”, and invites us to take into account the whole set of “cultural icons and associations attached to the instrument and its community of users” (Ruviano 2012: 24). Surely, the exclusivity of some specific “musical instruments” within orchestral contexts might have a lot to do with cultural icons and associations. As Dawe puts it,

I am not suggesting we lose the term “musical instrument” altogether ... however, the *boundaries* that have traditionally separated or demarcated musical instruments from other objects and technologies, as well as academic disciplines, must surely be questioned (Dawe 2003: 197).

Material and discursive transgression of these boundaries abundantly exist, from Luigi Russolo to Karlheinz Stockhausen, etc. As is widely known, Russolo’s *intonarumori* were basically homemade sound boxes which replicated everyday noises, such as “a burster (*scoppiatore*), [which] reproduced the noise of an automobile engine and could vary the pitch of the noise within the limits of two octaves” (Russolo 1986: 32). Other *intonarumori* included “a crackler (*crepitatore*), a hummer (*ronzatore*), and a rubber (*stropicciatore*)” (Russolo 1986: 32). Russolo, with his collaborator Ugo Piatti, put together “an orchestra made up entirely of noise instruments” (Russolo 1986: 32–33). In the pieces *Corale* and *Serenata* (1924), co-written by Luigi Russolo with his brother Antonio, the *intonarumori* were mixed with traditional orchestral instruments.

Stockhausen’s visionary *Helikopter-Streichquartett* (helicopter string quartet) may be even better known than Russolo’s groundbreaking work:

I had a dream: I heard and saw the four string players playing in four helicopters flying in the air. At the same time I saw people on the ground seated in an audio-visual hall; others were standing outdoors on a large public plaza. In front of them, four towers of television screens and loudspeakers had been set up: one on the left, one on the right, and two evenly spaced in between. At each of the four positions, one of the four string players

could be heard and seen in close-up. The string players played tremoli most of the time, which blended so well with the timbres and rhythms of the rotor blades that the helicopters sounded like musical instruments (Stockhausen 1996: 214).

Stockhausen's oneiric vision of helicopters sounding "like musical instruments" verbalises precisely the desire of transcending the boundaries between instruments and other objects. In this paper, upon a dislocation to West Yorkshire, Greater Manchester and neighbouring areas in the North of England, I aim to discuss various experiences of writing for orchestra and medium to large ensembles, that contemplate the insertion of unusual objects and sound sources within more or less conventional line-ups. With reference to this material, rather than focusing on discourses of supposed originality and innovativeness, I want to consider the positionality of these objects as disquieting presences within a social environment that, otherwise, continues to follow a set of strict and coercive norms. In other words, my hypothesis here is that, by inserting these unusual objects in orchestras and smaller ensembles, we are in a way reinforcing a set of normative assumptions that eventually sustain themselves precisely on the basis of this unusuality.

2. Disquieting presences in the concert hall

2.1. Michael Spencer's *Toxic Knuckle Bones*

In his piece *Toxic Knuckle Bones*, Michael Spencer calls for the use of a JCB digger bucket by the percussionist. The piece was premiered by the BBC Philharmonic conducted by James MacMillan on the BBC Radio 3 programme *Hear and Now* in 2001. One thing I find striking in *Toxic Knuckle Bones* is that, in the performance notes at the beginning of the score, the digger bucket is never mentioned. In the line-up at the beginning of the score, Spencer just calls for two players on generic percussion: "Percussion (two players)" (Spencer 2002; Fig. 1).

Instrumentation

Piccolo
2 Oboes
Bass Clarinet
2 Horns
2 Trumpets (doubling Piccolo Trumpets)
2 Trombones
Percussion (two players)
2 Violins
Double Bass

Figure 1. Instrumentation instructions from the performance notes of Michael Spencer's score *Toxic Knuckle Bones*

Similarly, in the performance notes related to the percussion part, there is no mention of a digger bucket (Fig. 2).

Percussion

 Move triangle beater in one sweep around tam-tam or cymbal

 Move in alternate directions around tam-tam or cymbal

Figure 2. Percussion instructions from the performance notes of Michael Spencer's score *Toxic Knuckle Bones*

For someone who has a first look at the score, the bucket suddenly appears out of nowhere, surrounded by instrument change indications that call for musical objects that are much more familiar to the orchestra and concert hall. Suddenly, at bar 76, the score warns the percussionist to prepare the digger bucket for their next intervention (Fig. 3).

The image shows a musical score excerpt for three instruments: Tbn. 2, Perc., and Vln. 1. The Tbn. 2 staff has a treble clef and a key signature of one flat. It features a series of notes with a dynamic marking of *ffff* and a fermata. The Perc. staff has a treble clef and a key signature of one flat. It features a series of notes with a dynamic marking of *ffff* and a fermata. The Vln. 1 staff has a treble clef and a key signature of one flat. It features a series of notes with a dynamic marking of *ffff* and a fermata. The Perc. staff has a text annotation "TO DIGGER BUCKET" above it. The Vln. 1 staff has a text annotation "apoco" above it. The measure number "76" is written above the Perc. and Vln. 1 staves.

Figure 3. Excerpt from Michael Spencer's score
Toxic Knuckle Bones (b. 76)

Then, at bar 78, the digger bucket debuts in the piece, playing loud quavers in *ffff*, which, as David Ward puts it in his 2001 Guardian article about the piece, “is just about as loud as sound can go” (Ward 2001). The Guardian article about Spencer’s piece also mentions that “Spencer’s 12-minute piece is based on a text on lunacy by the poet, essayist, playwright, actor and director, Antonin Artaud” (Ward 2001). A fragment by Artaud’s eponymous writing *Toxic Knuckle Bones* is in fact quoted as an epigraph at the beginning of Spencer’s score:

...thus, at the basis of this poisoning verbalism there lies the floating paroxysm of a free body returning to its origins, the wall of death being transparent, cut down, thrown down. For death behaves in this way, by a thread of anguish the body cannot avoid going through. The boiling wall of anguish first provokes terrible contractions, aboriginal, organic release such as a disconsolate child might dream about. At this parental meeting place, dreamy memories emerge—forgotten ancestral faces. A whole rendezvous of human races to which so-and-so belongs. The first enlightenment of toxic fury (Artaud 1968: 191, cit. Spencer 2002).

Artaud’s evident essentialism has been abundantly criticised by Spencer himself in our recent conversations, but what is extremely interesting in this fragment is the spontaneous connection between pain and violence and the sudden appearance of Otherness, embodied by the “forgotten ancestral faces” that trigger a “whole rendezvous of human races”, in line with the most traditional association of racial Others with past, primordial, even pre-historic times. As the alleged subject of current history demarcates temporal distance from their ancestors, a racial distance is also automatically established, the same distance that is imagined as separating the settlers from the Indigenous, the conquerors from the colonised, and so forth. As Anne McClintock puts it,

in colonial discourse, ... movement through space becomes analogous to movement through time. History becomes shaped around two opposing directions: the progress forward of humanity from slouching deprivation to erect, enlightened reason. The other movement presents the reverse: regression backward to what I call anachronistic space (a trope I discuss in more detail below) from white, male adulthood to a primordial, black degeneracy usually incarnated in women (McClintock 1995: 9).

To some extent, I see the digger bucket in *Toxic Knuckle Bones* as occupying precisely this “anachronistic space”, that, while is not projected in the past, still stages a temporal/spatial dislocation from the objects that are normally understood as being more entitled to populate the orchestra. As discussed above, the digger bucket seems to appear out of nowhere: it is announced at the very last second to powerfully voice the resurgence of an eternally silenced Otherness.

2.2. Caroline Lucas’s *stick, sand, stones*

Caroline Lucas’s piece *stick, sand, stones* was conducted by Adam Ferguson and performed by the LSTwo ensemble as part of the Leeds University Contemporary Music Festival, on 1 March 2009. The piece calls for the use of a wheelbarrow. Contrarily to what happens in Spencer’s *Toxic Knuckle Bones*, in Lucas’s piece the wheelbarrow is listed as part of the line-up and presented in the first pages of the performance notes, with a quite detailed diagram that specifies the position of each instrument around the barrow and the various part of the wheelbarrow that have to be struck (Fig. 4).

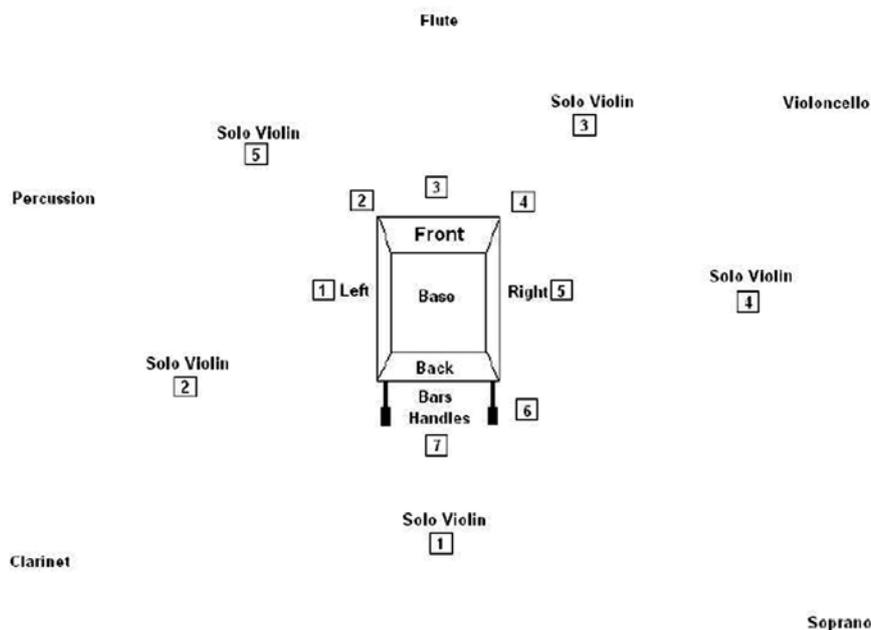


Figure 4. Stage diagram in the performance notes of Caroline Lucas's score *stick, sand, stones*

A note in the previous page invites the performers to “navigate through the space constructing your own psychogeographic map of the performance” (Lucas 2009: n.p.). The reference to psychogeography, defined in a further footnote by the composer as “the study of the specific effects of the geographical environment (whether consciously organised or not) on the emotions and behaviour of individuals” (Lucas 2009: n.p.) seems to confirm the operativity of Ruviaro’s aforementioned categories of presence, movement and history. Elsewhere, drawing upon the work of Merlin Coverley (2006), Lucas further explains that

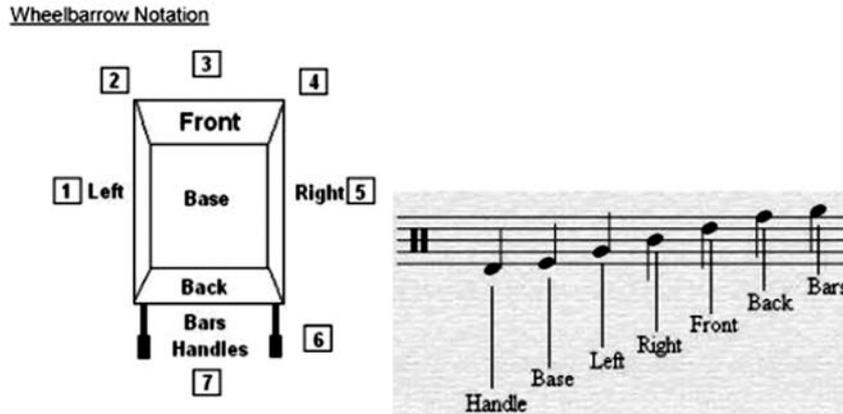
in contesting received depictions of place, psychogeography negates mapping as “accurate” representation, instead fragmenting existing maps to construct the *potential* for new experiences of place, rather than delineating the boundaries of that experience. The inherent ambiguity of these representations disrupts the authorised “reality” of dominant images of place and, once appropriated, presents the possibility for uncovering the new and the unseen (Lucas 2012: 53).

The “new and the unseen” emerge precisely with the noticeable presence of the wheelbarrow, which, according to other information provided in the performance notes, needs to occupy a prominent position over the performance area:

The wheelbarrow should be placed on a slightly raised platform to create a comfortable position for the performer, in order to get optimum access to the different aspects of the barrow. The area should also be covered with cloth or tarpaulin (Lucas 2009: I).

Additional instructions are given as to the particular notation, that associates a particular position on the staff with a particular point to be struck on the wheelbarrow. Furthermore, the score calls for a whole set of other objects to be used in conjunction with the wheelbarrow: marbles, bottles and buckets of water, gravel (Fig. 5). The wheelbarrow also appears straight away at the beginning of the piece itself.

In terms of Lucas’s above-quoted remark on the “inherent ambiguity” of psychogeographic mapping, it is important to note how the liberating disruption of imposed spatial narratives and the positive attention for “the new and the unseen”, ideally advocated in *stick, sand, stones*, may eventually give way to opposite, negative visions of Otherness. For example, as Ang (2005) and Jansson (2010) suggest, specific psychogeographies may produce racialised images and xenophobic fears of the Other. Again, the wheelbarrow in *stick, sand, stones* might be understood as incarnating precisely this ambiguity: a fresh, “new and unseen” object, literally at the centre (as per stage diagram) of an ensemble of traditional instruments; at the same time, an irreducible Other, always passible of being identified as an intruder.



The wheelbarrow part also requires the following items to be placed within the barrow as dictated by the score:
 7 Marbles, 2 x 2 litre bottles of water, 2 x 14 litre buckets of water and 1 x container of gravel

	<p>Arrows instruct the percussionist to place the items in the barrow. The marbles are released one by one. The gravel should be dropped into the barrow in measures of handfuls. The water should be poured from approx. 0.5m above the rim of the barrow, over a specified duration. Accents indicate that the items are placed with some force. When rolling the marbles into the barrow, the word 'rim' instructs the performer to release the marble from the rim of the barrow.</p>
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Figure 5. Wheelbarrow notation and instructions in the performance notes of Caroline Lucas's score *stick, sand, stones*

2.3. A short note on my own piece *I supikkjarì*

In my piece *I supikkjarì* (Messina 2012), premiered by the Icarus Ensemble conducted by Franco Fusi during the Huddersfield Contemporary Music Festival on 23 November 2011, my deployment of unusual performance objects contemplated an additional microphone to pick up the percussive sound produced by the pedal of the loop station every time it was depressed by the performer (Fig. 6).

The loop station, operated on the occasion by guitarist Giacomo Baldelli, ceases to function solely as a source/manipulator of electrically amplified sound, and is also utilised in virtue of the acoustic potential of its mechanical parts. This effect, clearly distinguishable throughout the whole duration of the piece, had the function, especially in the initial sections of the piece, of announcing a clear cut between ordinary balanced moments and moments when the electric and electronic saturations take over.

The title *I supikkjarì* means “the abuses of power” in Sicilian and is not exclusively referred to violent abuses, but also to more subtle violations, that have to do with the saturation of information in the contemporary world, which has the double results of obstructing the space for alternative discourses on one hand, while on the other hand incorporating potentially revolutionary instances, belonging to said alternative discourses, into the ruling politico-economic system. All forms of dissident consciousness are thus likely to be, as Fredric Jameson puts it, “disarmed and reabsorbed by a system of which they themselves might well be considered a part, since they can achieve no distance from it” (Jameson 1984: 87).

Electric guitar

The sound should be very fuzzy. In order to obtain this, the overdrive should be preferred over the distortion.

A loopstation and a volume pedal are required.

Apart from being used for the playback of the loops, the loopstation needs to be microphoned, so that the clicks produced by the pedal can be heard in the piece.

~~~~~ = vibrato

Interferenza: This indication means that the performer needs to unplug the jack from the instrument and touch it with the thumb or put it in contact with the metal parts of the instrument. This technique might prove to be more effective if performed using the overdrive or the distortion.

Throughout the piece, feedback and bending are also called for.

Figure 6. Electric guitar instructions in the performance notes of my score *I supikkjarì*

## 2.4. Some additional sources

What appears clear to me is that these attempts to insert in orchestral and chamber music things, technologies and functionalities that “do not belong there” have to do with social and philosophical commentary. Obviously, I could consider the general philosophical/critical influences of the composers discussed here, and also find some substantial common points with them.

Part of Michael Spencer’s production is inspired by German mystic philosophy and in particular by the work of Jakob Böhme and the concept of *ungrund*, the ground without a ground that is basically God with his/her paradoxical condition. Some of Spencer’s late production reflects his interest in this philosophical concept, and in particular a whole series of pieces exists, by the title of *Ungrund (after Boehme)*<sup>1</sup>, that overtly reacts to these topics. My personal approach to Böhme’s *ungrund* passes from Dostoevsky’s fiction and Nikolai Berdyaev’s philosophical speculations that take Dostoevsky’s work as a starting point. Berdyaev came up with the concept of “Divine Nothing” [in Russian, “*Божественное Ничто*”, transliterated “*Božestvennoe Ničto*”], which is, again, the primordial freedom that precedes the existence of God. Berdyaev’s reflection is, in turn, rooted in the rebellion of Dostoevsky’s character Ivan Karamazov in the novel *The Brothers Karamazov*. In a nutshell, Ivan’s rebellion has to do with the refusal to accept divine redemption in the context of a collective worldly existence from which evil, and the sufferings connected to it, cannot be expunged. To this rebellion, Berdyaev responds with the theorisation of a Divine Nothing that precedes God’s creation of the universe, and that explains God’s substantial impotence in front of evil: “freedom is not created by God; it is rooted in the Nothing, in the *Ungrund* from all eternity. Freedom is not determined by God; it is part of the nothing out of which God created the world” (Berdyaev 1960: 25). In other passages, Berdyaev connects Böhme and Dostoevsky:

It is characteristic of the philosophy of Boehme that he hated the idea of predestination. In this matter, he lacked the Protestant spirit (as Koyre in particular has stressed). He wished to defend the goodness of God and the freedom of man, both of which were sapped by the doctrine of predestination. He was ready to sacrifice the omnipotence and the omniscience of God, and to admit that God had not foreseen the consequences of freedom. He said that God had not foreseen the fall of the angels. This problem tormented him greatly, and his torment constitutes the moral importance of his creative way. But on this point Boehme is not always in agreement with himself, his thought is antinomical, at times even contradictory. His originality lies in his antinomical attitude toward Evil. From this point of view, he shows a certain similarity to Dostoevsky (Berdyaev 1957: 258).

This fundamental paradox of freedom, that certainly tormented Boehme, but definitely tormented Berdyaev, Dostoevsky, and Dostoevsky’s fictional characters as well, represents a fundamental ethical and poietic premise for my compositional work, and I believe this could be the case for Spencer’s work, too.

With Caroline Lucas, we discussed a lot about cultural studies and cultural history (cf. Messina 2015), and in particular we share interests in the critical work of Antonio Gramsci (2005)<sup>2</sup> and Michel De Certeau (1988a; 1988b). Another fundamental theoretical line, certainly not unrelated to Dostoevsky<sup>3</sup> and Berdyaev,<sup>4</sup> is existentialism, and in particular the articulation of the Other made by Jean Paul Sartre (1956) and, in more problematic ways, by Albert Camus.<sup>5</sup> Then one necessary needs to mention the uncanny, as theorised by Sigmund Freud (2004) based on the novels of E. T. A. Hoffmann, and then abundantly used in Expressionist art. Finally, a crucial work in terms of the cultural representation of Otherness is certainly Edward Said’s *Orientalism* (2003).

<sup>1</sup> Recordings of four pieces of the cycle are available at <<https://soundcloud.com/mic-spencer/tracks>>

<sup>2</sup> Gramsci’s important distinction between “organic” and “traditional” intellectuals, which is fundamental in Lucas’s work (2012), is rooted in a particular analysis of the colonial domination exerted by the North of Italy over the South of the country, which is one of the main preoccupations of my own production (Messina 2013).

<sup>3</sup> On Dostoevsky as existentialist, cf. Kaufmann (1956).

<sup>4</sup> On Berdyaev’s existentialism, cf. McLachlan (1992).

<sup>5</sup> I refer particularly to *The Stranger* (1954), and to the problematic (or even omitted) representation of the Algerian Arab murdered by the protagonist Mersault (cf. Ally 2018).

## 2.5. Fanon and Otherness

However, the social and philosophical commentary that in my modest opinion resonates best with the Otherness that we codify in our pieces is Frantz Fanon's work, and in particular the book *Black Skin, White Masks* (2008). Before proceeding any further, it is fundamental to say that Fanon's work dialogues with all the various lines of thought illustrated in the previous subsection, with existentialism, psychoanalysis, cultural studies and even with Dostoevsky's work and Ivan Karamazov's rebellion (cf. Lackey 2002).

I want to illustrate one of Fanon's best articulations of what Otherness is as follows. A renowned passage from *Black Skin, White Masks* explains how the young Antilleans self-represent themselves. They identify "with the explorer, the bringer of civilization, the white man who carries truth to savages – an all-white truth" (Fanon 2008: 114). This confidence in their own whiteness lasts up to the point when they go to Europe, and understand they are seen as the savage in the comics. Most commonly, the young Antilleans then immediately feel that "in the collective unconscious, black = ugliness, sin, darkness, immorality" (Fanon 2008: 114). They therefore start feeling immoral and ashamed.

## 2.6. The Fanonian discovery of my own Otherness

Now, I want to dislocate the discussion for one minute from musicology to visual culture, and show how my experience as a Sicilian, for example, can be compared with Fanon's description, even with the fundamental disclaimer that I consciously am a privileged European subject and do not want to appropriate Black histories of global sufferings and oppression.

The movie scene I refer to articulates the Fanonian discovery of at least my own Otherness. In the film *Volcano* by William Dieterle (1950), upon landing in the Aeolian island of Vulcano, the Italian actress Anna Magnani meets the racialised stares of the Sicilian women (Fig. 7).



Figure 7. Stills from the landing scene in William Dieterle's *Volcano*.  
Source: <<https://youtu.be/4XqP6lvEb4s>>

This kind of scene reappears cyclically in films about Sicily, the clichéd landing in front of the angry, racialised islanders: most notably, it appears in the film *Stromboli* by Roberto Rossellini (1950), with Ingrid Bergman playing the Nordic character disgusted by the local women. As in Fanon, here the Otherness of these women is my own Otherness as a Sicilian: although the images encourage me to identify with the white Italian or Nordic protagonist, I am secretly conscious that the representation of these Sicilian women is actually the representation of me, too.

In other words, I argue here that the real disquieting experience is represented by one's own realisation of being the disquieting element within a social environment that otherwise narrates itself as harmonic.<sup>6</sup> Our unusual objects in the middle of medium-to-large ensembles and orchestras reflect our Otherness within a social environment in which, all things considered, we do not really belong. As Caroline Lucas confessed to me in a recent interview, "this is why I have preferred working within the spheres of metal, folk and electronic/noise as they present opportunities for working in different environmental and sonic spaces. I actually feel more at home in these environments" (cit. Messina 2015: 221).

<sup>6</sup> Here I am trying to establish a dialogue with the contribution by Dina Lentsner in this same volume, but also with the socio-economic issues related to the orchestra, mentioned in this volume by Roger Redgate.

### 3. Some (not quite final) remarks

Now, going back to the pieces, what I am proposing here is based on a vision of the orchestra (or its smaller counterparts) as an obviously bourgeois, but also as a racio-gendered environment, whereby a certain type of subject with a specific raced and gendered identity is always already imagined as the most appropriate player of a determinate role – e.g., the conductor as a man, the harpist [where applicable] as a woman, everybody is white, etc. (cf. Green 2002; Davidson & Edgar 2012). Importantly, this Eurocentric and patriarchal legacy inevitably remains, even when the individual subjects of a single orchestra are not European subjects.

Based on this premise, the deployment of “foreign” objects in orchestral and chamber music setting, as discussed in this paper, cannot just be seen as a search for originality, also given the fact that this has been abundantly done before. I do not think it has to do with any pretence of a possible renovation. Nobody wants to destroy the orchestra here, and even if we wanted to, the orchestra will not fall because of our efforts.

Rather, I argue that the significance of these objects and presences in orchestras and ensembles has to do with exposing a situation – not even necessarily criticising it openly, but precisely exposing it. If this might be related to class and gender for my colleagues, I certainly want to add race and ethnicity to the equation.

Fundamentally, the Otherness is our own Otherness, in the face of a medium, a social environment, or an institution, that conceals its own elitist gendered, raced premises behind a narrative of supposed universality, and that, even when doing so, enjoys a seemingly irresistible longevity.

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**Nejauką koncertų salėje keliantys reiškiniai:  
karučių, ekskavatorių kaušų ir kitų neįprastų objektų istorijos  
naujojoje Šiaurės Anglijos orkestrinėje ir kamerinėje muzikoje**

Santrauka

Koncertų salei būdingas socialinis ritualas iš karto implikuoja tam tikrų objektų buvimą. Jie, nomenklatūriškai paženklinti kaip „muzikos instrumentai“, laikomi beveik išskirtiniais garsinių įvykių generatoriais. Lūkesčiai, siejami su orkestrais ar ansambliais (nuo vidutinių iki didelių), istoriškai iš savo struktūrų išstūmė daugybę objektų kategorijų. Medžiaginė ar diskursyvi šių ribų transgresija vis dėlto egzistuoja – nuo Luigi Russolo iki Karlheinz Stockhauseno (pvz., Russolo *intonarumori* buvo savadarbės garso dėžutės, replikuojančios kasdienius triukšmus). Stockhauseno *Helikopter-Streichquartett* (sraigtasparnių-styginių kvartetas) sujungė styginių instrumentų garsus su sraigtasparnių. Šiame straipsnyje, persikėlus į Vakarų Jorkšyrą ir Mančesterį, siekiama aptarti įvairias rašymo orkestrui ar ansambliams patirtis, kurios susijusios su neįprastų objektų ir garso šaltinių įtraukimu į daugiau ar mažiau konvencionalias sudėtis. Daugiausia dėmesio skiriama šiems kūriniams: Michaelo Spencerio *Toxic Knuckle Bones*, Caroline Lucas *stick, sand, stones* ir straipsnio autoriaus *I supikkjarii*. Šiuose opusuose aptinkamas karučių, ekskavatorių kaušų ir kitų „svetimų“ objektų naudojimas.

Šį diskursą laikydamas atspirties tašku (o ne originalumo ir inovatyvumo problema), autorius tokių objektų pozicionavimą būtų linkęs traktuoti kaip sociumui nejauką keliančias manifestacijas, nors, kita vertus, jis palaiko griežtų ir primestų normų sistemą. Remiantis įvairialypiu teorinių ir estetinių referencijų kompleksu siekiama nusakyti ardomąją šių neįprastų tarpinių vertę. Šiam tikslui įgyvendinti analizuojamos partitūros ir atlikimų įrašai, interviu su kompozitoriais ir kita su kūriniams susijusi tekstinė medžiaga. Frantzo Fanono artikuluojama „kito“ sąvoka tampa esminiu šaltiniu įprasminant kūrinius.

Autorius laikosi požiūrio, kad orkestras (ar mažesni instrumentiniai dariniai) yra akivaizdžiai buržuazinio tipo, kartu ir rasistinio-seksistinio pobūdžio socialinė aplinka, kurioje tam tikro tipo subjektas su specifiniu rasiniu ar lytiniu identitetu iš anksto yra traktuojamas kaip tinkamiausias atlikti apibrėžtą vaidmenį. Svarbu pažymėti, kad šis eurocentristinis patriarchalinis palikimas neišvengiamas net ir tada, kai individualūs tam tikro orkestro dalyviai nėra europiečiai.

Remiantis šia prielaida, „svetimų“ objektų įtraukimas į orkestrinę ar kamerinę muziką negali būti traktuojamas kaip originalumo paieškos, ypač atsižvelgiant į faktą, kad šitaip jau daug kartų daryta. Autorius teigia, kad minėtų objektų įtraukimo į orkestrus ir ansamblius reikšmė veikia susijusi su šališkumo (jis gali būti klasinio, lyties, rasės ar tautinio pobūdžio) demaskavimu.

## Acoustic Instruments as Primitive Sources of Sound Synthesis in the Orchestral Writing of Edgard Varèse – *Arcana* and *Amériques*

**Abstract.** Research on the works of Edgard Varèse to date seems to characterise the composer as an early modernist and scientific pioneer who, through his ingenious compositional approach, managed to foresee the future evolution of various aspects of the musical thinking in the middle and late 20th century. The composer's innovative ideas on manipulating the sound of orchestral instruments as a natural phenomenon unfolded in the dimension of time seem to be particularly evident in Varèse's existing works, the majority of which are written for chamber ensembles.

The absence of high-tech quality electronic music media, as these were in a rather primary stage of development at the time, seems to have urged Varèse to utilise various innovative compositional methods, unforeseen to his contemporaries, which he applied to the existing orchestral instruments, achieving his unique compositional language. Thus, elements of what seems like an early form of additive synthesis or frequency filtering, or examples of noise incorporation and manipulation, are evident throughout his musical structures, as a means to shape his compositional identity.

In this paper, extracts from representative masterpieces are presented, in order to examine various aspects of Varèse's writing. Starting from a solo context, relevant examples from *Density 21.5* will be presented, while further aspects from *Amériques* (1918–21) and *Arcana* (1925–27) will be discussed, in an attempt to expand the context of chamber and orchestral music. The main objective is to explore specific practices applied on traditional orchestral instruments, which led to the emergence of innovative ways of compositional thinking in his era, thus setting the path of acoustic electronic and electro-acoustic writing, while influencing the orchestral writing of future generations of composers.

**Keywords:** Edgard Varèse, Contemporary Orchestral Music, *Arcana*, *Amériques*, Acoustic Synthesis.

### 1. Introduction: Aspects of innovation in Varèse's Music

November 6th 2019, marked fifty-four years since Edgard Varèse passed away and it seems that the composer's overall approach to sound still stands fresh, inspiring compositional styles, methodologies and languages of our present in various ways, some of which will subsequently be discussed through this paper. In other words, Varèse's compositional perspective could still be perceived as "contemporary". To begin with, it is worth making a reference to the widely-known Futurist Manifesto by Luigi Russolo, in 1913. In the beginning, Russolo mentions that noise started being incorporated in art as industry developed, which, unavoidably, had an impact on the every-day life. This fact has brought new, previously unheard sounds to the public's ears while, at the same time, making the need for further exploration of sound more pertinent (Lanza 2004: 60). The beginning of the manifest should be linked with the first conclusion, where Russolo (2004: 11) discusses possible enrichments of contemporary, to the 1910's–20's, musical sound:

"We must enlarge and enrich more and more the domain of musical sounds. Our sensibility requires it. In fact it can be noticed that all contemporary composers of genius tend to stress the most complex dissonances. Moving away of pure sound, they nearly reach noise-sound. This need and this tendency can be totally realized only through the joining and substituting of noises to and for musical sounds."

Despite the fact that Russolo's futuristic perspective appears to draw a revolutionary red line between the old and the new, the artistic result of the noise machines seems to have been characterised as partly amateurish. More specifically, Helga de la Motte-Haber (2000), in her paper "Sound Sampling: An aesthetic challenge", presents a reflective thought of Varèse, where the composer complains about the futurists' use of every-day noise in their works, as he considers the specific sound material as "compatible with the traditional concept of art" (2000: 200).

Many researchers might agree that this specific perception of sound influenced and affected the language of many composers, like Stravinsky and Varèse himself, who belonged outside the futuristic movement (De la Motte-Haber 2000: 200). From a personal perspective, as a composer, there have been many times in my career when I have reflected upon elements of my personal writing which might have their origins in the aesthetic direction of that era; further to this, reflecting more widely, considering the impact of this era on the overall broadening of compositional horizons, one might argue that it has influenced emerging generations of composers, as the previous, tonal, tempered system did for centuries.

For the first half of the twentieth century, various composers, including Varèse, Cage and others, focused on extending the conventional sound material, incorporating noise into their compositional vocabulary. In contrast to the futurists, these composers seem to have infinitively attempted to achieve the perfect balance

between traditional sound and noise. In addition, the role of the early electronic media was explored and should be acknowledged as substantial. The gradual and continuous development of the studio provided composers with the opportunity to think beyond the established ways, by experimenting with the extension of the timbral potential of acoustic instruments, or by utilising new ways of orchestration. This process often resulted in the generation of previously unheard sonorities, inspired by fundamental electronic music techniques, such as additive synthesis, noise filtering and others.

Edgard Varèse, attempting to identify his own tools to fulfill his compositional needs in relation to his musical ideas, aesthetics and preferred means of expression, seems to be one of the first composers who focused on the nature of music, through the exploration of parameters related to sound as a natural phenomenon. Hence, in the majority of the composer's saved works, there seems to be a great "synergy" between art and science (Risset 2004: 27). Recalling his interaction with Varèse at the Bell Laboratories, Jean-Claude Risset claims:

"Varèse coined the expression 'organised sound'; he pioneered the expression of compositional activity to the elaboration of sound – composing the sounds themselves, rather than merely composing with sounds" (Risset 2004: 27).

In order to serve his – contemporary to his era – compositional thought, Varèse manipulated his instrumental and orchestral writing in a way that his sounds and structures were "alive" and "vibrating" catering to the new needs for expression, as created during the first decades of the twentieth century (Risset 2004: 31).

Thus, Varèse's saved works seem to include an infinite and foreseeing artistic research on ways that traditional instruments could be utilised to serve as the primarily developed electronic media of the unknown, to the era, future. In particular, almost every instrument of the orchestra, or of his ensembles, is used as a sound unit, which generates the primary sonic material, to be elaborated and shaped into innovative musical structures. This view towards the potential of acoustic instruments seems to be reflected within Varèse's perspective of instrumentation, as identified in a variety of contexts, including solo, chamber and orchestral ensembles.

## 2. Aspects of musical spacing in *Density 21.5*

Starting from a solo instrument level, several relevant observations could be made in relation to the composer's only solo work, *Density 21.5* for Flute (1936). In this particular work, Varèse seems to demonstrate a clear view of musical spacing, also found in the majority of his chamber and orchestral compositions. One year later, in 1937, Varèse gave a seminar on contemporary music at the Bennington Summer School of Dance. However, instead of analysing aspects and issues of contemporary composition, he spent most of the time discussing spacing in Beethoven's Symphonies and on the use of instrumental timbre by Berlioz, as a vital part of his musical forms (Luening 2004). In *Density 21.5*, composed for Georges Barrier's platinum flute, Varèse appears to utilise the instrument as a "lever" in order to broaden or narrow the musical space. The figure below illustrates the manipulation of musical spacing, as found in the opening of the work:

Figure 1. *Density 21.5* – Manipulation of musical space (bars 1–4)

At the first phrase, bars 1–4, a semitone ( $F_4-E_4$ ) becomes a tone ( $E_4-F\sharp_4$ ), then a perfect fourth ( $C\sharp_4-F\sharp_4$ ), and a diminished fifth ( $C\sharp_4-G_4$ ). After a short melodic elaboration, the musical space appears to be extended to a diminished seventh ( $C\sharp_4-B\flat_4$ ), and then narrowed to a minor third ( $G_4-B\flat_4$ ) and back to a tone ( $B\flat_4-C_5$ ), to conclude to a semitone again ( $D\flat_5-C_5$ ), where the next phrase begins. This process could raise the following questions, regarding aspects of perception: would the content of *Density 21.5* be perceived as monophonic, or partly polyphonic, development of the primary music material, along similar lines of one of Telemann’s Flute fantasias, for example, or, could these melodic points, defined by the audible pitches, be interpreted as indications of fluctuating ranges within the musical space? In other words, does the listener merely perceive a sense of melodic development, or a more active impression of broadening and narrowing of musical space, created by the alternating pitch indications? Both of the above interpretative approaches could potentially be viewed as equally valuable and possible, also signifying Varèse’s fresh perspective towards fundamental elements of the past, such as, in this case, aspects of melody.

### 3. Examining the role of Percussion instruments

In our contemporary era, it has been viewed as a historical fact that the twentieth century was the period when percussion instruments were liberated and perceived as an equally significant and diverse section of the orchestra, to that of strings and wind instruments. In the introduction of the twelfth chapter “The percussion ensemble”, Samuel Adler in his classic “The Study of Orchestration” (Adler 2002: 432), mentions that, despite the fact that percussive instruments have been in use since the dawn of humanity, their expressive potential became exploitable at the past century. More specifically, he states that:

“The percussion ensemble did not reach its full potential until the twentieth century, when it not only grew immensely in the number of instruments used but also became an orchestral ensemble in and of itself, particularly in works such as Edgard Varèse’s *Ionisation* or George Antheil’s *Ballet Mécanique*.”

Adler also refers to works by George Crumb, with regard to influences of eastern cultures on western music. Nevertheless, the case of Varèse appears to be significantly different from his contemporary avant-garde Americans, in terms of the role of percussion instruments in his works: he often seems to utilise these as sources for producing pure sound material, or as tools to alternate and filter the original timbre of the orchestral instruments. Listing Varèse’s saved works in chronological order, it can be noticed that, as shown in Figure 2, eight out of fifteen compositions employ large percussion sections, from four to thirteen performers:

| Year                | Work Title        | Percussion Setup             |
|---------------------|-------------------|------------------------------|
| 1918-21 (rev. 1927) | <b>Amériques</b>  | 9 Players<br>+2 Timpani sets |
| 1921                | <b>Offrandes</b>  | 6 Players                    |
| 1922-23             | <b>Hyperprism</b> | 7 Players                    |
| 1923-25             | <b>Intégrales</b> | 4 Players                    |
| 1925-27             | <b>Arcana</b>     | 6 Players<br>+1 Timpani set  |
| 1929-31             | <b>Ionisation</b> | 13 Players (Percussion only) |
| 1932-34             | <b>Equatorial</b> | 6 Players                    |
| 1950-54             | <b>Déserts</b>    | 5 Players<br>+ Tape          |

Figure 2. Use of the percussion in Varèse’s saved works

Many of the percussive ideas found in Varèse’s compositional language seem to function as independent sonorities, which are often not limited to functioning as means for doubling the pitched instruments anymore, but often carry the full musical burden (Morgan 1991). Hence, the primary sound material, which is based on

pitch to a lesser extent, appears to be more independent, offering at the same time new opportunities for the composer to shape innovative, for his era, sonorities and structures. *Ionisation*, composed during 1929–1931, appears to be the composer’s peak in relation to organising pitch sonorities. It is worth mentioning that in addition to the non-pitched percussion instruments, at the thirteenth section of the work (marked by the composer, bars 75–91), Varèse’s scoring includes the Tubular Chimes, the Celesta and the Piano for players 10, 11 and 13 respectively. Despite the fact that Tubular Chimes, Celesta and the upper part of the piano (staves 1 and 2) include clearly notated chords, the harmony implied during the specific passage seems to have been shaped in an alternative way. More specifically, Varèse appears to use a noise reservoir, which consists of a large chord at the bottom staff of the piano part in *fortissimo* dynamic, combined with the Tam-tams and Gong (players 1 and 2 respectively), in *forte* dynamic. The above instrumentation results in a dense sonority, which includes a vast number of harmonics. Specific partials of this particular harmonic surface seem to be amplified by the Tubular Chimes and the Celesta, also in *forte* dynamic, instruments which seem to be used as a filter to the above, clusteroid fundamental idea. In addition, granular sonic events are added by the rest of the percussion ensemble, while the two sirens included at the fifth and sixth Percussion players, lead the overall level of tension of the final section of *Ionisation* to its peak. Figure 3 demonstrates bars 75–81, clarifying the distinct layers of sound units, forming the epilogue of *Ionisation*:

The figure displays a musical score for the final section of *Ionisation*, bars 75–81. The score is organized into 13 numbered staves, each representing a different instrument or group of instruments. The instruments listed are:

- 1. Tam-tam clair, Grande Caisse (tête grave)
- 2. Gong, Tam-tam grave
- 3. 2 Bongos (clair, grave), Caisse Rouillante, 2 Grandes Caisse (moyenne, grave)
- 4. Tambour militaire, Caisse rouillante
- 5. Sirene claire, Tambour à corde
- 6. Sirene grave, Fouet, Güiro
- 7. 3 Blocs Chinois (clair, moyen, grave), Claves, Triangle
- 8. Caisse claire, 2 Maracas (Clair, Grave)
- 9. Tarole, Caisse claire, Cymbale suspendue
- 10. Cloches
- 11. Glockenspiel à clavier (with resonators)
- 12. Grand Tam-tam (tête profond)
- 13. Piano

Annotations in the score include *attaque sèche (percutée), Lesimes sèches, durée indiquée* and *Pédale jusqu'à la fin*. The score is annotated with various dynamics such as *ff*, *fff*, and *ppp*. On the right side of the score, a diagram illustrates the layers of sound units. It consists of several boxes connected by arrows, representing the following layers from top to bottom:

- Noise amplifiers
- Granular sonorities
- Granular sonorities
- Partials Filtered
- Noise amplifier
- Partials Filtered
- Noise reservoir

At the bottom right of the diagram, a small musical notation shows a bass clef with a chord of notes:  $8^{th}$  and  $1^{st}$ .

Figure 3. Sound units in different layers of *Ionisation* (bars 75–81)

Discussing percussive elements in Varèse's writing, it also seems necessary to refer back to a specific passage of *Density 21.5*, linking an additional example of relevant thinking. In particular, in bars 24–28 of *Density 21.5*, Varèse appears to extend the conventional sound of the Flute, through alternating its attack, by combining it with the percussive timbre of key-clicks. Considering that the attack is one of the most significant parameters in terms of discriminating instrumental timbre (Dodge & Jerse 1997: 51), through this practice Varèse produces an innovative to the era, processed flute sound, which is characterised by reduced sustain achieved by *staccati*, and an alternated attack achieved by combining the ordinary sound with key-clicks. The specific percussive part of *Density 21.5* is shown in the following figure:



Figure 4. Key-clicks passage in *Density 21.5* (bars 24–28)

#### 4. Aspects of Varèse's Orchestral scoring in *Arcana* and *Amériques*

Samuel Adler describes the orchestra as “one of the noblest creations of Western civilization” (Adler 2002: 3). A group of different timbres which, unified, constitute a large, complicated instrument, which gives special personalities to composers, from the seventeenth century to nowadays. During the first decades of the twentieth century, composers' desire to explore new sounds had a great impact on orchestral writing as well. Regarding the case of Varèse, the orchestra seems to substitute the studio – not yet developed to our contemporary extent. Independent instruments and instrumental groups of the orchestra seem to have been used as sound generators leading to new sound qualities and effects, the elements of which can interact with each other and, often, produce sonorities which are very close to the ones extracted from studio processes, such as through additive synthesis, noise generators and various methods of spectral filtering. Examining Edgard Varèse's biography and list of works, the composer's interest in scoring for orchestra is prominent. Sixteen out of thirty-eight of Varèse's works are written for orchestra, plus another four works for Choir and Orchestra, with, unfortunately, only two saved as complete, *Amériques* and *Arcana*. At this point, it should be clarified that choral works, along with relevant techniques and compositional practices are not discussed within this paper, since the present focus lies primarily on the composer's instrumental sound world.

*Amériques*, composed in 1927 and revised two years later, is Varèse's earliest saved orchestral work. Before that, Varèse seems to have composed thirteen more orchestral works which have been unknown to us; had these been saved, they might have shed more light on the course of development of the composer's artistic thinking. Fernand Ouellette dedicates a whole chapter in his book “Edgard Varèse”, where the author presents *Amériques* as Varèse's “first great work, one that he was to recognize as being truly an expression of his universe” (Ouellette 1973: 55). It is worth mentioning that in *Amériques*, Varèse utilises the largest Percussion section: nine players plus two sets of Timpani. Through such an extensive use of percussion instruments in the orchestration, the composer seems to initially generate two distinct types or sonorities, the Orchestral and the Percussive. As Ouellette also mentions (1973: 57):

“Percussion is not (used) to provide rhythmic punctuation or to accelerate certain cadences, but to penetrate into the masses of instrumental sound, to lend them special and varied vibrations.”

In the very beginning of the work, the Alto Flute melody appears to have been put in front of a granular canvas, generated by the two harps, which perform a repeated pattern. As this material is being developed, reaching its peak at the eighth bar of the work, the timbre and density of the initial granular background is enriched with the whole percussion section of the orchestra, which makes this particular texture denser, through the various rhythmical irregularities occurring by the Harps and the Percussion. Figure 5 illustrates two representative extracts from an optimised version of the full score of *Amériques* (bars 1–3 and bars 9–10):

Bars 1-3

*rall. a tempo*

Alto Flute (in G)

3 Bassoons

Harp 1

Harp 2

*incisif p*

Granular enrichment of the thematic idea by the Harps

Bars 8-10

**1** *Animato molto subito* ( $\text{♩} = 112$ ) *Subito a tempo I* ( $\text{♩} = 60$ )

G A. Fl.

Harp 1

Harp 2

S.B.  
S.D.

Cym.  
B.D. 1-2

Tri.  
Cast.

Tamb.  
W.

*1 Mattiachs*  
*2 Bal. Metall.*

*sempre pp*

Granular enrichment of the thematic idea by the Harps & Percussion

Figure 5. *Amériques* opening part (bars 1–3 and 9–10)

In addition to the example above, it is also worth reflecting on Varèse's harmonic approach. Although chordal progressions do often exist in the composer's language, harmony does not seem to function in the traditional way within the music itself. American composer Henry Cowell, commenting on Varèse's harmonic language, underlines the fact that the composer's harmonic approach seems to be quite far from his era. Varèse appears to be particularly interested in experimenting persistently and in detail with different ways of achieving a desirable sound quality, aiming to find a specific note that will sound a certain way on a certain instrument, with its certain position into the orchestral fabric.

The following figure illustrates an extract from *Amériques* (bars 76–83), where the superimposition of pitches can be noticed, creating a typical, "Varèsian" harmonic surface by the Brass and the Woodwind instruments. It is worth mentioning that the lower partials are in low dynamics (*pianissimo*), while the higher ones are placed in a higher dynamics environment (*fortississimo*). This formation could be perceived as a

synthesised spectrum, which appears to be non harmonic according to the intervallic ratios, with reverse loudness levels between the higher and the lower partials. Thus, sound seems to be re-synthesised, by alternating fundamental parameters of a common sound spectrum, such as the loudness of its partials.

The image shows a page of a musical score for 'Amériques', specifically bars 76-83. The score is written for a full orchestra, including Percussion, Flute, Clarinet, Bassoon, French Horns, Trumpets, Trombones, Tuba, and Cymbals. The notation is complex, with many notes and rests, and is annotated with dynamics such as *ff* and *pp*. There are also performance instructions like '1. ouvert' and 'bouché'. On the right side of the score, there are two callout boxes. The top one is black with white text and says 'Higher Partial in High Dynamics (ff)'. The bottom one is white with black text and says 'Lower Partial in Low Dynamics (pp)'. The score is titled 'Bars 76-83' in a small box at the top left.

Figure 6. *Amériques*, superimposition of pitches (bars 76–83)

Extending Fernando Ouellette’s statement on the role of Percussion in Varèse’s compositional language, as discussed above, it is worth also focusing on the twelfth section of *Amériques* – as marked by the composer. This particular section could be perceived as a representative passage, where percussive ideas function as additional parameters/effects to an initial block of sounds. Figure 7 illustrates the first bars of Section 12, where the two Harps and Percussion are combined together, performing steady rhythmical patterns, which consist of 5, 3, 4, 6, 6 and 4 pulses over a static harmonic surface, generated by the strings. Here, Percussion instruments, both pitched and unpitched, in combination with the harps, seem to work as a kind of *vibrato* generator for the strings. It should be highlighted that every group of pulses corresponds to an equal rhythmic value of sustained strings sonorities. The strings section is instructed by the composer to perform their lines plainly, without any coloristic additions, *sans nuances* (as marked on the orchestral score).

*Arcana*, the second of Varèse’s orchestral works which was maintained as complete, was composed between 1925 and 1927. In the present paper, the opening of *Arcana* triggers a discussion about how the orchestra is utilised as a multi-sound generator, producing new sound qualities, while combining aspects of orchestration practices of the past. The initial, characteristic motive of *Arcana* consists of eleven pulses which are later elaborated through various expansions and contractions, in 14 different tempi (Quellette 1973: 91). At the very beginning, the fundamental motive appears at the Bassoons, the Tuba, the Timpani (tuned diatonically) and the Violoncello. This instrumental placement seems to recall the use of the Timpani during the Classical era, where these were often doubled by the trumpets, in order to make the fundamentals of tonic and dominant more prominent to the listener. In this particular work, instead of employing the more common orchestration

The image displays a musical score for the opening of section 12 of 'Amériques'. The score is divided into two main sections: 'Harps & Percussion' and 'Strings'. The 'Harps & Percussion' section includes parts for F Horns (3), Harp 1, Harp 2, Celesta, S.D., Cym., B.D., and G. The 'Strings' section includes parts for Violins 1 & 2, Viola, Violoncello, and Contrabass. The score is annotated with various performance instructions such as 'en dehors', 'mp', 'f', 'pp', 'ppp', 'sourd.', and 'sans nuances'. A diagram at the bottom of the score shows a sequence of pulses: 5 pulses (starting at upbeat), 3 pulses, 4 pulses, etc.

Figure 7. *Amériques*: Combination of Harps and Percussion as a *vibrato* generator (Opening bars of section 12)

role of the Trumpets, Varèse appears to establish the Timpani pitch with more clarity through a unison between the Bassoons and the Tuba. Varèse seems to add extra vibrations to this specific sonority, by assigning the same pitch and rhythmic material to the Violoncelli, in *tremolo* bowing. Analysing this specific passage, various statements can be made about Varèse's approach to synthesising his acoustic, orchestral sounds.

Apart from the "A-B<sub>1</sub>-C" gesture, the composer appears to double this motive in a perfect fifth, employing the Heckelphone, which sounds very close to the Bassoons. This doubled material seems to comprise solely from the second harmonic of each fundamental pitch, transposed an octave lower. Through this method, Varèse seems to attempt to enrich the above motive with a sort of compressed harmonic spectrum of each – A, B<sub>1</sub> and C – pitch. In addition, the very low instruments of the orchestra such as Contrabasses, Contrabass Clarinet and Contrabassoons, play an isorhythmic, contrapuntal melodic line. The use of such material recalls practices of the past, such as the doubling of Gregorian Chant melodic lines by similar motion. Following similar practices, in *Arcana*, Varèse creates a second melodic layer which appears to be an opposite/negative form of this early music idea, by replacing the perfect consonances of the past with dissonances, such as the minor seventh, the tritone and the minor second, creating a second melodic layer which strengthens the overall sonic environment with additional blocks of harmonics.

In the third and fourth bar of *Arcana*, the orchestration uses no percussion, apart from the Xylophone. Most of the instruments perform a motive which consists of a kinetic part, followed by a sustained note. Figure 8 shows examples of this motive, extracted from the part of the fifth Trumpet, separated in A and B sections.

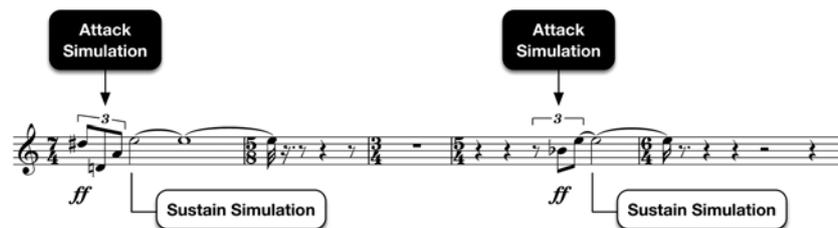


Figure 8. Sound envelope simulation from the fifth Trumpet (bars 3–7)

The structure of those motives seems to simulate the form of a usual sound envelope, which consists of the attack (energetic part), the sustain (static part) and the release. Superimposing various similar sounds, Varèse appears to build a harmonic texture which is formed by perfect fifths (Trumpets), fourths, major thirds (Horns), tones and semitones (Woodwind). This particular formation of intervals sounds like an elaborated harmonic spectrum, developed in time. Figure 9 illustrates bars 1–3 from the opening of the work:

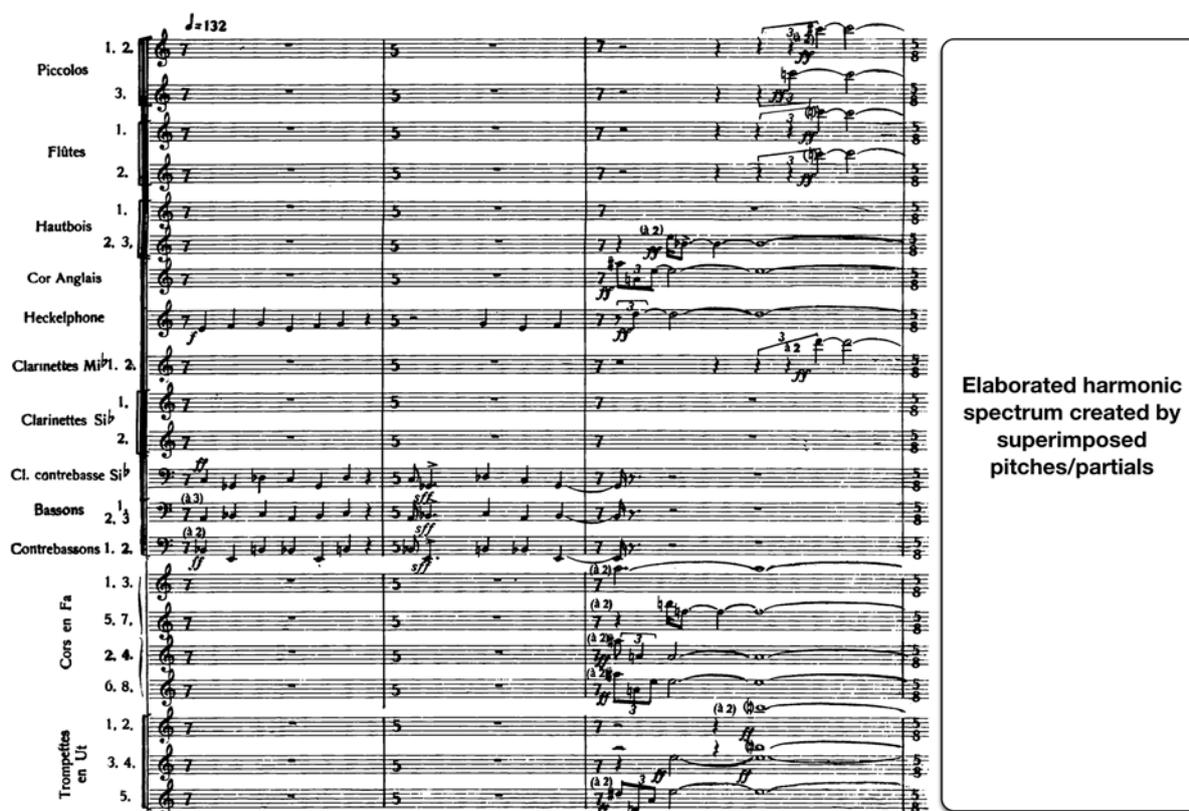


Figure 9. *Arcana*, Spectrum of superimposed, sustained sounds (bars 1–3)

After this exposition, the whole work is based on the compositional development of the two distinct ideas presented above. Similarly to many of Varèse’s compositions, in the elaboration parts, the large percussion section is employed, which is used either to add more vibrations to the existing harmonic and melodic sonorities, or to enrich the built spectra with short, granular sounds, similar to those which can be seen in a typical Fourier analysis, the role of which is of high importance in terms of making the timbre of an instrumental sound recognisable. Figure 10 illustrates an extract from the twentieth part of *Arcana*, where Varèse, along similar lines to the opening of *Amériques*, organises his orchestration in a way which creates a *vibrato* generator to the sustained sonorities. In particular, the Bass Drum is doubling the triplets of the Violas, while the Side Drum performs groups of semi-quavers, creating irregular, repeating pulses to the initial three-note motive, which re-appears by the Clarinets and the English Horn.

1 Ong.  
Cy. él.  
T. c.  
G. c.

2 T. t. &  
Fouet  
O. c.

3 C. c.  
Cairo  
Trngl.  
B. ch

4 C. r.  
T. b.  
Cy. s.

5 Cymb.  
T. c.  
Coques

6 Xp.  
Glop.  
B. ch  
Crc.

V. ons 1.  
2.

Altos

Cellos

C. B.

120

Div.  
p

Percussion and Strings functioning as vibrato generators

Figure 10. *Arcana*, Percussion and Strings as *vibrato* generators (Section 20, bars 5–8)

## 5. Conclusion

To summarise, I would like to borrow Edgard Varèse's own words: "Our music alphabet must be enriched; we also need new instruments... Musicians should take up this question in deep earnest with the help of machinery specialists" (Varèse 1972: 122).

These lines are undoubtedly of great importance, as they highlight composers' desire to form their personal language and compositional identities. Their meaning still stands fresh in terms of influencing, to a higher or lower extent, the next generations of composers, from the 1950s to the 21st century. Varèse's idiomatic instrumental and orchestral writing shows the way to the future, and its impact appears to be inherited in the works of various spectralists, including Gerard Grisey, Tristan Murail, and Claude Vivier, among others. In addition, the majority of the masterpieces of the twentieth century electronic music seem to share and expand Varèse's vision, who, through his unique instrumental and orchestral compositional approach underlined the need of contemporary music of his era for new means of expression, requiring new media as compositional tools. And, to date, this need for finding or inventing means and ways to fulfill one's compositional desires and aspirations, still seems hopefully endless, as it goes in hand with human fantasy, and with the endless desire to explore the unknown.

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### **Akustiniai instrumentai kaip pirminiai garso sintezės šaltiniai Edgardo Varèse'o kūryboje orkestrui: *Arcana* ir *Amériques***

#### Santrauka

Edgardo Varèse'o kūrybos tyrinėtojai vertina kompozitorių kaip ankstyvąjį modernistą ir mokslo pionierių (Davismoon 2004; McHard 2008), kuris sugebėjo numatyti įvairių muzikinio mąstymo aspektų evoliuciją XX a. viduryje ir pabaigoje.

Per 1895–1965 metus kompozitoriaus darbų sąrašas pasiekė 38 punktus: 16 kūrinių yra baigti, 7 liko nebaigti, o 15 neišliko. Kompozitoriaus inovatyvios idėjos, susijusios su orkestro instrumentų garsų manipuliavimu kaip natūraliu, laiko dimensijoje besiskleidžiančiu fenomenu, ypač akivaizdžios Varèse'o kameriniams ansambliams skirtuose kūriniuose.

Kompozitoriaus gyvenamuoju laikotarpiu muzikos medijos aukštosios technologijos tebuvo tik pradinėje vystymosi stadijoje. Tai Varèse'ą pastūmėjo pasitelkti įvairius kompozicinius metodus (neįsivaizduojamus jo amžininkams) ir taikyti juos tuo metu egzistavusiems orkestro instrumentams. Taip buvo kuriama unikali jo kompozicinė kalba. Taigi elementai, atrodantys kaip ankstyvosios adityvinės sintezės ar dažnių filtravimo formos, arba triukšmo įtraukimo ir manipuliavimo pavyzdžiai, yra akivaizdūs jo muzikinėse struktūrose – tai priemonės, formuojančios kompozitoriaus muzikinę identitetą.

Siekiant aprėpti ne tik kamerinės, bet ir orkestrinės Varèse'o muzikos diskursą, straipsnyje mėginama anksčiau įvardytas idėjas identifikuoti kūriniuose *Amériques* (1918–1921) ir *Arcana* (1925–1927). Įvairūs Edgardo Varèse'o orkestrinės kūrybos aspektai nagrinėjami per reprezentatyvius minėtų kūrinių pavyzdžius. Straipsnio tikslas – ištirti specifines tradiciniams orkestro instrumentams taikomas praktikas, kurios stimuliuoja inovatyvių kompozicinio mąstymo būdų, tiesiančių kelius tarp akustinės, elektroninės ir elektroakustinės kompozicijų, atsiradimą.

Pagrindiniai tyrimo klausimai susiję su būdais, kuriais Varèse'o „garso išlaisvinimo“ vizija (Risset 2010) yra realizuojama per instrumentinę kompoziciją. Tai tampa ypač problemiškais klausimais turint omenyje istorinį laikotarpį, kai elektroninių prietaisų ir technologinių medijų naudojimas buvo gana primityvus. Be to, būdai, kuriuos Varèse'as pasitelkė įgyvendindamas savo idėjas, darė įtaką orkestrinei kompozicijai nuo XX a. pradžios.

Straipsnyje mėginama išvelgti ir potencialias postšionbergiškos orkestrinės kompozicijos mąstymo kryptis. Išryškintos idėjos, tapusios inspiracijų šaltiniu ateities kompozitorių kartoms ir inicijavusios požiūrį į garsą kaip į gryną sonorą. Be to, jos tapo pagrindu kompoziciniams procesams, kuriuose sąveikauja elektroninės muzikos principai ir orkestrinio komponavimo metodai. Tokia simbiozė nepraranda aktualumo iki šių dienų.

## Tightrope Walks and Panorama. Orchestral Techniques in Wilfried Krätzschmar's Fifth Symphony (2018)

**Abstract.** What is the motivation for composing a large orchestral work in the 21st century and calling it a symphony? In these times of globalization, multimedia, and the Internet, which specific concepts that first sprang from traditional symphony writing still exist and could keep this genre alive and interesting?

Among such qualified composers is Wilfried Krätzschmar (\*1944 in Dresden/Germany). In general, symphony composers from Germany's East, who grew up or were born in the former German Democratic Republic, still are underrepresented in the current musical and theoretical discourse.

Krätzschmar deserves special attention as his orchestral style represents a unique interpretation and further development of trends from various compass directions. These include the symphonic works by both Karl A. Hartmann (1905–1963) and Witold Lutosławski (1913–1994), which, according to Krätzschmar, both inspired him. This respectful artistic attitude and musical conviction has always forced the composer into permanent, partially difficult tightrope walks, a feature that still characterizes his most recent works in a remarkable way. In the *Fifth Symphony* Krätzschmar is looking not only for a balance between tradition and modernity but also between freedom and strict compositional rules, the nearly endless possibilities of a large orchestra, and self-defined limitations, to name just a few.

The Fifth Symphony is an extensive work lasting nearly one hour. It shows a Hartmannian-inspired formal concept with two main movements (*Adagio* and *Galopp*) surrounded by a prologue and an epilogue. Krätzschmar uses the so-called “anti-counterpoint technique” several times, a method that takes up and individualizes Lutosławski's invention of partially controlling musical random procedures, commonly known as “limited aleatorism” (Kaczyński 1976; Stucky 1978). Growing for nearly two decades and finished 33 years after the Fourth Symphony, this composition furthermore presents a life-long panorama of the composer.

In my paper I wish to pick out and analyze a small number of characteristic passages of the symphony – passages that may demonstrate to a certain point Krätzschmar's orchestral style and orchestration principles and thus lead back to a simple but fundamental point about symphonic writing today: the composer has something to tell listeners.

**Keywords:** contemporary symphonic works, orchestral techniques, composers of the former GDR, Wilfried Krätzschmar.

Wilfried Krätzschmar (born 1944 in Dresden) belongs to the often-overlooked generation of composers that once were forming and shaping the national scene of contemporary classical music within the German Democratic Republic.<sup>1</sup> He studied composition, piano and conducting at the university for music in Dresden. Among his most influential teachers were Johannes P. Thilman (1906–1973) and Fritz Geißler (1921–1984). After a short period of leading the orchestra of the theatre in Meiningen, Krätzschmar returned to Dresden in 1969 where he taught composition and was also the director of the university for music from 1991 to 2003. He is considered a leading voice and held high positions within cultural political organizations: for example, he was the president of the Sächsische Musikrat from 2003–2007 and the president of the Sächsische Akademie der Künste from 2014–2017.<sup>2</sup>

So far, Krätzschmar has composed five symphonies, a sixth one is currently in the process of its emergence. The composer finished his First Symphony in 1979; the work provoked a scandal during the first performance in Berlin. Second Symphony followed one year later, which was surprisingly very successful. From this moment on Krätzschmar was well-known as a GDR Avantgarde composer who was speaking an original, powerful and expressive musical language. He was not only informed about and interested in the latest musical trends and events taking place in his own country, but also looking both to the East and the West.<sup>3</sup> Krätzschmar wrote his Third Symphony in 1982, and the fourth one in 1985. His oeuvre includes several other works for orchestral ensemble, for example, *cataracta* (1987), *Reigen* (1995) and *age, spectra sonantia temporibus* (2003).

Thirty-three years passed until he dedicated himself to the genre of symphony again. According to Krätzschmar, some of the sketches to the Fifth Symphony that he finally finished in 2018, go back to the 1990s.<sup>4</sup> A comprehensive work was born, lasting about one hour and having been developed during two

<sup>1</sup> So far, only very few attempts to integrate the work of these composers into the analytical discourse on contemporary music have been made; see Flade 2005 and Schweitzer 2005.

<sup>2</sup> For further biographical details see: <http://saechsische-akademie-der-kuenste.de/kraetzschmar.html>, last visited on 31 December 2019.

<sup>3</sup> See also Herm, Thomas (ed.) (2019), p. 4f.

<sup>4</sup> The author interviewed the composer at his home on 26 June 2019.

millenniums. It was first performed by the Elbland-Philharmonie Riesa, conducted by the Krätzschmar student Ekkehard Klemm, on 16 March 2019 at the Festspielhaus Dresden Hellerau. This concert was recorded by the radio station Deutschland Kultur; it was to be heard on the radio on 21 July. A second performance – together with Ludwig van Beethoven’s *Piano Concerto No. 5* in E-flat major, Op. 73 – was given by the Elbland-Philharmonie on 19 September in the Marienkirche in Pirna.

Though the symphony consists of four movements altogether, its formal construction can be described as binary: the second movement (*Adagio*) and the third movement (*Galopp*) are the main parts of the work that are surrounded by a prologue (first movement: *Prolog*) and an epilogue (fourth movement: *Epilog*). According to Krätzschmar, this formal concept is inspired by Karl A. Hartmann (1905–1963). When looking at Hartmann’s symphonic oeuvre, one might assume that especially his Sixth Symphony (1951/53) has been a source of stimulation, as it consists of two movements and furthermore starts with an *Adagio*, which is followed by a fast movement (*Toccata variata*).<sup>5</sup>

Within the following sections of this text, four selected passages of the Fifth Symphony are analyzed: one passage from each movement. These short passages serve as examples for different categories of composition or orchestration techniques that are relevant within a large work. This way, an analytical dramaturgy in addition to (and independently from) the musical one might emerge. In that connection, the author is especially grateful to the composer who allowed him to use some of his sketches for this purpose. These are very informative papers that show how Krätzschmar’s orchestral strategies often root in abstract decisions concerning the organization of the pitch material.

During our talk with Krätzschmar at his home on 26 June 2019, the composer named the problem of how to start a comprehensive symphonic work as a major difficulty during the compositional process. He explained that in the case of his Fifth Symphony many passages of the work were already finished (or at least quite clear in their conception) before he started writing the beginning. Furthermore, he added that, after having recognized that everything had been written before, a reference to musical opening topoi that should appear with a new livery would be the best solution. His decision fell on starting with two violins that shall play “*ohne Ausdruck*” (“without expression”), as it is described in the score. What may be impossible to play *prima facie* – the paradox arises that playing nonexpressive is an expression, in fact it leads to an interesting effect: when other instruments are added one by one, they define the two violin voices only as a part of the whole that has been incomplete so far; the music becomes more and more concrete and is filled with life.

Within the focused opening passage of the prologue, Krätzschmar neither defines the exact lengths of the notes played by the two violins, nor is a meter given. The conductor joins only after about five minutes of music. However, while there are many aspects of organizational freedom within that passage, it is also advised that the two violin parts should be performed “partially coordinated”. This is necessary to guarantee compliance of the strict rules that are defining the pitch material.



Figure 1. Krätzschmar, Wilfried: *Fifth Symphony*, first movement, opening bars:  
Set-theoretic analysis, reproduced after: Krätzschmar, Wilfried (2019):  
*Fünfte Sinfonie*, ed. no. EMV 18061 P, Ebert Musikverlag: Leipzig, p. 1.

<sup>5</sup> Hartmann’s Second Symphony (1946) is even entitled *Adagio*.

The graph tries to extract what is of importance here regarding the aspect of organizational strictness: it shows the sequence of all intervals sounding together simultaneously. Neither musical parameters like dynamics, articulation or rhythm nor crossings of the two violin parts are taken into account. On that level of abstraction, another entry is caused whenever the pitch is changed within one voice. The intervallic cells at the very beginning of each violin part can be defined as 3–3 (first violin) and 3–10 (second violin). These pitch-class sets are dominating the sound of the whole opening.

It has to be added that Krätzschmar did not use set-theoretic procedures during the compositional process of the work. However, he is explicitly open to analytical techniques as methods to analyze his music that are not identical with the ones he used to create it. He argues: “It is the decision of the beholder which tool to use for nearing the object. And it would not do any good for the observation process, if the creator would like to take charge of the perspectives of the observers.”<sup>6</sup> This statement can be considered thoroughly as typical for Krätzschmar: between the lines, one discovers the life experience of the composer who often found himself in difficult situations that forced him to partially precarious tightrope walks – challenges that he knew how to transfer into musical problems and that characterize his compositional style to a considerable degree.<sup>7</sup>

The next section of this brief study will concentrate on tutti passages being typical of Krätzschmar’s orchestral style, passages with an extreme dense polyphonic structure which are to be found especially in the second movement, the *Adagio*. The formal structure of this first major movement follows the Fibonacci row. The middle section, consisting of 55 bars altogether, contains five so-called “waves”, a series of musical intensifications, each of them leading to a climax, thus forming the epicenter of the movement.

The third of these waves may serve as an example to demonstrate how the composer is working here: Krätzschmar creates ordered sets consisting of 2 up to 10 notes, as Figure 2a shows. All of these sets start with pitch-class c. Within the sketch as seen in Figure 2a, each set appears without any indications to musical parameters such as rhythm, exact pitch, dynamics, articulation or timbre. Only in a later compositional phase are the sets filled with life by being transferred to the involved instrumental parts. Figure 2b demonstrates in which order the sets are arranged within the parts of the first and second violin and within the viola part. In order to lead each part stepwise to a higher register, the sets appear soon after the beginning of that passage in transposed versions. In bar 111 the wave breaks, finally.

Krätzschmar describes this technique as belonging to a variety of compositional procedures that fall under the term “anti-counterpoint”. Within the resulting music, the vertical dimension (harmony) results from the definition of the horizontal one (counterpoint). In contrast to traditional modal or tonal counterpoint, the rules of defining the pitch material may lie in more abstract procedures, for example, in mathematical algorithms concerning the intervallic structure, the rhythm, or other musical parameters of a musical phrase. Also, it might occur that only approximate definitions are given.<sup>8</sup>

In the past, Krätzschmar had been in contact with Witold Lutosławski whom he always admired; the scores of Lutosławski’s orchestral works were analyzed regularly at his composition lectures. “Limited aleatorism”, as it has been described by Kaczyński (1976), Stucky (1978)<sup>9</sup> and others, plays an important role also in Krätzschmar’s *Fifth Symphony*, as will be demonstrated by the end of the third movement, the fast marching *Galopp* with its threatening atmosphere. This movement symbolizes the time running as fast as galloping horses. At the end, the permanently marching and stamping rhythms in a strict meter are gradually dissolved and mutate right into their opposite: into an aleatoric field. One instrumental group after the other joins the growing aleatoric field, which is initiated by the woodwind instruments in bar 395. Again, the compositional procedures here are based on abstract musical-mathematical rules that were determined in a pre-compositional phase.

<sup>6</sup> Krätzschmar, Wilfried (2019), e-mail to the author of 23 September 2019, own transl., orig.: “Es ist die Entscheidung des Betrachters, mit welchem Werkzeug er sich dem Gegenstand nähert. Und es täte der Betrachtung des Gegenstandes nicht gut, wenn der Hersteller über die Blickwinkel der Betrachter verfügen wollte.”

<sup>7</sup> See Krätzschmar 2005: 78–86.

<sup>8</sup> Interview with the composer, see fn. 3.

<sup>9</sup> See especially p. 109ff.



Figure 2a. Krätzschmar, Wilfried (undated): Excerpts from a sketch paper used for the second movement (*Adagio*), unpublished.

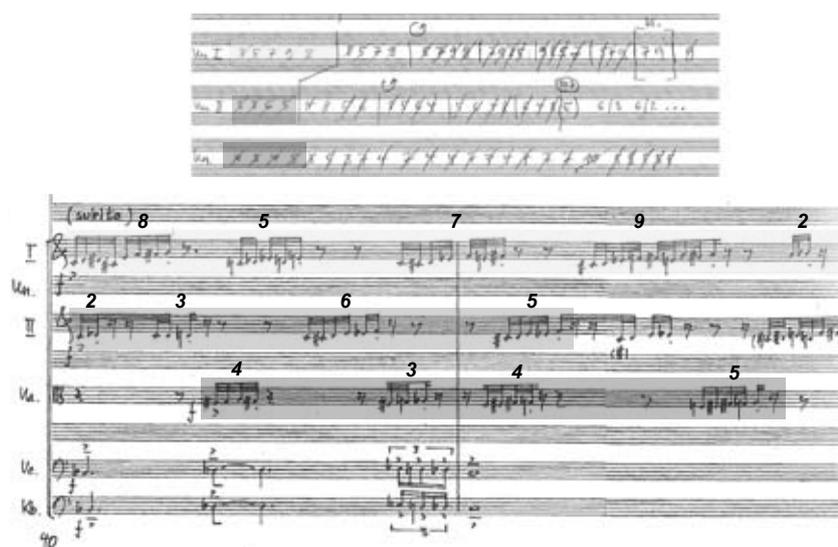


Figure 2b. Krätzschmar, Wilfried (2019): *Fünfte Sinfonie*, ed. no. EMV 18061 P, Ebert Musikverlag: Leipzig, p. 40 (second movement, bars 100ff.). Arrangement of ordered sets in the parts of the first and second violin and in the viola part.

The sketch (Fig. 3a) shows how Krätzschmar works here with the numbers 2, 5, 9, 12, and 14. Out of these numbers, certain groups are formed, representing compositionally “useful” (“*brauchbare*”) combinations. Not all numbers might be used when there are only three or four elements in one group. Also, in the groups consisting of five or six elements one number, Number 5 occurs twice; the last combination (D) contains Number 4, a single exception that might look like a writing error seen from the perspective of the analyst, but has been made intentionally by the composer. Altogether, these 110 combinations of numbers can be rediscovered in the score: they determine the cardinalities of the note groups played in each aleatoric voice.

The part of the bass clarinet may serve as an example (see Fig. 3b). It follows combination A, playing groups of 12, 5, 2, again 5, and 14 notes between the repeat signs. The groups have to be played “independently

Figure 3a. Krätzschmar, Wilfried (undated): Excerpt from a sketch paper showing organizational rules for an aleatoric field used at the end of the third movement, unpublished.

Figure 3b. Krätzschmar, Wilfried (2019): *Fünfte Sinfonie*, ed. no. EMV 18061 P, Ebert Musikverlag: Leipzig, p. 132 (third movement, bars 400ff., bass clarinet part).

from the conducted meter” and “hastily”. This way, Lutosławski’s concept of limited aleatorism is applied to implement Krätzschmar’s idea of leading the *Galopp* to a final breakdown and fade-out.

Another aspect of importance in Krätzschmar’s musical language is the use of what the composer calls “quasi quotations” (“*Quasi-Zitate*”). They are ranked somewhere between direct quotations of other musical works (that can be heard clearly, or can be discovered in the score) and allusions (that are less concrete and only represent the mood of a certain work or passage they refer to). Many hidden messages can be found between the lines in Krätzschmar’s work.

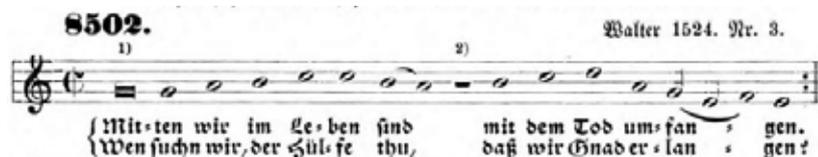


Figure 4a. Krätzschmar, Wilfried (undated): Excerpt from a sketch paper showing the written melody of the Gregorian chant “*Media vita in morte sumus*” in comparison to Johannes Zahn (1892): *Die Melodien der deutschen evangelischen Kirchenlieder*, vol. 5: *Die übrigen Melodien von den elfzeiligen an, nebst Anhang und Nachlese, sowie das chronologische Verzeichnis der Erfinder von Melodien und das alphabetische Register der Melodien*, Gütersloh: Bertelsmann, no. 8502: “Mitten wir im Leben sind”, p. 213.



Figure 4b. Krätzschmar, Wilfried (undated): Excerpt from a sketch paper showing the harmonization of the *Media vita* at the end of the third movement (bars 359–402), unpublished.

In the case of the *Fifth Symphony*, the embedding of the Gregorian chant “*Media vita in morte sumus*” in the Lutheran version “*Mitten wir im Leben sind*” is probably most relevant. According to a note on sketch paper submitted by the composer, parts of the melody are of structural relevance for the (melodic) design in movements 1 and 3.<sup>10</sup> Figures 4a and 4b show the use of the chant within the symphony as a whole, and in particular its harmonisation at the end of the *Galopp*, played by the voices not yet being involved in the aleatoric collapse of that movement.

Nevertheless, another passage from the final movement may serve as an example here, as it seems to show the described compositional techniques very clearly (see Fig. 5). From Bar 167 onward, the double bass plays transposed extracts of the melody, the first one of the tetrachords in which Krätzschmar divides the melodic line in his sketch. The bass line is the only one that is written in four–four time in that passage, the other instruments are again playing aleatoric sets of notes here.

In summary, the *Fifth Symphony* can be described as a work with many references to traditional concepts of composing for large orchestra. The pitch material is nearly completely based on the equal-tempered scale. The composer writes for a traditional orchestral apparatus: neither does he use exotic or historical instruments, nor are electronic sounds involved in the compositional process. Also, there are no unusual playing techniques

<sup>10</sup> Krätzschmar, Wilfried (undated): Excerpt from a sketch paper containing notes on the use of the chant “*Media vita in morte sumus*”, unpublished.

Figure 5. Krätzschmar, Wilfried (2019): *Fünfte Sinfonie*, ed. no. EMV 18061 P, Ebert Musikverlag: Leipzig, pp. 161–163 (movement 4, bars 167ff., double bass part) in comparison to Krätzschmar’s sketch paper (see Fig. 4a).

applied, as, according to Krätzschmar, things like multiphonics, playing *sul tasto* and *sul ponticello* and others already belong to the past decades and centuries.<sup>11</sup> Before this backdrop, here composing is understood to a certain degree as arranging: Krätzschmar’s personal musical confrontations with the present and the past lead him to try to find new arrangements of familiar tone respective sound material.

When Krätzschmar composed his First Symphony in 1979, he had to face the question of whether writing a symphony is still up to date.<sup>12</sup> To try to understand why he was induced to dedicate his life to the symphonic genre, nevertheless, the composer’s own reflections on what defines musical artwork and art, in general, may be consulted to finish this article. I quote:

“The idea. The punch line. – But not only this.

Accuracy. Sovereignty in working with the material. Maybe also love for the material. And effort. The effort for the object. Exertion. Power. Skills. – But also, sovereignty, effort and skills alone do not make it.

The subtext. The message. The preaching. Or the surprise. – But neither subtext nor surprise are art *per se*.

Probably it is the presence of everything. In some mixture that is not only a sum. Where the idea, the accuracy of its implementation, the sovereign effort of skills, the possibilities of subtext and surprise are formed together in a way that the oscillations of familiarity and foreignness, comprehensibility and incomprehensibility become an experience.”<sup>13</sup>

<sup>11</sup> Interview with the composer, see fn. 3.

<sup>12</sup> Herm, Thomas (ed.) (2019), p. 4f.

<sup>13</sup> W. Krätzschmar (undated): *Positionsbeschreibungen. “Ist Komponieren zeitgemäß?” – Eine Einleitung. Fragment*, unpublished, p. 4, own transl., orig.: “Der Einfall. Die Pointe. – Aber die allein noch nicht. Die Sorgfalt. Die Souveränität gegenüber dem Material. Vielleicht auch die Liebe zum Material. Und die Mühe. Die Bemühung um den Gegenstand. Die Anstrengung. Die Leistung. Das Können. – Aber Sorgfalt, Mühe und Handwerk allein machen es auch nicht. Der Subtext. Die Botschaft. Die Predigt. Oder die Verblüffung. – Aber weder Subtext noch Verblüffung sind an sich schon Kunst. Wahrscheinlich geht es um das Vorhandensein von allem. In einer Vermischung, die nicht bloß Summe ist. Wo die Idee, die Sorgfalt der Umsetzung, die souveräne Bemühung von Handwerk, die Möglichkeiten an Subtext und Überraschung so beisammen sind, daß das Ineinanderschwingen von Vertrautheit und Fremdheit, von Faßbarem und Unbegreiflichem zum Erlebnis wird.”

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### Pasivaikšciojimai lynu ir panorama.

#### Orkestrinės Wilfriedo Krätzschmario Penktosios simfonijos (2018) technikos

##### Santrauka

Wilfriedo Krätzschmario Penktoji simfonija (2018) – didelės apimties kūrinys, jo atlikimas trunka daugiau kaip valandą. Simfonija keturių dalių. Antroji (*Adagio*) ir trečioji (*Galopas*) yra pagrindinės šios kompozicijos dalys. Abi jos įrėmintos prologu ir epilogu. Anot Krätzschmario, tokį formalų konceptą įkvėpė Karlo Amadeuso Hartmanno (1905–1963) simfoninė kūryba. Brandintas beveik du dešimtmečius ir pabaigtas praėjus 33 metams po Ketvirtosios simfonijos, šis *opus magnum* reprezentuoja kompozitoriaus viso gyvenimo panoramą ir pasižymi sudėtingu bei turtingu turiniu.

Straipsnyje pateikiama keletas įžvalgų apie kūrinio kompleksiskumą, tai pagrindžiama trumpomis iš visų keturių simfonijos dalių pasirinktų segmentų analizėmis. Analitinę kryptį padeda atskleisti kompozitoriaus pateikti kūrinio rankraščiai ir interviu jo namuose 2019-ųjų vasarą.

Keturios kompozicinės technikos ypač svarbios būtent šios simfonijos atveju ir Krätzschmario muzikinės kalbos požiūriu apskritai:

1. Įžanginis pirmos dalies epizodas, skirtas dviem smuikams solo, yra tam tikras balansuojantis veiksnys tarp kompozicinės laisvės ir griežtų taisyklių.
2. Technikos, naudojamos sukurti ekspresyvų muzikos intensyvėjimą antroje dalyje, priklauso kompozicinių procedūrų įvairovei; jos gali būti apibendrintos Krätzschmario sąvoka „antikontrapunktas“. Šių procedūrų metu vertikalioji dimensija (harmonija) yra pasiekama per horizontalių linijų akumuliaciją (kontrapunktas). Kitaip nei tradicinio modalinio ar tonalaus kontrapunkto atvejais, garso aukščių medžiagą nulemiantys principai kyla iš abstraktesnių procedūrų, pavyzdžiui, iš matematinių algoritmų, susijusių su intervaline struktūra, ritmu ar kitais muzikinės frazės parametrais.
3. Maža to, Krätzschmaris gana dažnai linkęs pasitelkti kompozicines technikas, kurios glaudžiai susijusios su Lutosławskio „ribotos aleatorikos“ konceptu, pavyzdžiui, *Galopo* pabaigoje (trečioje simfonijos dalyje, kuri simbolizuoja laiką, bėgantį greitai tarsi šuoliuojantys žirgai).
4. Kitas svarbus Krätzschmario muzikinės kalbos aspektas – vadinamųjų „quasi citatų“ naudojimas; tai tarpinė kategorija tarp tiesioginių muzikinių citatų ir ne tokių konkrečių aliuzijų. Ypač reikšmingas grigališkojo choralo giesmės *Media vita in morte sumus* (liuteroniškąją versiją *Mitten wir im Leben sind*) įtraukimas į simfoniją. Ištrauka iš ketvirtos dalies reprezentatyviai iliustruoja šią techniką.

Iki šiol Penktoji simfonija buvo atlikta du kartus Saksonijos regione, netoli kompozitoriaus gyvenamosios vietos. Tolesnė kūrinio sklaida (kaip ir kitų Krätzschmario, priklausančio retai pristatomai VDR kompozitorių kartai, kūrinių) būtų sveikintina, kadangi jis turi potencialo praturtinti estetinę ir analitinę šiuolaikinės muzikos kontekstų diskursą.

## Orchestration as Heterophonic Synthesis of Timbres in Mārtiņš Viļums' *Tvyjōraan* for Chamber Orchestra

**Abstract.** A substantial background of this article lies on my compositional aspiration to integrate extended techniques into orchestration of musical texture. Taking fragments of *Tvyjōraan* for chamber orchestra as a source of examples, the aspects of employing non-conventional timbral possibilities are explored in this paper. The main aim is to filter up such facets along with the compositional approach to orchestral thinking. From this point of departure, the individual types of orchestral techniques are considered. There are five methods of using orchestra given under the exploration:

- 1) the principles of re-synthesising timbral qualities;
- 2) orchestration as magnifying qualities of sound;
- 3) orchestration based on shadow sounds;
- 4) orchestration of the inner space of musical texture (foreground, background and shadow dimensions);
- 5) textural quality as multiplied musical micro-patterns.

While discussing the mentioned properties, the main attention is given to the reorganisation of timbral qualities within micro-textural level. How could small patterns be compositionally transformed seeking to employ new qualities and setting up these from a micro-dimensional to a highest level of sounding material? Obviously, there might be many ways of creative approach to such through-dimensional aspects of realising timbres texturally. Bringing all these matters into consideration, chosen types of orchestration in this paper are consequently explained as a definite aspect based on my musical style.

**Keywords:** expression form, harmonic matrix, harmonic space, heterophonic synthesis, inner space, micro-dimensionality, micro-sonority, micro-texture, microphony, musical texture, orchestration, re-synthesis, shadow sounds, sono-colority, timbral synthesis, *Tvyjōraan*.

Obviously, instruments as elements of an orchestra have their own specific properties and logic how they can be used in interaction between each other. However, techniques of orchestration have been continuously expanding due to the variety of compositional approach, musical style/aesthetics and creative thinking. In contemporary music, the flexibility and potential of creating an individual musical style have an option to be especially reinforced by the extended techniques of instruments. The peculiarity of musical language has been often led by a new interpretation of the instruments' functionality in particular creative context. Therefore, strategy and principles of orchestration are strongly based on a particular approach, aesthetical backgrounds of musical employment. In this article, some compositional principles of the orchestral realization of *Tvyjōraan* will be analysed with the reference to the above-mentioned aspects – i.e., how musical thinking affects and impacts on techniques of orchestration.

All these techniques should be considered in close interrelation with the basic principles of my compositional outlines. The strategy of orchestration here is interpreted as creating and expanding spaces of sounding material wherein certain sound-images of *sono-coloristic* properties come into light. The expression forms of such substance linger and disappear over the patterns and emptiness of spatial landscapes. The formation of my compositional aesthetics is grounded by the principles of *micro-sonority* created by myself. The most important of them are sorted out hereinafter. (a) Form is created via shaping different sonoric fields – *harmonic spaces* where particular structure of the harmony has possibilities to be positioned in the range of verticality and horizontality (in an axis of space and time). It could initiate and embrace a certain part of a piece or even a whole composition. Therefore, harmony becomes as a macro-structural pattern and can be interpreted as a harmonic matrix. (b) Internal material of musical expression has potential to be formed by hierarchical differentiation of all sound parameters (loudness, timbre, pitch and duration) in the *figure–texture–shadow* relationship. Such an axis of inward-directed perspective of parameters creates an enlarged deepness of musical texture. The general principle of fashioning musical processes could be described as a rearticulation of the micro-macro layers (as the invariability of sound/sounding implication) in the way they create spatialised expression forms or conditions of peculiar musical consistence.

All the mentioned compositional principles contribute to the possibilities to uncover different levels of orchestration – as micro-structural ramification and transformation of rudimental elements as well as macro-structural signifying of instruments in the range of harmonic space and musical form.

In this article, research background and the main references are attributed to my earlier investigations<sup>1</sup> in the field of understanding musical time-space through a cognitive and psychoacoustic interpretation of creative processes.

### 1. The principles of re-synthesising timbral qualities

Typically, a new mixed type of timbre occurs when instruments are fused together. Particularly, an outcome of the fusion increases when different timbres are being perceived from the same or very near pitch position<sup>2</sup>. It means that a particular tone, melodic line or even textural pattern have possibilities to be orchestrated by mixing timbres of instruments<sup>3</sup>. However, considering the timbral possibilities and extended techniques of each given instruments, there are always more than one “default” option for producing sound/s qualities. In such a way, resynthesized timbre could be arranged even within mono-chromic group of instruments. As it is shown in Example 1, the section of strings (Vn., Vc.) is inter-divided into different timbral articulations yet dwelling on the same tone *b*.

There are two groups distributed in different octaves: the first one (Vn.) consists of *molto Fl.+OST+CLO+[CLO-\-CLO]* articulations; the second one – *molto Fl.+OST+CLO*<sup>4</sup>. Each of tone is synthesised by slightly different “scent” of colour. Despite the fact that they are separated by different octaves, they should merge into a fused sound quality sustaining a unity of a continuous melodic line with little interior alterations as a result. Such a kind of individual coloration of each instrument gives an opportunity to accumulate a unique timbral result in respect of sounding verticality (mixed color) as well as processual re-coloration in the axis of time (it unveils a potential to control aspects of timbral metamorphosis in its streaming perspective).

Taking a look into the textural wholeness via variety of individual elements, we can assume that arranging a particular tone or pattern by changing the quality of timbres uncovers abilities to compositionally organise musical *expression forms*<sup>5</sup> by integrating dimensions of micro-textural level.

<sup>1</sup> The main references of terms and psychoacoustic understanding are given in this paper on the basis of my doctoral dissertation – *The Compositional Principles of Articulation of the Musical Timespace (the aspects of spatialization of sound parameters in music in the second half of the 20th century and at the beginning of the 21st century)* (Vilums 2011) as well as other articles related to the topic of doctoral research, such as *Aspects of Compositional Articulation of Musical Space* (Vilums 2011), *Multidimensional Timespace Forms of Bronius Kutavicius' Oratorio Magic Circle of Sanskrit* (Vilums 2014) etc. There are some other concepts and terms of my compositional approach (such as *sono-colority*, *micro-texture*) that lay on aesthetic definements determined in the article *Sono-colority as Multi-Dimensional Texture Articulation Principles in Martiņš Viļums' "Tvyjōraan" for Chamber Orchestra*. A few aspects of methodological approach to the strategy of music analysis are used in this paper. The main concept of music analysis is defined in my dissertation and analytically realised in the article *Energy as Condition Forms of Musical Timespace Articulation in G. Seelsi String Quartet N° 4*. Although, the analytic tools cannot be fully applied to this article because of the specifics of the subject being explored (musical patterns are analysed here from the viewpoint of orchestration).

<sup>2</sup> A human ability to connect musical processes into particular wholeness and undividable patterns can be explained on the basis of Gestalt psychology, according to which we are able automatically reorganise, restructure elements in respect of particular grouping laws (Palmer 1999: 344–345). All the musical parameters seem to be fused together when differences between them are decreased to a critical perceptual level. This process highly depends on a distance in time (temporality of changing musical events) and space (vertical distribution of pitches, i.e., by increasing the distance of tones or groups of them vertically (up or down), probability to perceive them as different streams/layers increases considerably) (Bregman 2002: 225–227). There are four basic grouping strategies, which are the most applicable to music processes: the law of *proximity* – sounds that are close to each other appear to form groups; the law of *similarity* – timbrally, dynamically and structurally (as a musical pattern) similarly sounding elements appear to form groups; the law of *continuity* – the trajectory of musical stream seems to be continuous even when it is interrupted by pauses or other musical elements; *High-Level Grouping Factors* – different elements could form groups in a highest hierarchical system (Deutsch 2013: 183–248; Snyder 2000: 45; Dowling, Harwood 1986: 153–163; Bregman 2002: 227–229; etc.). Gestalt principles of grouping musical elements uncover an essential understanding that there is a set of inter-related connections that bounds musical sounds-objects into particular forms. It can be argued that, in this correlation, all the primeval perceptual parameters of sound (pitch, loudness, duration, time) principally are involved in final perception. Giving a reference to the aspect mentioned in the main text above, decreasing a distance of different timbres/instruments in a range of pitch increases the probability to perceive them as a timbral synthesis. The law of *proximity* here comes into play and overtakes the grouping aspect of similarity. In such a case, different timbral sources are fused together and merge into one perceptual quality).

<sup>3</sup> As we might know, there are a lot of examples of doubling musical instruments in classical repertoire, e.g., Cl. and Ob. play the main theme in Schubert's *Unfinished Symphony* (m.m. 13–22); Mendelssohn's *Symphony No. 4*, 1st movement, m.m. 140–145, etc.

<sup>4</sup> *Fl.* – *flautando*; *OST* – between *ordinario* and *sul tasto*; *CLO* – between *ordinario* and *col legno*; *\-* with the edge of the bow's hair.

<sup>5</sup> The unique perceptual ability to recognize a sum of elements as a wholeness stands as one of the basic principles in Gestalt psychology (Ch. von Ehrenfels enunciated this term as *Gestaltqualität*). Wholeness as a mental appearance is more important than a sum of particles (Fuchs, Milar 2003: 17; Coren 2003: 105–106; Schirillo 2010: 469). Such an apprehension is applicable for interpreting musical forms, contours, lines and so forth as *expression forms*, which mentally appear in our consciousness while

### Synthesising timbral qualities from modified timbral sources anew:

**molto Fl. - molto flautando; OST - between ordinario and tasto;  
CLO - col legno and ord.; \ - by the thin side of bow hair**

Example 1

## 2. Orchestration as magnifying qualities of sound

Certainly, there is a huge variety of how inner parameters of sound might induce the actual compositional solutions. Those well-known techniques in spectral music as well as other musical styles, where an aspect of timbre stands as a focal point for compositional approach, could be mentioned<sup>6</sup>. A peculiar spotlight of orchestral thinking in *Tvyjōraan* is given to the amplification of different qualities in the range between noise and tone. In Example 2, the musical texture contains seven differently articulated layers (layers “a”, “b”, “c”, “d”, “e”, “f”, “g” in the given example). Respectively, *shadow sounds* (the layer “a”) as a noise represent an *in-harmonic*<sup>7</sup>, unfocused aspect of sound whereas “e”, “f”, “g” are articulated as barely clarified tones. The central *microphonic*<sup>8</sup> texture element in the given example is a tone *d* accomplished by Vln. II and Brass instruments (Hn., Tpt.). The tone is realised by interchanging relations between *d* and *d*<sup>9</sup>. All the other textural layers, principally, are added as coloristic reflections of amplified qualities of sound. Thus, the layer “a” implies a kind of enlarged blowing quality of soft noise (breathing across the instrument) – an innate property for every natural sound source; in the layer “b”, quality of noise is shifting towards hearable tone, but, at the same time, gradually intermingling with a crashing and snaring result because of the increased bowing pressure. Moreover, this texture uncovers a harmonic structure that signifies organised field where “paths” of tones are gradually transforming in the way to become defocused; the layer “c” can be characterised as very soft muted traces of tones – *b* flat, *a* flat. These tones are fragmentarily rearticulated by woodwinds in the layer “d” (as a

we are listening to musical processes. The meaning of this term in my research context is specified and defined in my dissertation (Viļums 2011: 56).

<sup>6</sup> There are several most cited spectral techniques, such as modulation of *harmonic* to *inharmonic* space; applying *subharmony* as an inversion of harmony-spectrum; technique of *filtration* (by highlighting particular set of harmonics); technique of combination of tones; technique of *interpolation*, etc. (Rose 1996: 11–15, Гризе 2000: 115–116). An increasing importance of timbre in contemporary composers’ creative works (e.g., in the works of H. Lachenmann, H. Tulse, J. Harvey, K. Saariaho, G. Grisey, T. Murail and other followers of spectral music) and a scientific interest (K. D. Martin, J. W. Beauchamp, Sch. Dubnov, R. Plomp et al.) are driven by the necessity to investigate the internal microstructural properties of sound.

<sup>7</sup> Inharmonic sounds (or a set of them) that deviate from basic spectral components (Rose 1996: 8–11). Elements of noise could be added in order to emphasise an effect of applying non-harmonic tones. In Example 2, noise is interpreted as an aspect of inharmonicity.

<sup>8</sup> Microphony could be understood as a smaller group of instruments by which particular spectral characteristics of tone is synthesised. It gives an opportunity to realise different intensities of orchestra within a range of *solī-ensemble-tutti*. This method of orchestration is implemented in Grisey’s “Transitoires” (Rose 1996: 11–15).

<sup>9</sup> 1st Trumpet and 1st Horn should be tuned  $\frac{1}{4}$  tone lower. A glyph “-” or “+” next to the name of note means that a tone has to be produced a quartertone lower (-) or higher (+). This kind of marking quartertones is chosen in the text of this article, but not in the score.



highlighted harmonic force from central tone *d*) as well as continuously covered by the very light colouring of *flautando* in the layer “e”. Finally, central tone *d* is organised as mixed texture using Vn. II, 1, 2, 3 and brass instruments (Hn., Tpt.). There is a certain amount of *micro-textural*<sup>10</sup> elements realising central tone: waves of *vibrato*; micro-chromatic shifts by Vn. II, 1 (*d*+) and Vn. II, 3 (*d*-); rhythmic permutation implemented by Vn. II, 2 playing *flautando* – on the tone *d*; brass instruments’ articulation is realised in two ways – by using mutes and quartertone shifts (Hn. 2 and Tpt. is tuned 50 c. lower).

As a result, the above-mentioned articulations in the given Example 2 could be explained as readjusting separate qualities of sound (which by default are undistinctive and lies on a microscopic level of sound) into particular textural segments that are exposed here as overlapping harmonic matrix. Thus, it allows having a compositional control over various amplified sound qualities simultaneously (e.g., embracing heterophonic or polyphonic relations of the mentioned aspects in a musical texture).

### 3. Orchestration based on shadow sounds

In this composition, the so-called *shadow sounds* are realised as a peculiar compositional approach in order to control various aspects of noise, such as brightness, sharpness, narrowness or other kind of sonorities without audible pitch. In Example 3, three types of orchestrated noise can be distinguished: 1) light noise; 2) sharp noise; 3) deep, low noise. There are swapping transitions between light and sharp noise by changing bow pressure (see the grey area in Example 3).

**Orchestration and transition of shadow sounds**

Example 3

Consequently, a new quality of timbre-texture is achieved by realising gradual transformation of articulation (by bow pressure) and dynamics (*cresc.-dim.*). The third textural element (deep, low noise realised by blowing into instruments’ tubes) should be understood here as a deepening aspect of shadow space, that is heterophonically coarticulated within a layer “a” and is additionally nuanced using different phonemes, such

<sup>10</sup> An aspect of timbre alongside with *micro-textural* articulation stands as one of the dominant compositional principles in my musical aesthetics in general. The principles evolve from a cognitive ability to perceive musical aspect of quality, phenomenon of timbre in the way of visualizing, colorizing processes of sounding stream (Viļums 2011: 41–60). Herewith aspects of other parameters as changing or reinforcing sounding elements, which become a quality of musical expression (e.g., thrill aspect of pitch, brightening illumination of loudness), have to be interpreted in terms of micro-textural, timbral, coloristic dimensions.

as [ho], [hu], [hi]<sup>11</sup>. Therefore, transforming areas of noise via axis of time and space<sup>12</sup> are created using diverse groups of instruments (strings and brass instruments) along with the various, herewith subordinated kinds of producing sounds without accurate pitch.

#### 4. Orchestration of the inner space of musical texture (foreground, background and shadow dimensions)

With reference to the aspect of possibilities to create an inner space of musical texture mentioned in introduction of this paper, there are some principles of how such a deepness of sounding material might be realised. Firstly, loudness as the main parameter of potential to draw sounding processes in an illusionary perspective should be highlighted. Thus, dynamically stronger (or increasing) musical elements are tended to be associatively perceived as being closer (in the case of *crescendo* – as approaching), and vice versa – quieter elements of music texture – as being positioned in a greater distance or in a background comparably to louder elements<sup>13</sup>. Secondly, peculiarity of the other sound parameters – such as pitch, aspect of time-rhythm, and especially timbre – should also be taken into account. Respectively, the parameter of pitch plays an important role in cases where details, size and volume of textural object should be applied (e.g., figure may be projected as a chord, as a whole layer or, solitarily, as a one tone, etc.). The parameter of timbre can be perceptually actualised through the aspect of brightness, clearness (in the axis of noise-tone), roughness – in such a way it increases an illusionary spatial effect regarding the positions and distances of the inner textural perspective (such an aspect naturally intermingles with the parameter of loudness). The axis of time serves as a crucial dimension for understanding musical texture in respect of horizontality of music perception – e.g., by gradual interchanging processes of the foreground/background layers, transitioning of a musical figure forward/backward. Cutting to the chase, it is necessary to give an adequate time for our perception to recognize perceptual illusions of a distance.

Finally, two main types of compositional-orchestral strategy connected to the inner dimension of musical texture could be marked out: 1) changing articulation (including extended techniques) in order to realise particular segments in the axis of figure-ground-shadow; 2) distributing instruments or groups of them to induce the space-making layers. Obviously, both methods have a lot of options to be interchanged – a group of instruments could be realised as a modulating process through different spatial dimensions (figure/background/shadow), whereas transforming texture in this axis of deepness have a possibility to be branched out or sustained to a particular layer.

In Example 4, the aspect of inner textural dimension is realised along with the transformation of timbral quality. There are three basic types of articulation: a) a microtonal fluctuation on tones *b*, *b+* that derives from multiphonic produced tone *cis* by Cl. 2 and subsequently picked up by Cl. 1; b) a multiphonic expansion of tone *cis* by Ob. 1; c) shadow tones produced by brass instruments (air blowing across the tube). Basically, these types are distributed into two orchestral groups: 1) single tones and multiphonic articulations dominate within the wind instruments; 2) shadow sounds prevail within the brass instruments. All these articulations are subordinated respectively in order to create a united expression form wherein the figure which is initially highlighted by wooden instruments (layer a, b) continues to be articulated in the interchanged relations within the texture consisting of shadows and fused tones afterwards. Thus, a figure in a layer “a” is submerged within the upcoming space of shadow and blurred sounding of the oboe’s multiphony. That textural fusion/fused texture evaporates via the shadowed thrills afterwards (realised by flutes) and the clearness of the initial figure appears anew. All the layers of textural implementation (figure-background-shadow) are exposed via transformational trajectories of inner space as a result of an orchestral strategy. It means that a figure (layer “a”) is undergoing appearing–disappearing–reappearing processes. Meanwhile, the background texture (layer “b”) together with the shadows (layer “c”) is being transformed in other ways – they are dynamically increased and decreased afterwards.

<sup>11</sup> The letters in brackets should be pronounced together as one phoneme. In the order [ho]-[hu]-[hi] they are represented from the lowest to the highest whispering/murmuring sounds as gradually shifting and overlapping colours of shadow sounds.

<sup>12</sup> Space, at this point, should be understood as a bandwidth of noise in a vertical dimension as well as an aspect of deepness within a perspective of sounding area.

<sup>13</sup> The results of the research conducted by M. Chowning show that if the area of sound sources decreases (or when the distance of a source increases), its distance increases like a receding visual object. Such an aspect of perspective is defined as a general principle of auditory and visual perception, which is an integrated harmonization of understanding the exterior world (Chowning 2000).

## Blending of shadow, background texture and figure

clear tone → fused tone → clear tone

Example 4

## 5. Textural quality as multiplied musical micro-patterns

A key strategy of orchestration in *Tvyjōraan* could be characterised as an aspiration to make new qualities of sounding expression: from the smallest element (micro level) to macro-textural fields along with different feasible ways of spreading these elements into the wholeness of a musical form (macro level). As a final example of orchestral strategies of the investigated subject, the aspect of expanding micro-dimensional qualities to the range of harmonic field has to be discussed. In Example 5, the fairly simple chord based on fifths is embellished by micro-chromatic transitions between *fis-g* and *cis-d* (in a quartertone distance between them). Whereas one voice is keeping its position constantly (e.g., *g*-), another voice is surrounding it moving in *glissandi*-kind quartertone gestures up and down (consequently *g-fis*) starting from primary tone. At this point, a new transformed kind of a tone quality is accumulated by fusing particular pitch wherein one tone is made as rotating around central axis of another one. Furthermore, such a synthesised quality of micro-textural level is laid as a substance for macro-textural projection. These blurred elements are multiplied in respect of every pitch position of a given chord, i.e., approximate fifth *g*- [+ -], *d*- [+ -] is distributed three times per octaves. Besides the mentioned aspect of fusing tones into a small range of an interval of minor second, there are other manipulations of sounding material which are realised by changing timbral qualities (along with the gradually increasing dynamic range). In Example 5, we can see that central tones *g*-, *d*- are articulated as having very poor clarity of producing tone (*col legno tratto*, *molto legato*), whereas rotating tones are characterised by gradually changing positions of a bow from *sul tasto* (ST) to *ordinario* (O). Hence, all the sounding aspects of articulation are implemented into the micro-dimensional range of sound parameters. As a result, a reassembled diffused quality of textural pattern (where peculiarity/operation of fulfilling one tone area is spread out via all the elements of harmony) is realised within all groups of strings. It is worth mentioning that there is another layer of micro-chromatically extended pitch zone that is additionally implemented by a new micro-textural articulation around focal tone *a+* in the discussed textural layer. On the one hand, it consists of micro-chromatic extension similarly to other tones of harmony; on the other hand, this textural

**Amplifying and creating new qualities of timbre-texture patterns:** CL tratto+timbral modulation ST→O

The score is divided into four systems for Vn.I, Vn.II, Vla., and Vc. Each system shows multiple staves with musical notation and performance instructions. Key annotations include:

- Vn.I and Vn.II:** "CLO tratto molto legato", "p legato, arcato ad libitum", "ST", "pp".
- Vn.II:** "OST molto legato", "mp", "legato arcato lento molto vibrato", "ST", "mp", "Fl, arcato irregolare", "SP", "the beginning of a new micro-textural layer".
- Vla.:** "CLO tratto molto legato", "p legato, arcato ad libitum", "ST", "pp".
- Vc.:** "CLO tratto legato", "p legato, arcato ad libitum", "ST", "p".

On the right side, four examples of "fused pitch" are shown, each with a label: "fused pitch between cis-d", "fused pitch between fis-g", "fused pitch between cis-d", and "fused pitch between fis-g". These are connected to the corresponding parts in the score by lines.

Example 5

object is compositionally individualised via differing modes of articulation. In other words, micro-chromatic movements, instead of being realised as *glissandi* (as it can be shown in other parts of a chord), are articulated here as extended timbral “sharpening” from *sul tasto* (ST) to *sul ponticello* (SP). Alongside this gesture, *molto vibrato* is switched to *molto flautando* and thrills afterwards (see Ex. 5, area outlined).

### Conclusion

All the strategies of orchestration implemented in *Tvyjōraan* for chamber orchestra could be characterised as creating new qualities of musical texture via various compositional approaches to them. One of the main ideas considered in this paper is understanding the strategy of orchestration in the way of applying quantitative changes of various articulations (such as loudness, timbre, pitch transformations via an axis of time) to a microscopic dimension of musical texture. It comes out that employment of suchlike manipulations in a particular way uncovers possibilities of musical expression forms to be realised in a new qualitative fashion. The principle of how different voices of instruments are gathered into very small textural areas could be defined as **micro-orchestration**. Analysis of the given musical fragments reveals that aspects of these small

orchestral implementations might be accomplished via synthesising timbral parameters anew (Ex. 1), magnifying inner qualities of sound to the macro-textural level (Ex. 2), transforming orchestral qualities within the perspective of textural deepness (Ex. 3), changing the aspect of clarity by integrating potential of articulated/filtered noise (Ex. 4), and finally – multiplying micro-dimensional sounding patterns to the wholeness of harmonic space. It is worth reminding that all these principles of micro-orchestral articulations have been shown here aside the compositional techniques and aesthetical backgrounds developed by myself. The other specific ways of evolving musical material into new qualities of musical expression as a kind of micro-textural orchestration should be developed in further investigations.

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## Orkestruotė kaip heterofoninė tembrų sintezė Martiño Viļumo kūrinyje *Tvyjōraan* kameriniam orkestrui Santrauka

Šio straipsnio turinys ir analitinės prieigos yra sąlygotos mano kaip kompozitoriaus siekio išplėstines grojimo technikas integruoti į muzikinės faktūros orkestruotės aspektus. Pasitelkiant kūrinio *Tvyjōraan* kameriniam orkestrui pavyzdžius analizuojamos netradicinės akustinių tembrų sintezavimo galimybės. Nauji faktūros ir tembro sąveikos aspektai čia interpretuojami kartu su komponavimo principų sprendimais. Taigi muzikos realizacija aptariama kaip individualizuota orkestruotės technika, kuri susiformuoja per koreliaciją su kūrinio kompozicine estetika bei stilistika.

Orkestruotės strategija analizuojama integruojant kompozicinius siekius sukurti ir išplėtoti skambesio erdvę, kurioje išryškintos tam tikros *sono-koloristinės* savybės. Šių savybių *išraiškos formos* susidaro ir išnyksta tarp harmoninės erdvės brėžinių ir tuštumos, kaskart sukurdamos savitą skambesio „kraštovaizdį“. Šių vaizdinių kompozicinei realizacijai pasitelkiami mano muzikos estetikai būdingi *mikrosonoristikos* principai.

*Tvyjōraan* kompoziciniai principai siejami su galimybėmis atverti skirtingus orkestruotės lygmenis – nuo mikrostruktūrinių tembro artikuliacijos galimybių iki makrostruktūrinių instrumentų įprasminimo harmoninėje erdvėje ir muzikos formoje. Straipsnyje aptariami penki orkestruotės principai: 1) tembrinių savybių resintezė; 2) tembro mikrosavybių padidinimas ir išplėtimas; 3) *šešėlinių garsų* orkestruotės aspektai; 4) muzikos faktūros vidinių erdvinių savybių orkestruotė (pasitelkiant *figūros–fono–šešėlių* dimensijas); 5) mikrostruktūrinių tembro sintezavimo ir varijavimo savybių projekcija ir multiplikacija makrofaktūros lygmeniu. Aptariant minėtuosius orkestruotės aspektus, ypatingas dėmesys skiriamas tembro kokybinių aspektų artikuliacijai ir reorganizacijai mikrofaktūrinėje skambesio dimensijoje.

Visos *Tvyjōraan* orkestruotės strategijos gali būti apibūdinamos kaip naujos kokybės faktūros sukūrimas, kuris įgyvendinamas skirtingomis tembrų realizacijos komponavimo strategijomis. Viena pagrindinių aptariamų idėjų šiame straipsnyje siejama su orkestruotės strategijų interpretavimu kaip artikuliacijų *kiekybinių* pokyčių įgyvendinimu mikroskopinėje muzikos faktūros dimensijoje. Šie kompoziciniai sprendimai atveria galimybes skirtingais strateginiais aspektais įgyvendinti *kokybiškai* naujas muzikos raiškos formas. Tokios orkestruotės strategijos, kurios suponuoja skirtingų tembrinių artikuliacijų jungimą itin mažuose faktūros pavidaluose, gali būti apibrėžiamos *mikroorkestruotės* terminu.

# 3

ORKESTRO THE INTEGRITY  
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INTEGRALUMAS TECHNIQUES



## The “Orchestra of Soloists” in Mahler’s *Nachtmusik*

**Abstract.** Gustav Mahler’s *Seventh Symphony* is one of the most enigmatic symphonic compositions of the twentieth century. Adorno, Floros, La Grange, Hefling, Knecht, and Sollertinsky, among others, analyzed its tonal structure, musical form, and the composer’s orchestral inventiveness, formal, dramaturgical, and semantic functions of the instrumental solo in the Mahlerian orchestra and Mahler’s original approach to the orchestra in general has not been examined in detail yet.

This paper argues that *Nachtmusik* (movements II and IV) have become an anthropomorphized musical portrayal, engendered primarily by the exceptional role of an in-the-orchestra solo (a solo of an instrument that is part of the orchestra). By analyzing textural, formal, and semantic functions of a solo, I maintain that an in-the-orchestra solo promotes an impression of a concerto performance. A concerto within the symphony becomes a central feature of Mahler’s symphonic thinking, counteracting the monolithic nature of the orchestra and thus transforming it into the “orchestra of soloists” as Mahler’s original concept of the collective. Moreover, “in-orchestra ensembles,” created by temporary unions of the soloists, become a semantically and dramaturgically significant element of musical performance.

The *Nachtmusik*’s musical worlds are rendered more vividly through the process of “solo analysis”. This original methodology of the orchestra’s research allows us to examine the change in the relationships between the in-the-orchestra soloists, sections, and *tutti* in order to determine technical and aesthetic purposes of the use of a solo. The birdsong and cowbells, forestage and backstage groups of characters appear in *Nachtmusik I* as the operatic characters embodied by means of continuous solos, duos, and a trio of soloists. Hence come different instruments to play solo. The serenade-like mood of the *Nachtmusik II* performs a few permanent characters and thus requires a more constant list of soloists to perform a story.

Close analysis of the orchestra of soloists offers a new perspective on Mahler’s symphonic thinking, suggesting that the solo becomes a quintessential core of his later practice. The concerto-like character within this symphony surely references the style of the *sinfonia concertante*, while opening a musical door for the landmarks of the twentieth-century concert hall. The chamber symphonies, particularly the concerto for orchestra, are undoubtedly indebted to Mahlerian practice.

**Keywords:** the orchestra of soloists, Mahler’s *Seventh symphony*, *Nachtmusiken*, orchestration.

### Introduction

Gustav Mahler’s symphonies summarize symphonic explorations of the nineteenth century and anticipate approaches to the orchestra in the twentieth century. Very few composers have escaped Mahler’s influence, as he “continued to be appropriated as a prophet of modernism and model of progressive innovation” (Botstein 2002: 4). I believe such a statement can be applied to Mahler’s musical forms, the use of a number of specific features in the orchestration, as well as the relationships between the vertical and the horizontal in his orchestral structures.

The latter is often considered as an important feature of symphonic music at the turn of the twentieth century. Karen Painter considers the interaction between the two structures through the lens of the interaction of dissonance and counterpoint noting that “developments in counterpoint incited more wrath than developments in harmonic language” (Painter 2001: 201). It should also be noted that the active interaction of vertical (i.e. modern or “new”) dissonant structures and horizontal (i.e. traditional or “old”) linear writing takes place among many composers of the early twentieth century. But it is in precisely in Mahler’s symphonic compositions that the interpenetration of the two opposite vectors occurred with particular persistence; each line in the orchestra was performed independently and clearly and had a maximum differentiation due to dissimilar timbral colours.<sup>1</sup> Coexistence of melodic and timbral counterpoint creates this distinctive transparency of Mahler’s scores despite a number of instruments playing simultaneously.

This combination of contrapuntal and harmonic thinking is the manifestation of the synergy of different styles and even epochs in the Mahlerian orchestra. Peter Davison suggests that in Mahler’s music, “there is nostalgia for an idyll represented as the golden age of Viennese music; the ‘classical’ symphony, the ‘innocent’ romanticism of Schubert and even the insouciant hedonism of the waltz” (Davison 1997: 23–24). In fact, this idea shows that Davison interprets Mahler as a composer who synthesizes different stylistic origins and, thus, clearly augurs the importance of this particular trait for twentieth century art as a whole: fusions in painting, cinema, theatre, design, etc., became a principal tendency in twentieth-century culture. Late-nineteenth and

<sup>1</sup> “Every note, line, instrument, colour, plink, twitter, thud, grunt, swoosh, and screech is meant to be heard” (Hurwitz 2004: 179).

early-twentieth century orchestration practices (such as the different approaches to the orchestra and their coexistence, the use of rare or old instruments in the scores, etc.) strongly influenced late twentieth-century orchestral practices. This includes traditional and experimental approaches to the orchestra: inter-stylistic (a combination of different styles as in Gershwin's *Concerto in F*, where a jazzy melody is played by violins and flutes) and inter-temporal fusions (a juxtaposition of the eighteenth-century *concerto grosso* and the twentieth-century prepared piano as in Schnittke's works) in orchestration.

I think that it was Mahler's orchestration, with its inclusion of old plucked instruments, countless solos from each and every orchestral section, the synergy of multi-voiced counterpoint (complicated, as noted above, with dissonant harmony) with a completely romantic approach to the timbre, melody, and harmony that manifests this tendency toward synthesis is especially clear. Nevertheless, despite the existing consensus regarding Mahler's unique role in the development of the twentieth-century art, and considering the influence of the composer's work through the prism of the synthesis of words and music, or searching for new symphonic forms, the innovativeness of Mahler's interpretation of the orchestra is one of the most rarely mentioned and studied problems.

Mahler's *Seventh Symphony* (1907), despite its continuous "status as 'Cinderella' in the Mahlerian canon" (Knecht 2019: 2), may be connected to mainstream symphonic composition while also being one of the most enigmatic symphonic compositions of the twentieth century. Thanks to frequent performances since the 1960s when a number of conductors have offered their interpretations of the work, professional musicians as well as the audience have got to know this composition well, and during the last few decades, various researchers attempted to examine it in depth. Nevertheless, arguably, the inexplicable magnetism of this composition's mysterious world has not been yet solved, and many questions still remain.<sup>2</sup> This allows us to consider the symphony as "one of the most provocative symphonic statements of the early twentieth century" (Knecht 2019: 1) with "a most unusual attitude for a Mahler symphony" (Cooke 1988: 88), and as Mahler's "most perplexing work" (Hefling 2007: 127).

In this paper, I would like to concentrate on Mahler's particular approach to the orchestra in the movements entitled *Nachtmusik* because, as I mentioned earlier, this issue is the least studied in Mahler scholarship. In each section of the orchestra, a variety of performers receive soloist treatments in concerto style that breach the confines of their sectional role – an approach which undoubtedly opens the door to further twentieth-century innovations. Thus, I examine the role of the soloists in the construction of the musical form of each movement, and discuss how this new concept of the orchestra allowed Mahler to embody the programme (hidden or declared<sup>3</sup>) with such realism, and how Mahler's original approach to the orchestra has impacted twentieth-century composers.

### Literature Review

The two *Nachtmusik* movements (second and fourth) of the *Seventh Symphony* traditionally attract most attention. Criticism of the first movement and especially of the Finale, combined with the admiration of the middle movements, is quite common. Deryck Cooke writes that the symphony, as a whole, is "the least well known, and of those who know it well, hardly anyone is prepared to praise it wholeheartedly – though there is general agreement as to the unique fascination of the three central movements" (Cooke 1988: 88–89). Hence, Peter Franklin's note about the *Seventh Symphony* as "mysteriously canny about its cumulative meaning" (Franklin 1997: 158–159). Peter Revers calls these movements "the most outstanding phenomena in Mahler's symphonic output" (Revers 1999: 384) and Igor Sollertinsky describes them as [the] "lyric veiled by grotesque" (Sollertinsky 1956: 307).

A prominent Mahler's specialist, Constantin Floros, emphasizes the history of its writing, the structure of the symphony, and major/minor juxtapositions found in the work, comparing them to "light-dark effects" (Floros 1993: 199). He writes about the "call-like motif" in the orchestration of the first *Nachtmusik*

<sup>2</sup> One could find an almost a full list of "unsolved questions" on Mahler in a recent essay of famous Mahler's researcher, James Zychowicz. His list includes the problem of order of the movements in a few symphonies, coexistence of quite different editions of Mahler's scores, a number of issues concerning performing practices of Mahler's music. He also mentions Mahler's musical structures, programmatic implications, and "the intertextuality that emerges from Mahler's use of quotation and allusion" (Zychowicz 2011: 476). Mahlerian orchestration (but not Mahler's approach to the orchestra in general) is mentioned in Zychowicz's list as well.

<sup>3</sup> See Niall O'Loughin's intriguing interpretation of the *Seventh Symphony* as a Faust-novel.

(Ibid.: 199) and emphasizes the reduced “like chamber music” orchestra in the second one (Ibid.: 203). However, it should be noted that the role of orchestration in the construction of original musical forms of each *Nachtmusik* as well as the role of the soloists from within the orchestra on the structure of each movement are hardly considered. Referring to Mahler’s original indications of tempo, Floros stresses that the imitations of nature (i.e. birds, cowbells tinkling,<sup>4</sup> etc.) were used “to resemble a nocturnal bird concert because at the final return of the introduction, measures 319–320, he [Mahler – V. R.] indicated *wie Vogelstimmen* (like bird calls) in the score” (Ibid.: 199).

One can hear “birdsongs” in Mahler’s earlier symphonies as well. Christian Goubault refers to the bird-song in Mahler’s *Second Symphony*, in the fifth movement, in the flute after the call between a horn and the trumpets (Goubault 2017: 179). Thomas Peattie recalls even earlier Mahler symphony, the *First*: “Many have heard the introduction to the First symphony as an untroubled representation of Nature” (Peattie 2002: 186), although he considers the “Nature’s sounds” more philosophically. Interrelations between the Mahler’s indications in the scores and the means of orchestral expression that he applies to present a musical idea within certain context (“the calls of the winds surrounded by utter silence give the effect of someone calling out loudly in the still of the night” (Ibid.: 200)) might allow us to better understand “the fact that Mahler’s music offers challenges that require sensitivity to the content” (Zychowicz 2011: 468). I would add, even “a particular kind of sensitivity”.

At first glance, perhaps, a special emphasis on the exceptional role of soloists in the orchestra may seem optional: their activity is obvious. But it is a constant use of soloists, a variety of forms of combinations of instruments, and the role of soloists in marking sections of the musical forms that reveal the interdependence between necessity for different (as in the first *Nachtmusik*) or recurring soloists (as in the second *Nachtmusik*). Such an approach to the solo in the orchestra, its importance in actualizing the musical material, and the interdependence between a number of solos and their types, on the one hand, and the content of the music, on the other hand that are the quintessence of Mahler’s orchestral thinking in this composition and in general. It also should be stressed that quite often the composer includes some atypical instruments for the symphonic orchestra, such as a guitar or a mandolin. However, Mahler is not focused merely on a colour or picturesque effect. As Schoenberg emphasized (Schoenberg 1977: 362), the movement is conceived based on particular timbres. Thus, the rare timbre (the post horn in the *Third Symphony* or the mandolin in the *Seventh*) becomes not only the starting point, but the very core of the musical concept in each case.

Anna Stoll Knecht compares Mahler’s own description of his *Seventh Symphony*, the “three-night pieces; bright finale” to a “passage from ‘Johannisnacht’ to ‘Johannistag’ in *Meistersinger*” (Knecht 2017: 119): “Wagner’s day in *Meistersingers* resolves the conflict between tradition and innovation ... But Mahler’s ordinary day – marked *Allegro ordinario* – leaves the listener with a feeling that certain expectations ... are not to be satisfied” (Ibid.). The comparison of Mahler’s *Seventh Symphony* and Wagner’s *Meistersingers* is very promising because it reveals strong links between the two masters of German/Austrian school of orchestration. The latter is characterized by heavy sounds, thick textures diluted by chamber-like music (also typical of Richard Strauss – recall his *Till Eulenspiegel* or *Ein Heldenleben*), the use of a large orchestra with a full brass section. These instruments can be treated as either highly powerful or extremely quiet. It is worth emphasizing that in the latter case the brass section *pianissimo* is potentially even scarier than *fortissimo*, because a listener may sense an exceptional, but hidden, power in those dynamics (recall Wagner’s leitmotiv of *Destiny* performed by the brass). Thus, this *pianissimo* is just a starting point for a strong and mighty wave that is completely ready to strike one’s consciousness.

The connection between Mahler’s symphony and Wagner’s opera becomes even more evident because of the use of the mandolin in both of these compositions. One recalls the lute in the hands of Beckmesser and the sound of the mandolin in the second *Nachtmusik*, although they convey different semantics. Wagner used it ironically to express Beckmesser’s extreme irritation, while in the second *Nachtmusik*, Mahler treated the

<sup>4</sup> Peattie notes that “in most accounts of the Sixth Symphony the cowbells have been understood both as a symbol of solitude and contemplation and as a sonority that is suggestive a specifically alpine setting” (Peattie 2011: 69). I think that this statement, which becomes another confirmation of the synthesis of different principles in Mahler’s symphonic worlds, could be applied to the *Seventh Symphony* as well. The first *Nachtmusik* represents a kaleidoscope of nocturnal events, and amidst these turbulences, perhaps, there is a place for pleasant memories, nostalgia, and loneliness.

mandolin as a creator of a particular “atmosphere.”<sup>5</sup> These comparisons can be helpful to better understand Mahler’s particular approach to the orchestra. Unfortunately, Knecht, as Floros earlier, just points out “chamber-like orchestration of the second *Nachtmusik*” (Ibid.: 120) and limits herself by the analogies between these two compositions, even taking into consideration the fact that they represent two different worlds – operatic and symphonic, respectively.

In the context of the links between Mahler and Wagner, it is worth recalling the ideas of Hans Redlich. He suggested that “only the synthesis of strict polyphony and operatic processes which becomes operative in Eighth Symphony enabled contemporary audiences to get a first inkling of Mahler’s creative mission” (Redlich 1960: 418). Redlich indicated that “the discrepancy between the simplicity of the melodies and the complexity of the orchestration seemed to suggest that their creator had tried to repeat the subtle compositional game of the Vienna classics with impoverished substance” (Ibid.). I understand such a combination of simplicity and complexity as a marker of Mahler’s inclination to textural, structural, formal synthesis of diverse origins at all levels of his compositions. For example, there is a unique combination of the horizontal and vertical lines in the orchestral textures, enormous power and dynamics of *tutti* and the subtlest solo without accompaniment reflect an approach of a contrapuntal composer with an obsession with clarity of each sound in the orchestra. Or, there is a synergy of Lied and symphony traced back to Schubert and, perhaps, Berlioz. Or, one might suggest a concerto origin of some aspects of the symphony (for instance, in the Scherzo of Mahler’s *Ninth Symphony*). It is not possible to overstate the importance of orchestration in all types of synthesis in Mahler’s works.

In her newly published monograph – the first work completely dedicated to Mahler’s *Seventh Symphony* – Knecht considers links between this work and a larger group of compositions that might have inspired Mahler. She writes about a number of allusions in the Symphony to Wagner’s operas, Mozart’s *Die Entführung aus dem Serail*, and Offenbach’s operettas, and agrees with Adorno’s acknowledgment of Mahler’s affinities with opera (Knecht 2019: 3). It seems obvious that *Nachtmusik*’s theatricality in general, and the parade of the soloists as different “like-in-the-opera” characters in particular, might be considered as Mahler’s homage to the operatic genre.

Stephen Hefling pays more attention to the orchestra and, in particular, to the semantics embodied by the orchestra in the first *Nachtmusik*. He remarks, “indeed, the abundance of sonic symbols is bewildering: distant horn calls and responses, chipper military fanfares, wind band music, and birdsong all come and go” (Hefling 2007: 125). Hefling refers to the works of Theodor Adorno, specifically, Adorno’s comparison of semantics of Mahler’s Sixth and Seventh symphonies and his special attention to the character of three middle movements of the latter. Adorno considered the shadow of the Sixth Symphony over the Seventh Symphony: “The shadow of the Sixth, in which the movement exists, then becomes the realm of shadows of the three middle movements. Vanished is the tragic aspiration of the Sixth” (Adorno 1995: 101). Drawing on this statement, Hefling treats the *Nachtmusik* in a slightly more positive light. He argues that, “tragic aspiration has vanished, replaced by retrospective romanticism gently tinged with irony” (Hefling 2007: 124). This idea is close to Sollertinsky’s treatment, when he heard “‘parfums de la nuit’ – the nocturnal aromas in both nocturnes – catch” in *Nachtmusik* and valued them as highly as Debussy’s or Ravel’s symphonic works (Sollertinsky 1956: 297). Helfinger describes the atmosphere of the *Nachtmusik* and emphasizes a few unusual instruments included in the score – guitar and mandolin. However, the author does not even mention Mahler’s unique approach to the orchestra as a whole, although it would be logical to get deeper into his ideas of “sonic symbols” and “a real guitar and mandolin” (Hefling 2007: 125). It seems that Helfinger’s observations should have included, at least, a remark about the soloists, and the significance of their appearance in the *Nachtmusik*.

Even this brief literature review evidences a wide palette of observations, assessments, and ideas that reveal different aspects of the Seventh Symphony. Nevertheless, the orchestra itself, and the particulars of Mahler’s approach to the orchestra have yet not been considered in detail by Mahler’s scholars. Musicologists note the perfection of orchestration, masterful techniques of presentation, the increased size of the orchestra, and Mahler’s interest in pure timbres. In my opinion, a general conclusion regarding why Mahler approach to the orchestra is innovative has been still lacking.

<sup>5</sup> The mandolin in the “Farewell” from Mahler’s *Lied von der Erde* fulfills an important function of creating an “atmosphere” as well, although the mood in this movement is far from being romantic. In fact, the instrument’s timbre intimates nostalgia for an ideal past, which, alas, will never return.

## Discussion

From the middle of the eighteenth to the end of the nineteenth century, the standard orchestral texture was based on and supported by the sound of the string sections (or strings and horns). However, at the turn of the twentieth century, another model of the orchestra emerged, drawing on the importance of in-the-orchestra solos. This approach to solos, although not systematic, was used before Mahler by other composers, such as Wagner, Debussy, and Tchaikovsky. One could recall the English horn's solo in the third act of Wagner's *Tristan and Isolde*, the flute's solo at the beginning of Debussy's *Prélude à l'après-midi d'un faune*, or the story of Francesca, evoked by the clarinet solo in Tchaikovsky's *Francesca da Rimini*. But it was the Mahlerian orchestra, in which a real *system of solos* was formed. A concerto principle appears in the framework of a symphony with a new approach to each performer and including different forms of soloists' ensembles as a manifestation of what I suggest might be called an "orchestra of soloists."

Using this definition, I emphasize a conceptually different interpretation of Mahler's orchestra, in comparison to other composers (not only his classical predecessors, but also his contemporaries). The "orchestra of soloists" presupposes that the collective is not conceived as a whole from which the composer singles out soloists from time to time. Such an approach to the orchestra is typical for classical and romantic composers. In this orchestra, a composer relies mostly on the string section. The solos are mostly played by the wind instruments, while the string section is thought of as a whole with a possibility of *divisi*. In Mahler's approach to the orchestra, the collective appears as a very large ensemble, in which there is practically a classification of leading and secondary instruments, and there is no predominance of soloing in winds, strings, or percussions. Thus, the Mahlerian orchestra of soloists is a team of performers on different instruments, each of whom reveals, as much as possible, its own personality during the performance. In such an orchestra, the role of a feeling, an emotion, and a subjective approach to the performance increases significantly, since the solo-play is quite different to the play within a section. In such an orchestra, improvisation is enhanced, as each performer, playing solo, strives for a unique interpretation. In this kind of orchestra, the semantics of timbres grows significantly, because each tone is connected by our hearing mechanism not with a sectional (i.e. with a more objective and generalized colour), but with the solo (i.e. with a more subjective and personified colour) and, thus, with a specific performer and his/her individuality.

In this essay, I examine the second and fourth movements (*Nachtmusik*) of the Seventh Symphony in order to demonstrate Mahler's new approach to the orchestra with concerto-like solos, the formation of ensembles-in-orchestra, and their formative, dramaturgical, semantic and expressive functions. The combination of different functions in a solo is common, in general, but it is particularly noticeable in Mahler's scores. For example, the horn combines formative, sound-painting, and expressive functions when it appears on the edge of the sections in the first *Nachtmusik*, embodying the calls of a night watchman and representing different moods of each of the calls through dissimilar quality of sounds.

Let's start with the formative function. The horn call duet opens the first *Nachtmusik* and appears between its multiple sections, as if marking their boundaries. The manifestation of the concerto is found in the dynamics, timbre, and contrasting mood. The two soloists demonstrate a clear ordinary sound and its obscured reflection (a stopped sound), intimating the light and the shadow, or real and imaginary worlds. Juxtaposition of major and minor mode-inflections are significant from the first measure. The contrast of the two modes had been symbolic of Mahler since the Sixth Symphony's fate motives, when a bright major chord dissolves into the minor. The physically tangible juxtaposition of the two worlds embodies the extraordinary expressiveness of each performance. In subsequent repetitions, it is the horns and other soloists which perform the calls, e.g., the viola and the bassoon solos. Thus, the mood becomes gloomier and the contrast between the actors (soloists) and the whole world (orchestra) is much deeper: "Mahler seemed to speak for everyone by articulating the experience of unjustly marginalized" (Botstein 2002: 10), as if the dissimilar timbres and dynamics of the soloists symbolize different personalities and reflect their very individual traits.

The soloists play an important dramaturgical function, interrupting the progression of musical material or changing its course. Their attempt may be futile, as expressed by a sudden timpani stroke in the first *Nachtmusik*. In this instance, the negative force of a single sound is countered by the strings (full section), and the soloist, despite a few attempts to proceed, steps back. Probably, it could be explained by mostly mysterious character of the movement's beginning. It seems that the composer simply did not need such a straightforward clash between the soloist and the orchestra. Perhaps, it would be too dramatic and could destroy a

“shadowy” mood, when the characters are mostly not evident, touchable or visible, but rather obscure, elusive, and fantastic.

There is an example of a successful attempt to change a course of musical development: a “Mandolin<sup>6</sup> ensemble” in the second *Nachtmusik* acts as a time machine. In the B-flat major episode (*Nachtmusik II*, figures 197–200), the cello solo (doubled in unison by the horn solo in Fig. 197), with the orchestra’s accompaniment, plays a melody saturated with different rhythmical formulas. The accompaniment engages different timbres with a few rhythmic formulas, thus creating a contrast to the melody. The accompaniment is produced by several instruments, but the texture is transparent because of the timbral contrasts and different functions of the instruments. The bassoon and the violas produce long notes to create a depth of the scene. The harp repeats the regular crochets as if to calm down the motion. The two clarinets develop the ostinato formula borrowed from the very beginning of the movement. The dialogue between the clarinets is the most particular element in the accompaniment. Until Figure 197, clarinet’s formulas and the remnants of the torn melody were heard in a single instrument (mostly, clarinet). Starting with Figure 197, this musical material becomes more complicated, due to the endless alternations between the two instruments. This adds undertones of irony to the cello’s melody. Hence comes a touch of excitement in the form of a broad and calm melody performed by the strings which becomes more illusory and not quite real. The viola’s pedal offers stability, while the cellos’ pizzicato gives a touch of coquetry. Thus, the scene is not so serene as it might be seen at first glance. With the G-flat major, there are several string sections that “sing” the melody, and a number of instruments without clarinets allow the melody to sound absolutely clear and free. This is like a scene from real life and in present time.

Suddenly, the ensemble-in-orchestra (two flutes, horn, mandolin, harp and violin solo) breaks everything down: a rich melody is replaced by a simple descending scale, intricate rhythmic patterns are replaced by the repetition of the crochets, and a well-balanced and full strings’ tone is changed to a multi-coloured, mosaic-like, and transparent chamber ensemble. For the second time, the ensemble creates even a brighter contrast to previous music material due to a sudden key shift (F minor of the whole orchestra and a remote key of A major appeared in the mandolin’s ensemble without any transition). In addition to the evident dramaturgical function (interrupting a calm flow of music), this mandolin ensemble of soloists has an important semantic function: it is a parody of a real life. It is created by the sharpness of timbre and dynamic, textural, and tonal contrasts, and an emphasized mechanistic nature of articulation. The time machine of the mandolin ensemble affects the orchestra’s performance: a deliberate *appoggiatura* “a la ancient music”, a sweet *ritenuto*, hung high notes, a *glissando*. A reappearance of the mandolin ensemble (Fig. 200, then Fig. 202) makes the whole orchestra seem as if it is going crazy: the tempo is getting faster, the melody is constantly ascending, a tonal clarity seems to disappear. Now, it is no more a parody, but a chance of the approaching catastrophe. All calmness, all stability, all predictability of further development, which are supported by the whole orchestra, are being destroyed by a small group of soloists. “Plucked accompaniments often merge into and subtly displace the melody punctuated by a real guitar and mandolin” (Hefling 2007: 125), as in figures 180 and 183 that is suddenly being transformed into a rebel, capable of destroying the entire structure from the inside. A mandolin ensemble creates this short but the dramatic climax and evaporates, as if by magic, thus proving its privileged position of a hidden leader: the soloist and the ensemble of the soloists take over the sections and the orchestra as a whole. It is a completely new approach to the role of the soloist from within of the orchestra, and to its relationship with the orchestra in general.

Floros wrote, “guitar and mandolin occur only in this movement [*Nachtmusik II* – V. R.], which is orchestrated like chamber music” (Floros 1993: 203). Although I agree with this statement, it seems that it should be further clarified. In this episode (figures 201–206) – and probably in the *Nachtmusik* in general – “like chamber music orchestration” has completely changed its meaning. While it is “chamber” according to a formal description (a small ensemble of soloists), but it is not more a “chamber” in its importance compared to the entire orchestra.

The analysis of this episode from *Nachtmusik II* points to significant changes in the approach to the in-the-orchestra soloists implemented by Mahler and, therefore, to a principal transformation of the orchestra as a whole. This orchestra of soloists is characterized by numerous and diverse chamber ensembles (from

<sup>6</sup> I suggest to call it so because the mandolin acts like a head of this instrumental ensemble. It seems that it is this instrument that instigates the others.

two to ten participants). They create a timbre and texture relief, emphasize the value of each timbre, form a multi-layered depth of sounds, and add a particular vibrancy. All these features of solos engender a specific character and reinforce a narrative origin. Thomas Peattie emphasizes “a fundamental and largely unacknowledged tension between the music’s episodic structure and its often-noted narrative impulse” (Peattie 2015: 7). It seems to me that both of these factors may explain the variety of soloists in Mahler’s orchestra.

To add more examples, in the first *Nachtmusik*, there are two duets with the instruments playing in thirds. The third becomes the “leit”-interval of the entire middle section. Mahler is constantly re-orchestrating it, as if drawing new faces and then transforming them. The first duo is played by oboes, amplified in the odd measures by the flutes’ unison doubling. The play of thirds and sixths adds spaciousness to the sound and creates a special vibration of overtones. The second duet is performed by two cellos with the unison doubling of the oboe and English horn. The concerto-like episode is enriched by the secondary horizontal layer of French horns and trumpets in thirds. This episode offers an interesting presentation of music material: both duos (two woodwind instruments and two cellos soli) possess identical force. As a result, the sound sort of rolls between the two timbral groups, although, the cello’s warmer timbre with its vibration subtly dominates.

Undoubtedly, ensembles play an important role in this work. They temporary and very flexibly depend on the mood of a particular moment. The trio at the beginning of the first *Nachtmusik* (oboe, clarinet and horn) intimates real-life-like characters, embodied by contrasting timbres and rhythmic patterns that narrate the first-person stories. A concerto-based essence of this section is emphasized by means of the improvisatory character of the music. This trait is characteristic of a solo, not an instrumental section writing. The quartet, and with the appearance of the French horn, the quintet, begins the second *Nachtmusik*. The ensemble is playing a nocturnal serenade. Plucked guitar and harp create a romantic atmosphere, but somewhat heavy timbre of the horn adds a touch of parody and highlights the grotesque property of this so-called serenade.

Ensembles, such as the ensembles of woodwinds at the beginning of the first *Nachtmusik*, can emphasize contrasts: textural (ensemble and sections), timbral (winds and strings), rhythmic (dotted and not dotted rhythm), and melodic (repetition/slowing down and development/motion). The effect is similar to a live broadcast of a big public event, when, from time to time, the camera focuses on only a few individuals standing, as if positioning them apart from the crowd. Thus, the ensemble puts an accent on the multifaceted nature of the event, adding a touch of theatricality.

Comparing the soloists in the first and second *Nachtmusik*, I would point out two differences. Firstly, the first *Nachtmusik* is dominated by ensembles of wind instruments, while in the second one, Mahler prefers mixed ensembles. The reason for that may be a more transparent texture of the second *Nachtmusik* with a careful attention to each timbre and a peculiar compensation for the smaller orchestra, when the ensemble itself is treated as an orchestra in a miniature. Secondly, there is a difference in the choice of soloists: almost all instruments have a solo in the first *Nachtmusik*. However, violin, mandolin, guitar, clarinet, oboe, and French horn are the only soloists in the second *Nachtmusik*. While, I suggest, the plucked instruments symbolize ancient times and create the atmosphere of *Andante amoroso*, such immersion in the past is absent in the first *Nachtmusik*, resulting in Mahler’s assigning solos to different timbres.

## Conclusions

This analysis allows me to make the following principal conclusion: Mahler transforms traditional approach to the orchestra by modifying the structure of the orchestra through the system of solos. It is achieved through the following means:

- 1) Practically all scored instruments have solo episodes. In the two movements I have analyzed, there are solos of almost every orchestral instrument with the exception of, perhaps, a double bass;
- 2) Mahler uses a variety of the solo types in both *Nachtmusik*: unaccompanied (I call it *absolute*), accompanied by an ensemble, section, or orchestra;
- 3) Ensembles-in-the-orchestra perform sonorous, semantic, expressive, formal, dramaturgical, and textural functions in the piece. This allows the composer to achieve unprecedented flexibility in the use of all the resources of the orchestra. Every melodic, contrapuntal, and timbral effect can be heard very clearly; clarity above everything else became Mahler’s obsession.

This approach engenders a concept of a concerto within a symphony, due to the following compositional strategies:

- A) Mahler creates a kaleidoscope of “pure” instrumental timbres to infuse particular traits of each and every musical character.
- B) Concerto-like solos of different instruments reflect the relationship between a particular type of solo (absolute, with accompaniment, an ensemble of soloists, etc.) and the character that this solo embodies.
- C) Spatial and dynamic explorations of the instrument immersion emphasize the expressiveness of each register.
- D) The dialogues between soloists, as well as between soloists and the rest of the orchestra produce effect of a live communication and reinforce narrativity in the music.
- E) A solo-play is characterized by a touch of improvisation, in comparison with the performance of a material by a section or *tutti*.

A solo becomes the essence of Mahler’s orchestral thinking and the embodiment of his innovative approach to the orchestra. The orchestra is interpreted as a union of soloists and not as a monolithic whole. This creates an absolute equality of each orchestral section in both value and functions. This approach, in turn, forms a flexible and multifunctional union, between a *tutti* created by dozens of musicians and a fragile, and sometimes a “lonely” solo. The in-the-orchestra soloists in Mahler’s orchestra have paved the way for a new understanding of the orchestra, and to the equality of instrumental sections within the contrapuntal framework.

The use of a solo in a concerto-like manner in the symphony produces expressive and sonorous accents. This is how the glockenspiel, cowbells in the first, and the guitar and mandolin in the second *Nachtmusik* work. Even a three-note ornamentation in glockenspiel acts as a short concerto performance because our perceptive mechanisms react immediately to an intriguing and unexpected colour. Mahler’s orchestral texture is incredibly flexible because “the Mahlerian orchestra gives the impression of overwhelm, of a tension that stretches to the point of shattering and collapsing to be reborn immediately in unprecedented instrumental assemblages and complex doublings” (Goubault 2017: 181). It is evident that, due to continuous switching, a sudden shift from a solo to *tutti* or a combination of *tutti* and instrumental section, on the one hand, and ensembles-in-the-orchestra and soloists (with less contrast juxtapositions), on the other hand, emphasize textural and timbral oppositions. An unusually close attention to combining contrapuntal layers with harmonic verticality distinguishes Mahler’s orchestral style and determines a significant role of soloing in his orchestra.

Referring to Ernst T.W. Hoffmann, Revers described a “dual aspect of night as being of calmness and inner peace, as well as belonging to the power of darkness and supernatural forces” (Revers 1999: 384). I believe that it is Mahler’s “feelings” of the night, particularly of such a “perfumed” night (after Sollertinsky), as in *Nachtmusik II*, where this ambiguity reveals itself clearly. In fact, as Niekerk Carl pointed out, Mahler “reconstructed German culture history in ways very different from those of the composers before him in whose tradition he worked (Wagner, Bruckner) as well as those of his contemporaries (Hugo Wolf, Richard Strauss)” (Niekerk 2010: 212). It is precisely this idea that acquires a new meaning in the context of the present solo-analysis of the *Nachtmusik*. Drawing on established German symphonic traditions (including the concept of the orchestra as an institution and the ways to organize music material), Mahler rethinks the possibilities of this collective. Interior structure of the orchestra (as one whole with a possibility of division into sections, and sometimes with solos, mostly of winds), and a number of techniques to express his musical ideas (particularly in-the-orchestra solo). The composer rethought counterpoint that was “quintessential to German musical identity and the historical starting point for Western art music” (Painter 2001: 201). This leads to a completely different understanding of the orchestra: it continues to reflect “traditional” German dualism in artistic depictions of the night and the treatment of “old” counterpoint in new historical circumstances. And while Mahler’s approach to the orchestra maintains their importance, the composer significantly enhanced the orchestra’s semantic potential. The number of solos and ensembles in the orchestra embody an anthropomorphized musical portraiture, engendered primarily by Mahler’s concerto-like treatment of the orchestra. Through Mahler, the concept of the “orchestra of soloist” had acquired strong grounding by the beginning of the twentieth century.

The unprecedented flexibility of the Mahlerian orchestra becomes the basis for the emergence of chamber orchestras of the twentieth century, and the impetus for the appearance of new forms of interaction inside the orchestra (for example, as in Ligeti's *Mysteries of the Macabre* with Sir Simon Rattle and Barbara Hannigan). A new approach to the orchestra has prepared the appearance of the "concerto for orchestra" genre, and further conceptualization of concerto within symphony led to the several transformations of the genre of symphony, including the chamber symphony (Schoenberg, Webern, Schreker), symphony-concerto (Prokofiev, Szymanowski), among others. Thus, Mahler's concept of the "orchestra of soloists" became the basis for further interpretations of the orchestra in the twentieth century and had a significant impact on the entire evolution of the orchestra.

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## „Solistų orkestras“ Mahlerio *Nakties muzikoje*

### Santrauka

Gustavo Mahlerio Septintoji simfonija (1907), nepaisant tebegaliojančio jos „*Pelenės*“ pavadinimo maliariškajame kanone (Knecht), priklauso vyraujančiam simfoniniam repertuarui, tačiau ji yra ir viena paslaptiausių XX a. simfoninių kompozicijų. Muzikos tyrėjai (Adorno, Floros, La Grange, Heflingas, Knechtas, Sollertinsky ir kt.) analizavo jos tonalią struktūrą ir muzikos formą. Kompozitoriaus orkestruotės išradingumas taip pat buvo aptariamas. Vis dėlto teoretikai mažai dėmesio skyrė originaliam Mahlerio požiūriui į orkestrą – jo traktavimo transformacijai bei muzikinės medžiagos realizavimo pokyčiams, ypač solo vaidmeniui. Šios ypatybės dar nebuvo detalai nagrinėtos.

Straipsnyje teigiama, kad *Nakties muzika* (antra ir ketvirta dalys) tapo antropomorfizuotu muzikiniu atvaizdu, sąlygotu, visų pirma, naujų solo atlikimo funkcijų, o dėl to – ir orkestro traktavimo kaip koncerto apskritai. Analizuodamas faktūrines, formodaras ir semantines solo funkcijas, autorius laikosi požiūrio, kad „solo orkestre“ (instrumento solo, kuris yra orkestro dalis) sukelia koncerto tipo įspūdį. Nors daug kompozitorių (ypač XIX a. pabaigos) periodiškai naudojo „solo orkestre“ principą (prisiminkime Wagnerį, Čaikovskį, Debussy ir kt.), būtent Mahleris pavertė solo ypatingu orkestrinio garso bruožu. Jo požiūriui į „solo orkestre“, kuris pabrėžia kiekvieno tembro vertę, daugiasluoksnį garsų gylį ir specifinę muzikinę vibraciją, būdinga charakterių personifikacija, esmingai pakeitusi orkestro traktavimą.

Koncerto pobūdis simfonijoje tampa centriniu Mahlerio simfoninio mąstymo bruožu, kuris priešpriešinamas monolitiniam orkestro pobūdžiui ir transformuojamas į solistų orkestrą. Šios ypatybės akivaizdžiausios kompozicijoje *Nakties muzika*, kurios muzikiniai pasauliai ryškiau atsiskleidžia „solo analizių“ procese. *Nakties muzikos I* paukščio giesmė ir varpeliai tampa fantastinėmis operos tipo istorijomis, o personažai įkūnijami įvairiomis solo priemonėmis, duetais ar tercetais. Jų kaita įneša „atsitiktinių šviesos blyksnių“ (Peattie) į keistą nerimastingų naktų pasaulį, kol serenadų tipo *Nakties muzikos II* nuotaikai prireikia pastovesnio solistų sąrašo „prikėpintų naktų“ (Sollertinsky) istorijai išpažinti. Laikinių solistų junginių „ansambliai orkestre“ tampa semantiškai ir dramaturgiškai svarbiu muzikinio atlikimo elementu.

Autorius pritaria Zychowicz idėjai, kad „modernizmas, kurį jis [Mahleris – V. R.] įgyvendino savo muzikinėse struktūrose, reikalavo naujų priemonių“ (Zychowicz 2011: 474), ir mano, kad šis teiginys galėtų būti pritaikomas Mahlerio orkestrinėms technikoms, skirtoms įgyvendinti jo muzikines idėjas. Solo tampa puikia priemone kiekvieną tembrą klausytojams pristatyti jo gryniausia forma ir sutapatinti su personažu tarsi teatro scenoje. Mahlerio požiūris į tembrą ir būtinybę sustiprinti jo dramaturgines, semantines ir formalias funkcijas pasitelkus solo skatino permąstyti paties orkestro konceptą – visa tai lėmė solistų orkestro konceptijos atsiradimą.

Išsami „solistų orkestro“ analizė siūlo naują Mahlerio simfoninio mąstymo perspektyvą – solo tapimą jo vėlyvosios praktikos branduoliu. Koncerto pobūdis šioje simfonijoje, žinoma, turi sąsają su *sinfonia concertante* stiliumi, tačiau kartu yra XX a. koncertinės muzikos orientyras. Mahlerio praktikos įtaka neabejotina kamerinės simfonijos ir ypač koncerto žanro evoliucijai.

## Compositional Strategies in the Field of Instrumentation of M. K. Čiurlionis' *Miške*

**Abstract.** M. K. Čiurlionis's symphonic poem *Miške* is one of the most significant orchestral compositions of the beginning of the 20th century to the geographic region of the Baltic Sea. While a set of musicological treatises deal with formal, thematic and motivic aspects of his works, the finesses in instrumentation of his orchestral oeuvre remained largely unexplored.

The aim of this paper is to look at the design of the main motifs in his symphonic poem *Miške* from a music-analytical perspective. The following aspects are presented in detail: instrumentation of the melody line, octave doublings of the melody line within a section, instrumentation of reoccurring motifs, as well as the participation of the low strings and the brass section in the performance of the melody.

This paper shows in detail that there is a further layer of sound-organization, which deals with the instrumentation of the several motifs of *Miške*. The illustration of the complete tone-colour constellations of a reoccurring motif in tabular form and the description of those constellations through symbols enable us to compare the early symphonic works of Čiurlionis and other symphonic poems of the same period of other geographic areas of Europe. Both similarities and unique features between Čiurlionis and Sibelius are being revealed in terms of instrumentation.

**Keywords:** symphonic poem, instrumentation, Čiurlionis, *Miške*, Sibelius.

### Introduction

Mikalojus K. Čiurlionis occupies a special place in the European music history of the 19th and 20th century. He is not only the national composer of Lithuania, but he also became a highly innovating painter towards the end of his life. This is an almost unique example of an artist, who reached the highest artistic level in both disciplines.<sup>1</sup>

While a set of musicological treatises deal with formal, thematic and motivic aspects of his symphonic poems,<sup>2</sup> the finesses in instrumentation of his orchestral oeuvre remain largely unexplored. The aim of this paper is to look at the design of the main motifs in his symphonic poem *Miške* from a music-analytical perspective.<sup>3</sup> The following aspects are presented in detail: instrumentation of the melody line, octave doublings of the melody line within a section, instrumentation of reoccurring motifs, as well as the participation of the low strings and the brass section in the performance of the melody.

Furthermore, Čiurlionis' *Miške* is compared to other symphonic poems of the same period of other geographic areas of Europe,<sup>4</sup> in order to determine similarities and to highlight the unique features of *Miške*.

Čiurlionis' second symphonic Poem *Jūra* was largely revised and re-orchestrated by the Lithuanian composer Eduardas Balsys (1919–1984). After closer examination of the manuscripts of *Jūra*, which are preserved in the archives of the Nacionalinis M. K. Čiurlionio dailės muziejus [The M. K. Čiurlionis National Art Museum],<sup>5</sup> it is evident that the final version of *Jūra* by Balsys deviates strongly in several sections from the original version of Čiurlionis'. Unfortunately, there are no Urtext-editions of Čiurlionis' *Miške*<sup>6</sup> and *Jūra*, something which renders a potential comparison between the two works problematic. Balsys modified the instrumentation of several motifs of *Jūra*. In this sense, the comparison in the field of instrumentation of the modern scores of *Miške* and *Jūra* would have been partly a comparison between Čiurlionis and Balsys.

<sup>1</sup> In his analytical approach on Čiurlionis' symphonic poems, Stefan Keym (2009: 8–28) tries to compare landscape painting with the musical form of Čiurlionis' orchestral works.

<sup>2</sup> Among others: Ambrasas (2000: 6–15), Keym (2009: 8–28) and Landsbergis (1986: 60–64).

<sup>3</sup> A copy in electronic form of the manuscript of *Miške*, which was kindly provided by the staff of the Nacionalinis M. K. Čiurlionio dailės muziejus, serves as a template for this musicological article.

<sup>4</sup> For example: J. Sibelius' early symphonic works.

<sup>5</sup> The following link of the homepage of the Nacionalinis M. K. Čiurlionio dailės muziejus ([https://www.limis.lt/detali-paieska/perziura/-/exhibit/preview/50000011748069?s\\_id=frmRc5N3NXA933tX&cs\\_ind=186&cvaluable\\_type=EKSPONATAS](https://www.limis.lt/detali-paieska/perziura/-/exhibit/preview/50000011748069?s_id=frmRc5N3NXA933tX&cs_ind=186&cvaluable_type=EKSPONATAS)) provides information about the various versions of *Jūra* (retrieved on 19. 02. 2020).

<sup>6</sup> Romaldas Misiukevičius' meticulous edition of Čiurlionis' *Miške* is the first to take into consideration the composer's manuscript (Misiukevičius 2000: 7). Nevertheless, this edition cannot be considered as an Urtext-Edition. It lacks firstly, an additional detailed critical report, where all handwritten entries on the manuscript are documented, and secondly, it considers the modern edition of 1975 as a main source and not the manuscript of the composer.

### Main motif of *Miške*

In their musicological articles, Algirdas Ambrazas (2000: 11) and Stefan Keym (2009: 26) provide information on the large-scale form of *Miške*. Vytautas Landsbergis (Landsbergis 1986: 59–61) even uses semantic notions to describe the various sections of this musical work. The motif of Bar 8 performed by the first clarinet (Exp. 1) is described by all authors as the main motif of *Miške*. This motif occurs numerous times<sup>7</sup> throughout the entire work in several tone-colour constellations. Furthermore, it is very often slightly modified in terms of rhythm.

In order to obtain tangible research results on the instrumentation of this motif for the entire symphonic poem, it would be of fundamental importance to consider all tone-colour constellations from an overarching perspective. This results in a huge amount of data describing the course of the instrumentation, which in turn makes the overview of such processes extremely difficult. It is, therefore, necessary to develop a system to illustrate the course of such tone-colour processes. Two different approaches were developed for this tone-colour analysis:

- Illustration of the tone-colour constellations in tabular form.
- Description of the constellations through symbols.

The abstraction of the sound dispositions in tabular form has the advantage that they clearly display timbral processes. Such tables can provide information about long-term trends in the instrumentation of the melody line that would otherwise remain hidden because of the big size of a symphonic movement.<sup>8</sup> Furthermore, the description of the tone-colour combinations of the melody line with symbols has the advantage that one can compress all the tone-colour data of a musical work in only a few lines. The review of these processes, however, becomes much more difficult as the data compression increases.

In order to achieve just that, it is necessary to develop a system, which compresses many tone-colour constellations in a clearer way with the help of tables. As a result, long-term tendencies are visible, something which would not be possible through the many different changes in instrumentation from beginning to the end of a movement.

Different colours and symbols are introduced to represent the different places where the melody is doubled and/or octavated. The colour black shows when a melody is performed by an instrument and/or doubled by another one (Exp. 1a), the colour grey signifies the octavating of a melody, the symbol “X” signifies that a melody is played two octaves higher (Exp. 1b) and the symbol “□” that a melody is played three octaves higher.<sup>9</sup> The colours give no information about the position, but describe the final relation that two melodies have.<sup>9</sup>

| Instrument |   |
|------------|---|
| Clar. 1    | ■ |
| Cor. 1     |   |
| Cor. 2     |   |
| Cor. 3     |   |
| Cor. 4     |   |
| Vln. 1     |   |
| Vln. 2     |   |
| Vla.       |   |
| Vc.        |   |
| Cb.        |   |

Exposition 1a. First appearance of the main motif of *Miške*: particell (left) and in tabular form (right)

<sup>7</sup> Bars 8, 14, 20, 31, 33, 38, 46, 48, 53, 59, 86, 89, 94, 95, 114, 130, 137, 139, 142, 154, 196, 197, 198, 200, 202, 206, 208, 211, 223, 276, 283, 289, 293, 308, 310, 317, 319, 321, 323 and 329.

<sup>8</sup> See also Beran (2004: 212–226).

<sup>9</sup> See also: Efthimiou (2015: 102–109 and 2017: 310–314).

| Instrument |   |
|------------|---|
| Fl. 1      | X |
| Fl. 2      | ■ |
| B. clar.   |   |
| Bas. 1     | ■ |
| Cor. 1     |   |
| Cor. 2     |   |
| Cor. 3     |   |
| Cor. 4     |   |
| Vln. 1     |   |
| Vln. 2     |   |
| Vla.       |   |
| Vc.        |   |
| Cb.        |   |

Exposition 1b. Second appearance of the main motif of *Miške*: partcell (left) and in tabular form (right)

Exposition 2a lists all tone-colour constellations of the main motif of the exposition<sup>10</sup> of *Miške*. The first row indicates the section of the exposition and the second one the bar number where the motif begins.

| Part     | A |    |    |    |    | B  |    |    |    | C  |    | D  |    |    |     |     |     |     |     |
|----------|---|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|
| Bar      | 8 | 14 | 20 | 31 | 33 | 38 | 46 | 48 | 53 | 59 | 86 | 89 | 94 | 95 | 114 | 130 | 137 | 139 | 142 |
| Flute 1  |   | X  |    |    |    | O  |    |    |    |    |    |    |    |    |     | ■   |     |     | X   |
| Flute 2  |   | ■  |    |    |    | O  |    |    |    |    |    |    |    |    |     | ■   |     |     |     |
| Oboe 1   |   |    |    | ■  |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Oboe 2   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     | X   |
| Cor. E.  |   |    |    | ■  |    |    |    |    |    |    |    |    |    |    |     | ■   |     |     |     |
| Clar. 1  |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Clar. 2  |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| B. Clar. |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Fag. 1   |   |    | ■  |    |    | ■  |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Fag. 2   |   |    |    |    |    |    |    |    | ■  |    |    |    |    |    |     |     |     |     |     |
| Hn. 1    |   |    |    |    |    |    |    |    |    |    |    | ■  |    |    |     |     |     |     | ■   |
| Hn. 2    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Hn. 3    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Hn. 4    |   |    |    |    |    |    |    |    |    |    |    | ■  |    |    |     |     |     |     |     |
| Tp. 1    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Tp. 2    |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Tbn. 1   |   |    |    |    |    | ■  |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Tbn. 2   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Tbn. 3   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Tuba     |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Vln. 1   |   |    |    |    |    | X  |    |    |    |    |    |    |    |    |     |     |     |     | X   |
| Vln. 2   |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     | ■   |
| Vla.     |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     | ■   |
| Vc.      |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |
| Cb.      |   |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |

Exposition 2a. The tone-colour constellations of the main motif of *Miške* (expn.) in tabular form

After closer examination of Exposition 2a, the following research results are clear:

- The main motif occurs 19 times in 151 bars.
- Sixteen instruments, from all three groups of the orchestra (woodwinds, brasses and strings), participate in the sound design of the motif;<sup>11</sup> therefore, the level of the tone-colour variety of this recurring motif is very high.
- Some more factors contributing to this variety are:
  - There are tone-colour combinations with one (bars 8, 33, 59, 86, 89, 114, 137 and 139), two (20, 31, 53, 94, 95 and 130), three (14, 46 and 48), five (142) and even six (38) instruments.

<sup>10</sup> According to Ambrasas (2000: 13), the large-scale form of *Miške* consists of two parts: exposition (Ekspozicija) and reprise (Repriza). The exposition itself consists of four (A: bars 1–50, B: 51–90, C: 91–113 and D: 114–151), while the reprise consists of three sections (C: 152–198, B: 199–261 and a fusion of sections A and D: 262–342).

<sup>11</sup> The rest of the orchestra does not participate yet. Nevertheless, Čiurlionis uses those nine instruments later on in the reprise of the symphonic poem.

- Čiurlionis instrumentates this motif in unison (20, 33 and 133), played in one (14, 46, 48, 53, 94 and 95), two (14 and 142) and even three (33 and 38) octaves.
- There are cases where one instrument plays in octaves (38) and in octaves plus thirds (94).
- Čiurlionis tries to confer on his main motif also long-term tendencies in the instrumentation. In the first 31 bars, woodwinds dominate the tone-design, later on (38–95) strings and at the end (114–137) again woodwinds.
- Astonishingly, there are even correlations between the form of the symphonic poem and the instrumentation of the main motif. The very first tone-colour repetition (Clar. 1) occurs at the beginning of the D-part of the exposition. It is also worth mentioning that the very first constellation consists only of the first clarinet playing the melody.

Considering the fact that *Miške* was his very first complete symphonic attempt, the obtained findings demonstrate the talent and the craftsmanship of this young composer. Not only did he succeed in organizing the numerous entrances of his main motif, but he also was able to create long-term tendencies.

| Part    | C   |     |     |     |     |     | B   |     |     |     | D/A |     |     |     |     |     |     |     |     |     |     |  |
|---------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|--|
|         | 154 | 196 | 197 | 198 | 200 | 202 | 206 | 208 | 211 | 223 | 276 | 283 | 289 | 293 | 308 | 310 | 317 | 319 | 321 | 323 | 329 |  |
| Flute 1 |     |     |     |     |     |     |     |     |     |     |     | X   |     |     |     |     |     |     |     |     |     |  |
| Flute 2 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Oboe 1  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Oboe 2  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Cor. E. |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Clar. 1 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Clar. 2 |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| B.Clar. |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Fag. 1  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Fag. 2  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Hr. 1   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Hr. 2   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Hr. 3   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Hr. 4   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tr. 1   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tr. 2   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tbn. 1  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tbn. 2  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tbn. 3  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tuba    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vln. 1  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vln. 2  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vln.    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vc.     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Ch.     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |

Exposition 2b. The tone-colour constellations of the main motif of *Miške* (reprise) in tabular form

Exposition 2b lists all appearances of the main motif played in the final section (reprise) of the symphonic poem. All the characteristics mentioned in the exposition of this occurring motif appear here in the reprise as well and different numbers of instruments (one to thirteen) participate in the sound-design of the motif. This sound-design comprises octavations and dubbings, melodies in thirds, long-term tendencies (brasses: sections C and B / woodwinds: section D/A), avoidance of tone-colour repetitions and correlations between form and instrumentation (first tone-colour repetition takes place at the beginning of a new section: first trombone, bars 211, 276 and 293).

Furthermore, during the reprise Čiurlionis tries not to repeat constellations already used, even though this motif appeared already 19 times before the reprise. This indicates the importance of the instrumentation for the dramaturgical development of the entire musical work.

In summary, this motif dominates motivically the entire symphonic poem. Thereby, a poor sound-design of this reoccurring motif would have led to tone-colour monotony. Already at the beginning of his career, Čiurlionis possessed the compositional skills to vary this motif, not only motivically but also in terms of instrumentation.

### Minor motif of *Miške*

After several appearances of the main motif in C-major and E-major (Sect. A: bars 1–48) the symphonic poem shifts to A-minor. The new motif is performed for the first time by the first oboe (bar 55), followed by the two bassoons in unison, octavated by the first horn (bar 56), one bar later by the first clarinet and finally by the bass section of the strings, octavated by the bass clarinet (Exp. 3a).

55

Ob. 1

Clar. 1

B. Clar.

Bas. 1-2

Hn. 1

Bas. 1

Vln. 2

Vc. Cb.

1.

Octave

Exposition 3a. First four entrances of the minor-motif (bars 55–58)

In only four bars, Čiurlionis presents this motif four times, each time with different instruments. Exposition 3b lists the complete appearances of the minor-motif in both parts (expn: upper table / reprise: lower table) of *Miške* in tabular form.

| Bar      | 55 | 56 | 57 | 58 | 61 | 62 | 64 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 |
|----------|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| Flute 1  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Flute 2  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Oboe 1   | ■  | ■  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Cor. E.  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Clar. 1  |    |    | ■  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| B. Clar. |    |    |    | ■  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Fag. 1   |    | ■  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Fag. 2   |    |    |    |    |    | ■  |    |    |    | ■  |    |    |    |    |    | ■  |    |    |
| Hn. 1    |    | ■  |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Tbn. 1   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Tbn. 3   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Vln. 1   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Vln. 2   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Vla.     |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Vc.      |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |
| Cb.      |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |

| Bar      | 219 | 220 | 221 | 222 | 225 | 226 | 228 | 232 | 233 | 234 | 235 | 236 | 237 | 238 | 239 | 240 | 241 | 242 | 243 | 244 | 245 |  |
|----------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|--|
| Flute 1  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Flute 2  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Oboe 1   | ■   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Cor. E.  |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Clar. 1  |     |     | ■   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| B. Clar. |     |     |     | ■   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Fag. 1   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Fag. 2   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Hn. 1    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tbn. 1   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Tbn. 3   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vln. 1   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vln. 2   |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vla.     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Vc.      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |
| Cb.      |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |  |

Exposition 3b. The tone-colour constellations of the minor motif of *Miške* (exposition: upper table / reprise: lower table) in tabular form

In stark contrast to the organization of the tone-colour constellations of the main motif (few repetitions of tone-colours, combinations with several numbers of instruments doubled even in three octaves, melodies in thirds), Čiurlionis follows here a different path:

- There are only two combinations where a melody is performed in two octaves (Exposition: bar 62 / reprise: bar 226).
- Combinations, which are in unison or performed in one octave, dominate both parts of the symphonic poem.
- There are no long-term tendencies in terms of the instrumentation of the minor motif. The woodwinds and the strings play the motif almost constantly.
- There are several sections of the exposition, where both motifs, main and minor, appear. Many of those sections repeat in the reprise, this time with a different harmonic background. While, during the reprise, most of the main motifs are instrumentated in a different way, it is astonishing to see that the majority of the minor motifs are repeated with the same tone-colour; bar 57 correlates with bar 221, bar 58 with 222, etc.

The strategies used by the composer to separate compositionally both motifs are not limited to the parameters of rhythm and harmony. The parameter of instrumentation intensifies this separation, which becomes obvious only in the reprise. In this way, the repetition of an entire part of *Miške* (exposition) in another tonality (reprise) gains a further importance. Ultimately, this is a further indication of the compositional craftsmanship of the young composer.

### Apotheosis motif of *Miške*

A further motif, called by Stefan Keym (2009: 26) the “apotheosis motif”, occurs in both the exposition and the reprise. The first appearance of this motif in the second part of *Miške* (bar 262) marks the peak of the whole symphonic poem so far. Čiurlionis takes advantage of a further compositional element, in order to give an impulse to this specific moment of this musical work: the very first entrance of the piccolo-flute occurs at this moment.

The image shows a musical score for two flutes (Fl. 1, 2) and the first violin (Vln. 1). The music is in 4/4 time and features a melodic motif with eighth and sixteenth notes, some with accidentals (flats and naturals). The flutes play in unison, and the violin provides a harmonic accompaniment.

Exposition 4a. First entrance of the apotheosis-motif (bars 69–70)

| Bar     | 69 | 70 | 71 | 235 | 244 | 248 | 253 | 254 | 255 | 256 | 257 | 263 | 264 | 265 | 267 | 268 | 269 |
|---------|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| Piccolo |    |    |    |     |     |     |     |     |     |     |     |     | ○   | ○   |     |     |     |
| Flute 1 | ■  | ■  |    | ■   | X   |     | ■   |     |     |     |     |     | X   | X   | X   | ■   | ■   |
| Flute 2 | ■  |    |    |     | ■   |     | ■   |     |     |     |     |     | X   | X   | X   | ■   |     |
| Oboe 1  |    |    |    | ■   |     |     |     | ■   |     |     |     |     |     |     |     |     | ■   |
| Oboe 2  |    |    |    |     |     |     |     | ■   |     |     |     |     |     |     |     |     |     |
| Cor. E. |    |    |    |     |     |     |     |     |     | ■   | ■   |     |     |     |     |     |     |
| Clar. 1 |    |    |    | ■   |     |     |     |     | ■   |     |     |     |     |     |     |     |     |
| Clar. 2 |    |    |    |     |     |     |     |     | ■   |     |     |     |     |     |     |     |     |
| Tp. 1   |    |    |    |     |     |     |     |     |     |     |     |     | ■   | ■   | ■   |     | ■   |
| Tp. 2   |    |    |    |     |     |     |     |     |     |     |     |     | ■   | ■   | ■   |     | ■   |
| Vln. 1  | ■  | ■  | ■  | ■   | ■   | ■   | ■   | ■   | ■   | ■   | ■   |     | X   | X   | X   | ■   | ■   |
| Vln. 2  |    |    |    |     | ■   |     |     |     |     |     |     |     | ■   | ■   | ■   | ■   |     |
| Vla.    |    |    |    |     | ■   |     |     |     |     |     |     |     | ■   | ■   | ■   | ■   |     |

Exposition 4b. The tone-colour constellations of the apotheosis motif of *Miške* in tabular form

Exposition 4a indicates the first entrance<sup>12</sup> and Exposition 4b lists the complete appearances of this motif in tabular form. In a similar fashion to the main motif:

- There are almost no tone-colour constellations (only bar 70 correlates with bar 248).
- There are constellations in all possible octavations.
- The density of the sound varies from one to eight instruments.
- There are several constellations with the violins playing the motif in octaves.

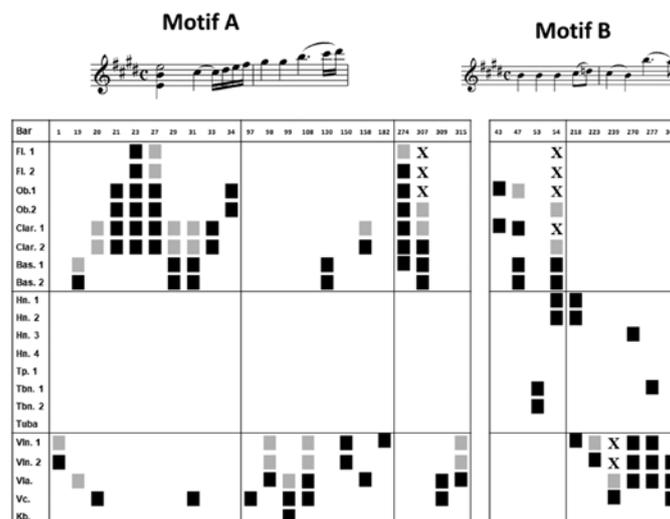
In summary, the abstraction of the sound dispositions of the three motifs in tabular form has shown that Čiurlionis must have had concrete thoughts with regard to the following compositional task: if one musical parameter is in a low level (many appearances of the same motif), another parameter (variety of tone-colours) should be in a significantly higher one. This establishes a general balance. The successful completion of this compositional feat is one of the most difficult artistic achievements in musical composition. Expositions 2a, 2b, 3a, 3b and 4b prove that Čiurlionis accomplished this task remarkably early in his life, even though his compositional studies were not yet completed.

### Jean Sibelius' early symphonic works (Overture in E-Dur / 1891 and En Saga 1892/1902)

Sibelius' and Čiurlionis' biographies share some common features; their compositional oeuvre became essential for the cultural birth of their countries towards the end of the 19th and the beginning of the 20th century, both spent a part of their studies in German-speaking countries and some of their first orchestral works were symphonic poems, composed approximately at the same time.

Due to those similarities, it would be of great importance to apply the analytical methods of approaching *Miške*, to the early orchestral works of Sibelius, in order to find similarities and differences.

The aspects of instrumentation and tone-colour analysis in Sibelius' works have attracted little attention by music scholars.<sup>13</sup> Especially his earlier compositions have barely been examined with respect to instrumentation. Sibelius' first orchestral composition has gathered relatively little attention from the Sibelius research world. Indeed, there are no music-analytical references on the instrumentation of his Overture in E-major. Sibelius himself talks about a duality between the two most important themes of his Overture in E-major.<sup>14</sup> Does he separate the tone-colours in the instrumentation of these two themes in the way that Čiurlionis did with *Miške*?



Exposition 5. Sibelius' Overture in E-major: complete tone-colour constellations of the theme A and B

<sup>12</sup> In the manuscript, Čiurlionis notates no phrasing slurs over the notes of the flutes and violins. Legato-slurs were notated subsequently in the manuscript by another hand with a rose-colored pencil only over the violins. The modern score of 1975 inserts different articulations in both instruments and the articulation of the newest edition of 2000 deviates from both the manuscript and the edition of 1975. This is a further indication of the need to conduct a music-scientific investigation of the Urtext-edition of *Miške*.

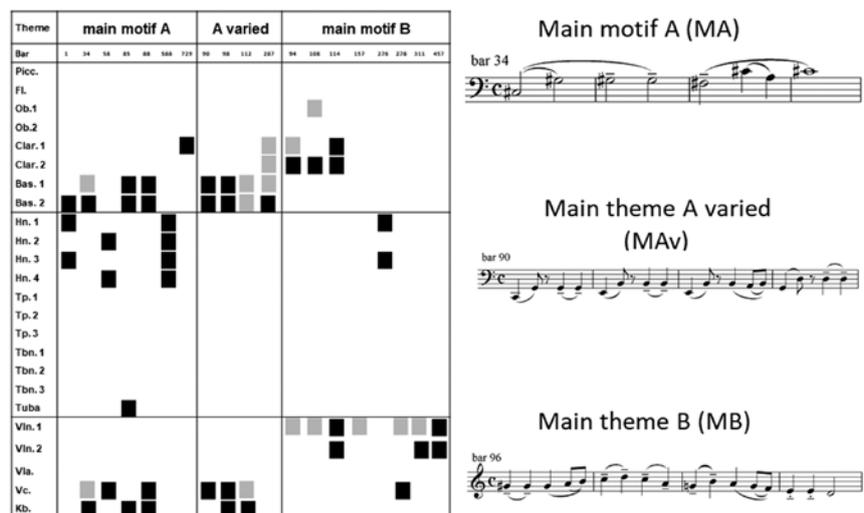
<sup>13</sup> An exception are the papers by Rod Weidberg (2003: 216–226 and 2010: 239–267) and Efthimiou (2017: 299–316).

<sup>14</sup> Murtomäki, Veijo (1997). Introduction to the orchestral score. Helsinki: Edition Fazer.

Exposition 5 lists all the appearances of the two themes and puts them in a tabular form. There are parts of the Overture where neither theme A, nor theme B appears. There are three blocks in this orchestral work (bars 1–35, 97–197 and 274–322), in which theme A occurs and two (bars 45–56 and 218–306) in which theme B occurs. In order to make these blocks clear, the table of theme A was separated into three parts and that of theme B into two. All the tone-colour properties of the previously analyzed works actually exist here as well: doubling in one and two octaves, a big variety in density and no tone-colour repetitions.

Both the earlier (1892) as well as the later (1902) versions of *En Saga* belong to the most interesting symphonic poems of the last decade of the 19th century and has been analyzed by several musicologists.<sup>15</sup>

All instrumental features found in Čiurlionis' *Miške* and Sibelius' Overture in E-major, can also be observed throughout the various motifs of both versions of Sibelius' early symphonic poem *En Saga*.<sup>16</sup>



Exposition 6. Sibelius' *En Saga*, 1892 version: complete tone-colour constellations of the themes MA, MAv and MB<sup>17</sup>

After closer examination of Exposition 5 and 6, we see that Sibelius' instrumentation skills (similarly to Čiurlionis) were very accurate even in 1892. He was able not only to master the tone-colour characteristics of various instruments, but also to sketch and bring long tendencies in instrumentation. These are properties of a composer with a long experience in instrumentation.

### Conclusion

The symphonic poem *Miške* is one of the most interesting symphonic poems composed at the turn of 19th century in terms of sound organisation. This symphonic work is characterized by the constant use of a limited amount of motifs. The current research praises the ability of the composer to create unity and diversity with regard to the motivic and harmonic aspects of composition.

This paper shows in detail that there is a further layer of organization, which deals with the instrumentation of the several motifs of *Miške*. The illustration of the complete tone-colour constellations of a reoccurring motif in tabular form and the description of those constellations through symbols enables us to reveal similarities between the early symphonic works of Čiurlionis and Sibelius in terms of instrumentation.

Moreover, it is of great importance to observe the development of these tone-colour characteristics in Čiurlionis' *Jūra* (composer's version), in order to find differences and similarities and to unveil certain long-term developments. Furthermore, the instrumental characteristics of the music of Čiurlionis should be compared to the symphonic works of other composers towards the end of the 19th and the beginning of the 20th century.

<sup>15</sup> Not only from a formal, thematic and harmonic point of view but also in the field of semiotics (Murtoimäki 1995: 471–496).

<sup>16</sup> See also: Efthimiou (2017: 305–312).

<sup>17</sup> Considering the two versions of *En Saga* and the various motifs of this symphonic poem see also Wicklund (2008: 9–21).

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### Kompozicinės M. K. Čiurlionio simfoninės poemos *Miške* instrumentuotės strategijos

#### Santrauka

Mikalojus Konstantinas Čiurlionis užima ypatingą vietą XIX–XX a. Europos muzikos istorijoje. Jis yra ne tik nacionalinis Lietuvos kompozitorius, bet pripažįstamas ir kaip inovatyvus tapytojas. Jo simfoninė poema *Miške* yra viena įdomiausių simfoninių poemų, sukurtų XX a. pradžioje. Nors nemažai muzikologijos traktatų yra skirta tyrinėti formas, teminius ir motyvinius simfoninių poemų aspektus, jo orkestrinių kūrinių instrumentuotės subtilybės daugeliu atžvilgių lieka neatskleistos. Šio straipsnio tikslas – išnagrinėti simfoninės poemos *Miške* pagrindinių motyvų orkestrinę sandarą iš analitinės perspektyvos. Detaliai pristatomi šie pagrindiniai aspektai: melodinės linijos instrumentuotė, oktaviniai melodinės linijos dubliavimai, pasikartojančių motyvų instrumentuotė, taip pat žemųjų styginių ir varinių pučiamųjų sekcijos vaidmuo melodijos realizavimui.

Norint tinkamai suvokti pagrindinių motyvų instrumentuotės principus visos poemos kontekste, ypač svarbu įvertinti tembrinių spalvų konsteliacijas iš visa apimančios perspektyvos. Trumpai tariant, trijų motyvų (pagrindinio, mažojo ir apoteozės) garsinių dispozicijų reprezentacija tabulatūrine forma atskleidė, kad Čiurlionis greičiausiai turėjo konkrečių strategijų šiuo kompoziciniu klausimu: jei vienas muzikos parametras yra išreikštas mažiau (daugybė to paties motyvo pasikartojimų), kitas parametras (tembrinių spalvų įvairovė) turi būti išreikštas gerokai daugiau. Tai sukuria visumos balansą. Sėkminga šio kompozicinio iššūkio įveika – viena sunkiausių meninių užduočių. Straipsnio pavyzdžiai rodo, kad Čiurlionis su ja puikiai susitvarkė jau ankstyvame amžiuje, nors kompozicijos studijų dar nebuvo baigęs.

Čiurlionio simfoninė poema *Miške* yra lyginama su kitomis panašaus laikotarpio, tačiau skirtingų Europos geografinių lokacijų simfoninėmis poemomis. Atskleidžiami panašumai ir išryškunami skirtumai tarp Čiurlionio ir Sibeliaus instrumentuotės principų.

## *Tam. Music for Violin, Voices and Instruments:* Orchestra in the Eyes of Rafał Augustyn

**Abstract.** This paper focuses on the work *Tam/Tu* [There/Here] by Rafał Augustyn (b. 1951 in Wrocław, Poland) who is a composer of classical music, a pianist, music critic, writer and scholar of Polish philology. *Tam/Tu. Music for violin, voices and instruments* is a diptych, which has been composed for sixteen years (2002/13/18) and is dedicated to a Danish violinist Christine Pryn. In this paper, a special attention is paid to the first movement of this piece called *Tam* [There]. In this *concerto*, Rafał Augustyn decided to replace string section with a five-part mixed choir. The choir is seated in the place normally used by string sections (first and second violins, violas, cellos and basses respectively). The purpose of the work is to show the changes in the instrumentation that composer introduces and, consequently, how he interprets the genre of the *concerto*. By changing the setup of the orchestra, introducing specific sounds, and rethinking relation between the solo instrument and the orchestra, the composer realizes particular semiotic meanings. He initiates such changes to express what lies beyond the surrounding reality. In this connection, attention is paid to the role of a choir and the relationship that the solo instrument creates with a new medium (which is the choir). In addition to this, Polish language plays a considerable role in *Tam/Tu*, which appears at all available levels of structure and content. In this sense, it is perhaps even more important material than non-linguistic sounds as well as its relation with the instrumental parts, including the solo one. While using the texts of Polish poets, Augustyn employs linguistic peculiarities in order to generate timbral qualities of the orchestra. In this way, Augustyn creatively integrates unconventional means and sounds into the Western orchestral tradition. All these features allow us to distinguish *Tam/Tu* by Rafał Augustyn as a unique instance of *concerto* genre in the context of contemporary music.

**Keywords:** Rafał Augustyn, contemporary orchestra, *concerto*.

### Introduction

The setup of the symphony orchestra has evolved throughout the history of music along with the development of musical instruments, and thus how musicians are arranged on the stage. It was also related to the need to adapt to the newly emerging theaters, opera houses and concert halls, as well as innovative, bold and creative concepts of composers or conductors, and the changing role of habits and traditions. Some of the old arrangements of musicians have vanished from contemporary music, and they are only visible today in historical reconstructions. The modification of traditional modern symphony orchestra arrangements is usually used to highlight certain spatial aspects (e.g., *Tuba mirum* from Requiem by Giuseppe Verdi, Requiem by Hector Berlioz, *Gruppen für drei Orchester* by Karlheinz Stockhausen, including Polish examples, such as *Scontri* by Henryk Mikołaj Górecki or *Epizody* by Kazimierz Serocki), or attempts to create a new method of music perception (e.g., *Terrétektorh* by Iannis Xenakis), or is a creative experiment in search of unknown qualities and sounds. An example of the latter is the composition *Tam/Tu. Music for violin, voices and instruments* of Rafał Augustyn [*Tam/Tu. There/Here*].

Rafał Augustyn (born in Wrocław, Poland, in 1951) is a composer of contemporary music, pianist, music critic, writer, and scholar of the Polish language. All this indicates an erudite personality pursuing wide horizons, which are reflected in his music as well. Especially, the composer's work is closely related to his interests in literature. Augustyn refers to various cultures as well as styles typical of particular eras and artists. In his works, one can notice the richness of inter-textual and inter-semiotic connections. The artist uses quotations, associations, references, allusion, grotesque, parody; his music is characterized by a complex system of musical symbols. The essence of Augustyn's music lies in meanings and significations that go beyond the world of sounds. It often expresses longing and metaphysical aspirations.

Augustyn started composing *Tam/Tu* in 2002 and finished in 2018. Why was such a long period needed? In 2002, the first version of *Tam* was created as part of a scholarship from the Ministry of Culture and National Heritage of the Republic of Poland, but despite many attempts it was not completed then. The composer revised the work in 2013, and the results were presented a year later during the 56th Warsaw Autumn (the International Festival of Contemporary Music held in Poland). As the composer said, "The current version is actually a completely new composition"<sup>1</sup>. It was dedicated to the violinist Christine Pryn, who performed this piece. The second part of the diptych *Tu* was composed periodically and finished in 2018. The premiere of the entire *concerto* took place at the 31st Musica Polonica Nova festival at the National Forum of Music

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<sup>1</sup> The author's conversation with the composer (November 2019).

(NFM) in Wrocław in 2018 performed by musicians of the NFM orchestra and the NFM choir under the artistic direction of Agnieszka Franków-Żelazny. The solo part was performed by Christine Pryn to whom the work was dedicated.

In the programme notes to the composition *Tam/Tu*, Augustyn repeatedly uses the term concerto. Let's have a short look at the definition and history of the development of this music genre. In the *The New Grove Dictionary of Music and Musicians* (Hutchings et al. 2001), concerto is defined as:

An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra. Before 1700 the term was applied to pieces in a variety of forms for an even greater variety of performing media, voices as well as instruments; it was also used in the sense of 'ensemble' or 'orchestra'. Not until the beginning of the 18th century was it applied consistently (though not exclusively) to works in three movements (fast–slow–fast) for soloist and orchestra, two or more soloists and orchestra (concerto grosso) or undivided orchestra. In the late 18th century and during most of the 19th and the solo concerto was a prominent form of virtuoso display, while, in the same period, the concerto grosso fell out of public favour; some of its aspects were subsumed by the short-lived form of the *Symphonie concertante*. During its long history, the concerto has built on forms and procedures adopted by Corelli, Torelli, Vivaldi, J.S. Bach and later composers, particularly Mozart, to develop into a form that ranks with the symphony and the string quartet in the range of its artistic expression.

In Latin, *concertare* means to compete, and this is how I would like to base my understanding of the term concerto in the context of the Rafał Augustyn's piece. The instrumental concerto genre was formed in the Baroque period and even at that time took various forms, reaching its peak during the Classical Period. Then it continued to evolve, first towards romantic virtuosity and deepened emotionality, and then revisited its past in neoclassical works. However, what remained unchanged was the principle of contrast between soloist and orchestra; a dialogue between two groups with different operating rules – agility in the solo part and the orchestra serving as the background for the self-presentation of this expressive unit.

### 1. Formal and instrumentation aspects of *Tam/Tu*

With the above considerations about the changes in the genre of the concerto, I would like to present how Rafał Augustyn's work *Tam/Tu* fits within this context. *Tam/Tu. Music for violin, voices and instruments* does not have a typical three-movement (fast–slow–fast) structure. It is a two-movement concerto that can be divided into smaller sections (episodes), and each movement can be performed as an independent piece.

The orchestra of the *Tam/Tu* concerto consists of:

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|                                 |            |
|---------------------------------|------------|
| 3 Flauti (2. anche Flauto alto) | 2 Trombe   |
| 2 Oboi                          | 4 Corni    |
| 2 Clarinetti                    | 3 Tromboni |
| 1 Clarinetto basso              | 1 Tuba     |
| 2 Saxofoni (alto, tenore)       |            |
| 2 Fagotti                       |            |

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Batteria percussion (5 esecutori)

I: 4 Timpani, Wood chimes, 5 Almglocken, Sizzle cymbal, Triangolo, Catene  
 II: Campana tubolare, Tamburo militare, 3–5 Blocchi di legno, 3 Piatti sospesi, Metalli  
 III: Tam-tam profondo, 3 Piatti sospesi, Flessatono, Sand block, Chiavi  
 IV: Vibrafono, 3 Gonghi (cinesi), Cow-Bell, 5 Temple blocks, Triangolo  
 V: Marimbafono, Gran casa, Maracas, Crotali, 3–5 Bols japonais, Lastra

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Arpa  
 Pianoforte

Coro (tutti divisi a 3):  
 Soprani  
 Mezzosoprani  
 Alti  
 Tenori  
 Bassi

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In the analysis of the above instrumentation, one can see that Augustyn used wind instruments, a very rich group of percussion instruments and a choir, but there is lack of string instruments. Surprisingly, in place of the strings, the composer introduced a five-voice choir, which occupies space on the stage traditionally dedicated to the strings in an orchestral setup (as he indicated in the explanations to the score).

Putting it in the composer's words, the first part of the diptych *Tam* corresponds to “looks' beyond the surrounding reality”, “views into reality available only in special moments”<sup>2</sup>, which the composer refers to in the selected texts as well. It consists of five episodes that match the corresponding fragments of Bolesław Leśmian's poems selected by the composer.

## 2. Analytic inquiry into *Tam*: Innovative solutions in regard of the concerto genre

In order to show the way Rafał Augustyn uses the orchestral ensemble, I will present it based on the first part of the concert (as mentioned before, both parts of the concerto can be treated as independent compositions). In the further part of the article the form of the work, the role of the choir versus the solo instrument and innovative solutions in regard of the concerto genre will be presented.

### The first episode (b. 1–98)

*Coś tam mignęło dalekiego  
Wbrew niedalekiej wodzie, –  
Coś tam weszło rosistego  
W ogrodzie – w ogrodzie!*<sup>3</sup>

Bolesław Leśmian – from the cycle *Mimochodem*

The first episode starts with a 16-bar introduction. From the very beginning, the violin part emanates with virtuosity; it is a show of a sophisticated figurative game in motoric rhythm. Triplets, quintuplets and sextuplets predominate. The soloist is accompanied in the background by the sounds of wind instruments and percussion, which play a coloristic role. These are single notes, three-, four- or five-note motifs, juxtaposed with longer two-, three-bar phrases. Augustyn begins by using just a part of the instrumentation, which he gradually develops. In bar six, the choir appears – these are alto voices in unison, realizing the sound “o” on the motif of the decreasing minor second in the dynamics from *pp* to *mp*. This is how the concerto genre comes into being – via the virtuosity of violin and its contradistinction to the static choral part.

Such an appearance of a choir can be noted in the introduction twice more: firstly, sopranos are introduced with a more varied melody, but still working within a minor second; secondly, they appear singing long sounds on the vowel “o”. In the next bar, mezzo-sopranos join the violin in an ascending half-tone motif within a diminished four.

What is characteristic in this episode, it is the use of the tritone interval, which occurs quite often in both ascending and descending directions repeatedly with halftones filling the space. When Augustyn uses such a motif, he most often introduces it in both the violin and the choir parts, what strengthens the emotional weight of this interval.

It is followed by a fragment indicated with the rehearsal mark “A” in the score – this is where the first episode starts. In this passage, Augustyn uses the first four verses of the poem titled *Coś tam mignęło dalekiego...* [Something flashed away...] from the volume *Napój cienisty* [Shady beverage] by Bolesław Leśmian. In addition to the meaning it carries, the lyrics in this concerto also has sonic qualities. After the first listening to the concerto, the recipient can hardly understand the meaning of the poem. The composer uses individual words, which he sometimes separates into syllables, or stretches single-syllable words on vowels. All this distorts the understanding of the text, but adds sonoristic qualities. The first episode ends without using the last verse of the poem. Augustyn chooses the texts whose authors penetrated the constructive and expressive possibilities

<sup>2</sup> The author's conversation with the composer (November 2019).

<sup>3</sup> Something flashed away  
Despite the nearby water, –  
Something was rising over there  
In the garden – in the garden! [transl. AM]



Example 2. Rafał Augustyn *Tam*, the second episode, b. 111–115, p. 17.  
Solo violin, 1–3 Soprani, 1–3 Mezzosoprani, 1–3 Altii, 1–3 Tenori, 1–3 Bassi

Subsequent words are repeated by individual voices like a dialogue; e.g., a question by sopranos – “*mgłąbyłeś?*” [Have you been a fog?] – is followed by an answer in basses – “*bywałem*” [I’ve been]. Some words are repeated, which strengthens their meaning. The second episode ends with the word “*zgon*” [death]. In order to emphasize the importance of this word and saturate the ending of this fragment with drama, the composer uses the descending tritone, long sounds in the choir part, built up by subsequent voices and performing a fast tremolo on the sound “o”. Alongside this background, the other instruments build the sound, which gradually increases and introduces the next episode.

### The third episode (b. 142–180)

*Na gwiazdach, na dnie jezior, na pagórów szczycie,  
W łwach paszczykach, w kłach wężów i w snu pozawzroczach,  
W jamach krecich, w łzach ludzkich, i w wargach, i w oczach,  
Nawet w miazgach padliny, w tumanach bez treści  
Jeszcze coś się mocuje, krząta i szeleści!*<sup>5</sup>

Bolesław Leśmian – *Eliasz* (fragments)

<sup>5</sup> On the stars, at the bottom of the lakes, on the top of the hills,  
In the mouths of lions, in the fangs of snakes, and in the sleep of eyesight,  
In the mole cavities, in human tears, and in the lips and eyes,  
Even in the pulp of carrion, in the clouds without content  
Something else is fastening, busy and rustling! [transl. AM]

The third episode can be called the culmination. This is definitely the most densely orchestrated part. The 4/4 meter returns; in the solo violin part the semiquaver triplets based on the arpeggiated chords predominate. The piano part corresponds to the violin, in which there are semiquavers and semiquaver quintuplets. Wind and percussion instruments contribute to overall colour and timbre of the section. Again, the choir part deserves attention. The fragment of the poem *Eliasz* [Elijah] used in this episode shows the richness of the Polish language. There are words containing soft sounds, e.g. “ś, ć”, hard sounds, e.g. “p, g, w”, rustling sounds, e.g. “sz, cz”, voiced sounds, e.g. “g, w, z, d, ź, ł”, and voiceless sounds, e.g. “k, ch”. Moreover, most of these sounds form words of exceptional sound, e.g., *szczyt, paszczękach, kłach, wężów, pozawzroczach, tżach, war-gach, jeszcz, krząta, szeleści*. Almost every word in this fragment of the poem is extremely vocally exposed.

Example 3. Rafał Augustyn *Tam*, the third episode, b. 167–171, p. 26.  
Solo violin, 1–3 Soprani, 1–3 Mezzosoprani, 1–3 Altii, 1–3 Tenori, 1–3 Bassi.

The composer uses sounds both sung and spoken in various registers. Augustyn deliberately chooses such a fragment to bring these sonic qualities to the forefront. Here, thanks to replacing the string section with a choir the competitive nature of the concerto genre can be clearly perceived. It is achieved via juxtaposition of human voice, so different from the sound of strings thus bringing the audience to the alternate reality, and violin, which consequently sounds like being “beyond the surrounding reality”.

#### The fourth episode (b. 181–239)

Episode four is a purely instrumental section. The ensemble is gradually dismantled. Calming follows, which leads to the violin cadenza.

#### The fifth episode (b. 240–281)

*Coś się spełniło skrzydlatego  
Nad przynaglonym kwiatem! –  
Coś tam spłoszyło się bożego  
Pomiędzy mną a światem!..<sup>6</sup>*

Bolesław Leśmian – from the cycle *Mimochodem*

<sup>6</sup> Something winged has come true  
Over the rushing flower! –  
Something frightened God away  
Between me and the world!.. [transl. AM]

The last, fifth episode is a bookend to the first movement, given that the poem used in the first episode returns (*Coś tam mignęło...* [Something flashed away...] from the volume *Napój cienisty* [Shady beverage] of Bolesław Leśmian) – this time the last four verses are brought up. However, the choir returns in a completely different setting. After the “intense”, extremely sounding third episode, Augustyn now very subtly presents the choral part by introducing long sounds often ending in spoken and whispered sounds. A dialogue is introduced between voices using single syllables or between individual voices on different single-syllable words. The “calmed down” part of the solo violin in this passage most clearly “competes” with the ensemble. The etymological competition or cooperation manifests itself in the dialogue of lyrical and nostalgic solo violin part counterpointed with individual sounds in the choir part appearing as if from beyond the surrounding world. This dialogue perfectly illustrates the mutual complementation: relation between the violin and the choir parts alludes to a baroque concerto. It can therefore be said that “something came true” (referring to the words of the poem), because the idea of the concerto – competition, dialogue, contrast – is realised. In this section, the concept of the concerto genre is most clearly presented.

The image shows a page of a musical score for a solo violin and a five-voice choir. The violin part is at the top, with performance instructions like 'sul tasto', 'legno batt.', and 'arco'. Below it are the vocal staves for Soprano 1-3, Mezzosoprano 1-3, Alto 1-3, Tenor 1-3, and Bass 1-3. The lyrics are in Polish, and the music features dynamic markings like ppp, p, and pp. The score is for measures 271-281.

Example 4. Rafał Augustyn *Tam*, the fifth episode, b. 271–281, s. 37.  
Solo violin, 1–3 Soprani, 1–3 Mezzosoprani, 1–3 Altii, 1–3 Tenori, 1–3 Bassi.

### Concluding remarks

In the eyes of Rafał Augustyn, the orchestra is a tool for exploring sound, playing with colors and searching for innovative solutions. The instruments used in *Tam/Tu* testify to the emphasis on the sonoristic values, which is particularly reflected by replacing the string section with a five-voice choir. This procedure stipulates to perceive the choir in an instrumental sense. Because the choir is treated like an instrument and is featured heavily in the work, it bears a weight tantamount to the solo violin in its significance to the composition. By substituting the string section with a choir, the composer eliminates timbral cohesion between the soloist and (perhaps) the most prominent section of the orchestra, thus emphasizing the conflict, which is inherent to the concerto genre. Furthermore, the composer says: “these are ‘looks’ beyond the surrounding reality”, “views into reality available only in special moments”. This substitution may be treated as the embodiment of this quote, as the soloist interacts with a string section from a sort of alternate reality. This adds a deep semiotic

layer to the realization of the principles of concerto to this particular composition. It is a carrier of both sound and meaning. Although the lyrics of poems when heard live is hardly possible to understand, after familiarizing oneself with the selection of poetry and following the recording of the score, one can observe the way in which the composer uses sound to emphasize the importance of individual words. *Tam/Tu. Music for violin, voices and instruments* by Augustyn is undoubtedly an innovative approach to the concerto genre and the way the orchestra is treated – an experiment in the search for unknown qualities and sounds.

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### ***Tam [Ten]. Muzika smuikui, balsams ir instrumentams: orkestras Rafało Augustyno akimis***

#### Santrauka

Per ilgą Vakarų muzikos istoriją simfoninio orkestro struktūra kito kartu su muzikos instrumentų evoliucija. Kartu keitėsi ir atliekėjų išsidėstymas scenoje. Dabartiniiais laikais tradicinės orkestro sudėties modifikacijos gali būti laikomos kūrybinio eksperimentu, rodančiu nežinomų kokybių ir garsų paieškas. Tokio kūrybinio eksperimento pavyzdys – Rafało Augustyno kompozicija *Tam/Tu* [Ten/Čia]; tai muzika smuikui, balsams ir instrumentams. Kūrinio komponavimas truko kone 16 metų (2002–2018); opusas dedikuotas smuikininkei Christine’ai Pryn. Nors kompozitoriams dažnai būdinga vengti savo gimtosios kalbos, šiuo atveju taip nėra. *Tam* [Ten], pirmojoje diptiko dalyje, pasitelkiamos lenkų poeto Bolesława Leśmiano (1877–1937) eilės. Antrojoje dalyje *Tu* [Čia] naudojami Tymoteusz Karpowicz (1921–2005) tekstai. Lenkų kalba kūrinyje skleidžiasi visais turinio ir struktūros lygmenimis. Šiuo požiūriu kalba galbūt yra netgi svarbesnė medžiaga už nelingvistinius garsus, t. y. instrumentų partijas (tarp jų ir smuiko solo). Lenkų poetų tekstais ir choru generuojamos tembrinės orkestro kokybės.

*Tam/Tu* yra dviejų dalių *concerto* žanro kūrinys; kiekviena dalis gali būti traktuojama ir kaip atskira kompozicija. Šiame straipsnyje daugiausia dėmesio skiriama pirmosios diptiko dalies formai, struktūrai ir orkestruotės sprendimams. Ji sudaryta iš penkių epizodų pagal atitinkamus Bolesława Leśmiano eilių fragmentus. Vienas inovatyviausių Rafało Augustyno sprendimų – styginių sekcijos pakeitimas penkiabalsiu mišriu choru. Negana to, choras yra traktuojamas labiau kaip instrumentinis, o ne vokalinis ansamblis. Ši procedūra sukuria gilų semiotinį sluoksnį: smuikas solo ir choras sąveikauja tarsi iš skirtingų alternatyvių realybių. Tokiu būdu pateikiamas originalus požiūris į koncerto žanro esmę – konfliktą tarp solo ir ansamblio, išryškinant tembrinį jų kontrastingumą. Šios savybės leidžia Rafało Augustyno *Tam/Tu* išskirti kaip unikalų *concerto* pavyzdį šiuolaikinės muzikos kontekste.

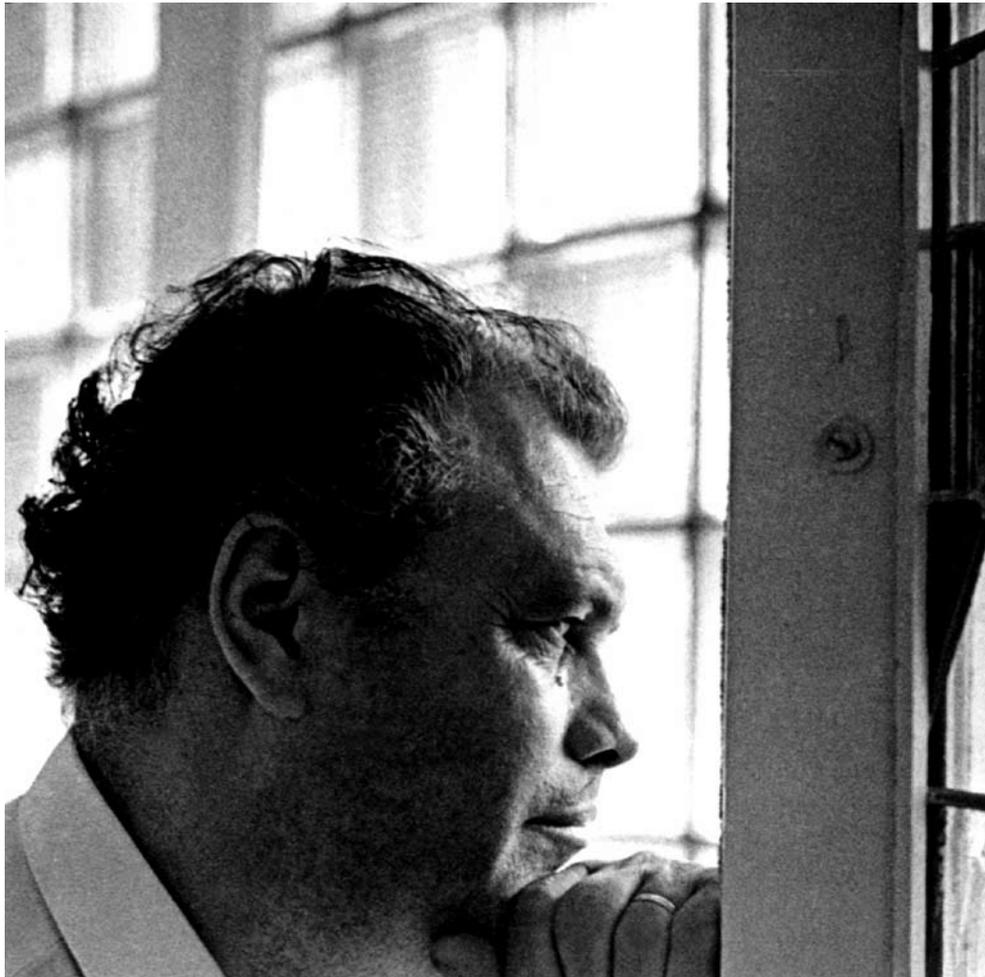


# 4

EDUARDO BALSIO THE OEUVRE BY  
KŪRYBOS EDUARDAS BALSYS:  
KONTEKSTAI IR CONTEXTS AND  
(RE)INTERPRETACIJOS (RE)INTERPRETATIONS



V. Koreškovo nuotr., www.mic.lt



Eduardas Balsys (1919–1984)

## Eduardas Balsys' Dodecaphony and its Contexts

**Abstract.** The study focuses on the one-hundred year period of 1919–2019, significant for music history in its own way. As is well known, dodecaphony made its public debut in 1919 by the premiere of Josef Matthias Hauer's *Nomos* op. 19, recognised as the first dodecaphonic composition which laid the foundation for the twelve-tone technique, or the law of the series. 1919 was also the year of birth of Eduardas Balsys. The two facts provoked an in-depth study of Balsys' modernist work and its relation with the twelve-tone technique of musical composition. The study provides the context of the Lithuanian culture in the 1960s, the circumstances of Lithuanian composers' acquaintanceship with the dodecaphonic technique, and Balsys' relation with the "formalised" Western compositional method.

**Keywords:** twelve-tone technique, dodecaphony, series, Eduardas Balsys, oratorio, opera, concerto-symphony, monocyclus, free technique.

In the context of Eduardas Balsys' centenary, the issue of dodecaphony in his compositions places the object of research in the mirrors of the history of systemic (theoretical) musicology. Some reflections are helpful to contextualise the facts of the formation of dodecaphony itself. A double reflection links Balsys' year of birth (1919) and the date of emergence of the twelve-tone technique as a method of musical composition. In August of the same 1919, the premiere of the work *Nomos* for piano op. 19 by Josef Matthias Hauer took place in August. As is well known, the said opus was unanimously recognized as the first dodecaphonic composition which laid the foundation for the twelve-tone technique. In other words, the so-called "law" of the twelve tones in a row (*Reihe*) was declared: all 12 chromatic semitones had to sound in a non-repeating way (i.e. before repeating any of them, all the remaining 11 tones had to sound) (Perle 1991: 145). Hauer supplemented his creative declaration of the principle of dodecaphony with theoretical generalisation<sup>1</sup>; he developed and set out his idea in a published work *Vom Wesen des Musikalischen* [On the Essence of Music] (1920). One can argue that the 20th century history of systemic modernism in music composition, which evolved into avant-garde serialism in the postwar years, started in the year of birth of Balsys. The fundamental compositional technique (dodecaphony) absorbed the ideology of post-tonal music and constructive laws as well as the ambitions of the most important participants of the process and the dramas of mutual relations.

An analysis of human and professional relations between Hauer and Schönberg<sup>2</sup> had long deserved not only the philosophical generalisation in Thomas Mann's novel (*Doctor Faustus*, 1943–1947), but also a detailed musicological analysis. As we know, since 1932, Hauer would press a stamp on documents next to his signature testifying to his authorship of the twelve-tone technique. Hauer's text on the stamp read: *The spiritual father and (in spite of many imitators!) still the only true master and connoisseur of twelve-note music* (Elder 2008: 200).

We must attest yet another fact that the imitator (Schönberg) closely followed Hauer's creative and theoretical experiments. Thus, in a letter to Hauer of 1 December 1923, Schönberg suggested collaboration in writing a joint book, setting out their ideas, raising a factual dispute, and highlighting differences in opinion. As we know, Hauer approached the series in his theoretical research and work through studying the techniques of tropes (*Tropentechnik*) and of 10–12 tone "building blocks" (*Bausteintechnik*). The paradigm of the series formed by him was supplemented with other essential principles of the dodecaphonic technique by Fritz Heinrich Klein, since in Hauer's system, the transposition of the series and transpositions of the contrapuntal origin were not applied (Perle 1991: 145). The latter technological manipulations (the R, I, IR principles) and, perhaps, unsurpassed examples of the construction of the twelve-tone series were found in

<sup>1</sup> Hauer's first theoretical work *Über die Klangfarbe* [About Tone-Color] (1918) led to the above-mentioned fundamental *Vom Wesen des Musikalischen* [On the Essence of Music], 1920. Those were followed by other theoretical works: *Deutung des Melos: eine Frage an die Künstler und Denker unserer Zeit* [Interpretation of the Melos] (1922) and *Die Lehre von den Tropen* [Teachings on the Tropes], Theoretische Schriften, Band 2 (1925).

<sup>2</sup> One composition by Hauer was performed in 1919, in a concert of the Society for Private Musical Performances (*Verein für musikalische Privataufführungen*), organized by Schönberg. There are hardly enough arguments to recognise the concerts of the Society a genuine reconnaissance place for the experiments of the early 20th century new music. Based on Guittart Henk's research, the greatest number of the compositions performed there belonged to Max Reger (23) and Claude Debussy (16). As proved by the ratios of the performed works (Reger – Debussy – Hauer), the most radical innovations had not yet been discerned, or Schönberg envied them (Henk 2015).

Klein's opus *Die Maschine: Eine extonale Selbstsatire* for two pianos (1921) and in his letters to Alban Berg. According to Arnold Whittall (2008: 68), that was the first composition in which the twelve-tone series sounded in the forms of inversions and retrograde as well as transpositions.

Schönberg, meanwhile, never theoretically declared a search for the idea of twelve-tone music; he carried out such a search in his compositional work, however, it was not ever made public<sup>3</sup>. Schönberg's being in the stage of a search for new music was confirmed by the fact that, during the first two years of existence of the Society for Private Musical Performances, Schönberg did not allow any of his works to be performed in its concerts<sup>4</sup>. In his self-assigned "method of composing with twelve tones" [*Komposition mit zwölf Tönen*] (Schönberg 1975: 213), Schönberg took over and synthesised the ideas of Hauer and Klein and further systematised the technique of dodecaphony. He formulated the rules of the series application which helped to overcome the impression of tonality (to avoid consonances – sequences of the thirds and the sixths). The concerts of the Society for Private Musical Performances and the dates of its activities (29 December 1918 to 5 December 1921) can be seen as more than an exhibition of works by composers "with their own name and face" (Schönberg's wording) – "from Mahler to the present" (Alban Berg's wording)<sup>5</sup>. The events that took place in the background of the Society's activities can be deciphered simultaneously as its organiser's (Schönberg's) period of exploring and systematising the ideas of atonal music composition. The dates of the Society's existence can be defined by two events, from the law of the series established by Hauer to Schönberg's determination in 1921 to write his first dodecaphonic composition, *Suite for Piano op. 25* (completed in 1923). The relevant canon of the dodecaphonic technique was defined by the essence of the method: the validity of the twelve-tone series and the principle of non-repeating tones in the development of the opus material; the dodecaphonic technique included also the forms of the paradigmatic series application (I, R, IR) and transpositions. The 100th anniversary of Eduardas Balsys calls for reconsideration of his relationship with dodecaphony.

### **The context of composer Eduardas Balsys' debut in Lithuania**

The steps of the renewal of Lithuanian music and the compositional work of Balsys' generation in the broader context of music development can be described at the time as a period of the "tectonic break" in the music of the USSR. It was specifically in the early 1960s (1960–1961) that the renewal in Soviet music writing started. That was the beginning of testing the twelve-tone technique in the pro-Western part of the USSR (the pioneers included Russian Andrei Volkonski, Estonian Arvo Pärt, Vitaly Godziacki and Valentin Silvestrov in the Ukraine, Benjaminas Gorbulskis in Lithuania, Julius Gaidelis in Boston, etc.). The lingering official art discourse of the time and the delayed, historically inadequate period of the incorporation of dodecaphony into composers' scores determined the specificity of the context. The process can be viewed from very different angles.

At the beginning of the 1960s, the events in music composing renewed the composers' desire to deconstruct the faceless monolith of the "socialist realism" music. Ona Narbutienė called the decade of Balsys' debut in dodecaphony (1962–1971) as an especially significant *return to the positions of the 1930s, when diverse stylistic trends were differentiated in Lithuanian music*. <...> *Through following the stylistic break in the early 1960s, Lithuanian music escaped from the trap* (a uniform manner of music writing, with the same clichés applied in every case – G. D.), *assimilated innovations extremely quickly, and caught up with the lost time* (Narbutienė 1999: 128).

We have to note one fundamental difference between the states of Lithuanian music culture in the 1930s and the 1960s. During the Soviet era, the "factory-type order" (the concept of Vytautas Kavolis, see: Kavolis 1996; 1998) of culture regulation came into force in Lithuania. Art was ideologically constructed and supervised, and three main factors regulating the culture of the USSR were officially in force: communist ideology + cultural policy + the official "method of art and criticism", or the canon of socialist realism (socialist culture had to be socialist in content and national in form). Although art functionaries would have found it difficult to decipher the content of this formula, the imprints of its operation on the "face" of the USSR culture were

<sup>3</sup> During the first two years of the Society's existence, Schönberg did not allow any of his compositions to be performed in its concerts.

<sup>4</sup> At the concerts of the Society, compositions by Ferruccio Busoni, Richard Strauss, Béla Bartók, Alban Berg, Claude Debussy, Erich Wolfgang Korngold, Igor Stravinsky, Anton Webern, Gustav Mahler, Maurice Ravel, Max Reger, Erik Satie, etc. were performed. They were selected by Schönberg himself or by the so-called Performance Director (*Vortragsmeister*) appointed by him: those included Berg, Webern, Benno Sachs, Rudolf Kolisch, Erwin Stein, and Eduard Steuermann.

<sup>5</sup> Berg wrote to his wife about a wide repertoire of the concerts (see: Carner 1969: 365–375 also Malcolm 2008: 57–58).

aply summarised by American philosopher of art Boris E. Groys. Groys characterised the content and state of the art of socialist realism by several specific features: the persecution of any “formalist” art, resulting in the concept of total art whose authorship was ascribed to Stalin and in the syndrome of a mature post-historical culture (Groys 1992). The pressure of ideological supervision led to long-term stagnation and backwardness of the music culture of the USSR.

As for Lithuania and Balsys’ music, it must be admitted that some dates of Lithuanian music modernisation were marked by the dates of his compositions. Thus, Algirdas Jonas Ambrazas stated that the earliest, and probably the most radical, changes in music language in Lithuania manifested themselves in Balsys’ Concerto No. 2 for violin and orchestra (1958). In the history of Lithuanian music, the year 1958 was marked by another significant event: Julius Juzeliūnas’ opera *The Rebels* was banned almost before the premiere “due to ideological mistakes”. In Western Europe, however, the processes of music modernisation took a completely different direction. As it is known, in 1958, John Cage came to the citadel of serialism, the International Darmstadt Summer Course. He caused universal controversy of the compositional mindset, reflected in various cross-sections of composition trends. That took place in Darmstadt in 1958, in Cage’s “sobering” lecture *Indeterminacy*. Cage’s debut<sup>6</sup> ended Darmstadt’s serial avant-garde – an era of exploring and systematising musical material – and opened a post-serialist perspective of avant-garde music (as Gianmario Borio (1993) called it in his dissertation). To put it more simply, Cage’s radicalism freed material from rational coercion and offered the principles of improvisational randomness. Cage’s most important theses were the assertion that improvisation was liberation and a condition for one’s own self and, vice versa, order was coercion. Indeterminacy, the ability to perform a work in various ways<sup>7</sup>, was described by Cage as liberation and a condition for one’s own, and, vice versa, ordered procedures in musical composition were called coercion.

The syndrome of “periods missing each other” in music composition in the West and the USSR shall stand out if we compare what was perceived as “new” in the art of sound in Darmstadt environment and in Balsys’ conception of music modernisation. It would seem that there was not yet any “common denominator” between those conceptions in the 1950s. For Cage, it was moving away from the structural euphoria of the post-war serialism, while for Balsys, it was moving away from the romantic Tchaikovskian style that prevailed in music writing during his doctoral studies at the Rimsky-Korsakov Conservatory in Leningrad (1950–1953). The so-called stylistic turn of Balsys’ music in 1958 was mainly associated to the modernisation of the relation with Lithuanian folk art (interpretation of the folk song *Oi teka, bėga* [(The Western Star) is Rising, is Moving] in the rhythm of rumba in Concerto No. 2 for violin)<sup>8</sup> and was not yet associated with the incorporation of the dodecaphonic technique into his work. However, Balsys carried out music modernisation experiments in less vigilantly government-supervised film music.

The beginning of the unofficial race of Lithuanian composers in terms of contact with dodecaphony was won by Benjaminas Gorbulskis, who created the first twelve-tone series, a manifestation of the “bourgeois compositional technique” in Lithuania, in 1959. In the second movement, *Grief*, of his *Concerto for Clarinet and Orchestra*, the twelve-tone theme and the dissonant sound of the slow movement contrasted strongly with the tonal edge movements of the Concerto (*Flight* and *Humor*). However, it would not be correct to call the second movement of Gorbulskis’ *Concerto* “dodecaphonic”<sup>9</sup>. Merely twelve non-repeating semi-tones on the theme of *Grief* were arranged, no special constructive efforts were demonstrated, there were

<sup>6</sup> It was the first lecture of Cage in 1958, while the second, *Indeterminacy: New Aspect of Form in Instrumental and Electronic Music*, took place in Brussels. Stockhausen attended both of them and immediately made arrangements to have the material published; it was published in the *Die Reihe* journal, No. 5 (1959).

<sup>7</sup> In elaborating and differentiating the meanings of the term, a distinction was made between *indeterminacy of composition* and *indeterminacy of performance*, etc. (Simms 1986: 357).

<sup>8</sup> Feliksas Bajoras criticised the modern folk style of Balsys’ Concerto for Violin No. 2 (1958), recognised by musicologists (Ambrazas, Narbutienė, etc.), in a manner typical of him: *What is genuinely Lithuanian in it? It is only the melody. But such melodies can be found in Arabian folklore as well. The harmony is academic (which precisely binders the development of a unique culture). The rhythm is that of rumba. Livontas’ performance only highlights these details.* Quoted in: Feliksas Bajoras. *Autobiografija* [Autobiography], (Bajoras 2002: 55).

<sup>9</sup> In the debut of dodecaphony in Lithuania, in the second movement (*Grief*) of Benjaminas Gorbulskis’ *Concerto for Clarinet and Orchestra*, a series of 12 non-repeating tones is exhibited in the upper voice at the beginning of the second movement, afterwards treated in a non-strict (amateurish) way. The series is “accompanied” by subvoices derived from the initial segment (*b/flat-d-c-g; a/flat-d-c-g*) and sustained “pedaling”. The series spreads through orchestral parts in an original and transformed forms, polytonal chords take effect, drifting towards the twelve-tone technique. The series was repeated in the middle episode of the third movement (*Humor*).

no technological manipulations nurtured by Klein, and the theme sounded in an atonal harmonic field. Julius Gaidelis, a student of Juozas Gruodis, moved closer towards the dodecaphonic technique exercises in his composition *Trio for Violin, Clarinet, and Bassoon*, composed in Boston in 1961. In the score, he wrote a 12-tone series consisting of repeating segments<sup>10</sup>. In the first half of the series, he possibly even cryptographically signed in musical letters: G-A-I (as)-D-E-(es)-S (*as* and *es* as “i” equivalents), and the tritone in the centre of the series seemed to instantly spell Gaidelis’ name. However, Gaidelis’ *Trio* is more reminiscent of dodecaphony exercises, when the different modifications of the series and the original one sound in a contrapuntal way.

The causes of the syndrome of “periods missing each other” in different worlds are well known. As early as in the 1950s through 1960s, dodecaphony in the USSR was without hesitation labelled as a “bourgeois” manifestation and persecuted. The extent to which the official authorities perceived the threat of art modernisation to the socialist camp people can be demonstrated by the adjectives used by the Secretary General of the CPSU Nikita Khrushchev in his widely advertised meetings with writers and artists. Careful choice of words neglected, from the Kremlin rostrum, Khrushchev called them “art formalists”, “abstractionists”, “ideological saboteurs”, and even “pederasts” (Дзюба 2013). The initiative “from above” soon resonated in many Soviet republics, in the meetings on ideological issues of creative intelligentsia and ideological workers, focusing also on the younger generation of composers and musicians.

In the evaluation of a whole complex of cultural and historical circumstances, it is necessary to emphasise that, in Lithuania and the USSR in the 1960s, the twelve-tone dodecaphonic technique was euphorically perceived by modernist composers as a Western compositional system. It was coveted as a tool for refining the mindset, for mastering algorithms for a new “order” of musical parameters, and for stimulation of reflection on the 20th century modern music composition. The modern trend composers in the Baltic States and the USSR often associated dissonant sound with the opposition to the primitivised stylistics of Soviet music under the auspices of the socialist realism ideology, with a dissident attitude to the ideology of Soviet culture, and in the Baltic countries, also with the hostility to occupation. However, the official discourse in the culture of the USSR was very different from the prevailing attitude in the music community of the Baltic States.

A conference under the emblematic title *On Real and Supposed Innovation in Contemporary Music*, held in Moscow at the end of December 1965, turned into an arena of collision between art functionaries and composers. The official speeches were dominated by a negative ideologised reflection on dodecaphonic music: emphasis was placed on the “total usurpatory nature”, epigonialism, imitational copying, abstract thought, “music manufacture”, formalism, and “militant craftsmanship”. From its rostrum, Ambrazas<sup>11</sup> proposed a bolder look into the future and a search for new, as yet unused means of expression. When speaking about the works of Lithuanian composers (Gorbulskis, Algimantas Bražinskas, Balsys, and Vytautas Barkauskas), Ambrazas presented compromise examples of the application of dodecaphonic means and socialist-realism ways of “decontamination”. He argued that those composers, while taking over elements of dodecaphony, introduced modal supports, rhythms, intonations, and genre dance elements typical of national folklore. Later, an editorial article (apparently by Leo Mazel, a member of the then editorial board) in the *Soviet Music* (*Советская музыка*) journal made a comment on the version of Lithuanian dodecaphony as presented by Ambrazas. The level of modernity of Lithuanian compositions had been diagnosed with a crushing, but quite correct conclusion: *As we can see, our Lithuanian colleagues have nothing to do with dodecaphony as a system* (С трибуны 1966, No. 5: 27). The official conclusion of the conference was summed up by Viktor Zuckerman: *A laboratory-type experiment must remain a personal property of the composer, without a claim on public propaganda* (С трибуны 1966, No. 6: 19).

### **Balsys’ relation with dodecaphony as a compositional ideology and technique**

Eduardas Balsys is known to have become acquainted with dodecaphony in 1962. During his visit to conductor Piero Bellugi at his home in Florence, Balsys was demonstrated compositions of Bruno Bartalozzi (Narbutienė 1999: 102). At the time, the acquaintance with a systemic twelve-tone chromatic scale (dodecaphony) seemed a promising prospect for Balsys. However, dodecaphony had to be studied not only from theoretical sources, but also from relevant scores, its technological rituals had to be tested, the relationship

<sup>10</sup> In the first part of the series, a sequential transposition of the fifth PCS 3–1; in the second half, two segments 3–4 (the second being IR of the first one). Gaidelis composed the monocycle using the transformations of the series (I, R, IR, etc.).

<sup>11</sup> LLMA, f. 305, ap. 1, b. 501, l. 4–12.

with the individuality evaluated, and it had to be interpreted in the field of one's own musical identity. The new universal creative practice and a method with the reputation of a "forbidden fruit" only increased its attractiveness and marked it with a flavour of resistance. Although during the acquaintanceship (the 1960s) most Lithuanian composers euphorically received dodecaphony as a Western technique, as early as in the 1960s, and especially in public speeches, Balsys joined its critics and expressed a rather postmodern view. It is highly doubtful that works on the critique of dodecaphony by Th. Adorno (1949), G. Ligeti (1958), L. B. Meyer (1967), and other authors were known in Lithuania. In this context, several questions arise, the first one being: what could Balsys and his colleagues have known about the dodecaphonic method in the mid-20th century?

The "Iron Wall" built in the culture of the USSR and the persecution of "formalist" means of expression greatly complicated the modernisation of Soviet music and the penetration of dodecaphony into Lithuania. Copies of books and records were transported illegally; there was an acute shortage of score samples. Intellectual professional wealth was accumulated by each composer in individually accessible ways. Judging from Balsys' archive donated by his family to the library of the Lithuanian Academy of Music and Theatre (LMTA), he was interested in innovations in the art of music, collected theoretical books, subscribed to journals, and studied regulations of "formalist" techniques. However, the books by Balsys brought to the LMTA Library without compiling a list of them, were incorporated into the library funds, which today makes it difficult to identify the sources of Balsys' studies of dodecaphony (he might have used copies of books). His daughter Dalia Balsytė shared an interesting fact that, while abroad, her father used to spend all the money on books (it was his professional capital!), and he never brought any presents to his family<sup>12</sup>. However, the exhibition dedicated to the composer's centenary *Eduardas Balsys (1919–2019)*, held in the National Gallery of Art on 11 October – 1 December 2019, demonstrated an only book *Arnold Schönberg* donated to Balsys by his Polish colleague Florian Dąbrowski in Poznan on 13 January 1967. The exhibition curator Eglė Juocevičiūtė claimed that no other books on the subject could be found. However, the search for such sources revealed other interesting things.

Vytautas Barkauskas testified to the fact<sup>13</sup> that, in 1963, a delegation of the Lithuanian Composers' Union (Balsys, Bražinskas, and Barkauskas) went to Riga, Tallinn, and Leningrad to establish professional relations with Latvian, Estonian, and Leningrad composers. Each of them received a copy of Ernst Křenek's book *Studies in Counterpoint: Based on the Twelve-Tone Technique (Zwölf-ton-Kontrapunkt-Studien)* (1952) from Arvo Pärt (translated from German in 1966 and distributed by Ambrasas). In the 1960s, a relatively new monograph by George Perle *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg, and Webern* (1962) was available in Lithuania. The book and the piano score copies of *Wozzeck* were donated to Barkauskas by colleagues in Moscow<sup>14</sup>. Balakauskas and Barkauskas also had Bogusław Schäffer's book *Classics of Dodecaphony (Klasycy dodekafonii)* (1961). Apparently, Messiaen's *The Technique of My Musical Language (La technique de mon langage musical)* (1944) was also available, because as early as in 1966/1967, into the course of *Theoretical Issues of Contemporary Music*, Algirdas J. Ambrasas integrated topics about Bartók's modal thinking, introduced Křenek's twelve-tone counterpoint system, and explored the structural uniqueness of Messiaen's musical language. Moreover, at the end of the 1960s, at the initiative of Ambrasas, a cycle of lectures on the 20th century music composition was organised; the lectures were given by leading Soviet musicians: J. Kholopov, T. Bershadskaya, A. Schnittke, E. Denisov, V. Dernova, and others (Daunoravičienė 2017: 10–45). Those were powerful stimuli for writing music as an alternative to the product of socialist realism, and simultaneously for the renewal of the theoretical discourse. In the socialist camp, studies of the music of Bartók, Stravinsky, Webern, and Messiaen took place and the works of Boulez and Stockhausen were introduced with delay: Western music was already experiencing the "sunset" of avant-garde techniques and the transition to postmodernism.

The interpretation of the relation of Balsys and the twelve-tone technique depends on the approach and the goals of the interpretation. In most cases, the approach is mythologised. It seems that Balsys could have seen the dissonance of twelve-tone compositions from at least three different viewpoints: as listener, com-

<sup>12</sup> From the author's interview with Dalia Balsytė in the autumn of 2019. For the list of Balsys' books stored in the LMTA Library in 2019. Possibly part of the relevant books from Balsys' library were given to his son Audrius Balsys.

<sup>13</sup> From the correspondence between the author and Vytautas Barkauskas: his email of 5 March 2019.

<sup>14</sup> George Perle's book was translated by Laima Katkuvienė, wife of musicologist Donatas Katkus, in Palanga.

poser, and administrator (functionary) of Soviet art. It should come as no surprise that his evaluations were quite different. Although in public speeches he spoke about dodecaphony with reserve, in the closed space of his creative laboratory, on the contrary, he tried to apply its principles, and there his evaluations were not categorically negative. It was clear that Balsys' encounter with dodecaphony made him accept some insights of Th. Adorno. One of them was to the effect that, when dealing with dodecaphony, "music ceased to be expressive" (Adorno 2006: 42–43, 54). Another one was that, as Adorno put it, *By liberating music, it (the dodecaphonic technique – G. D.) shackles it. The subject controls music by basing it on a rational system, but the weight of that system breaks himself* (idem: 54).

Balsys' public statements about dodecaphonic music are again to be interpreted, given at least several circumstances. Their content may have reflected the credentials of the administrative positions held by Balsys (Chairman of the Lithuanian Composers' Union, Executive Secretary of its Board, and Head of the Composition Department)<sup>15</sup>: administrators were obliged to express a position loyal to the government. In addition, in that context (the 1960s through the early 1970s), a creative dispute took place between Balsys and Julius Juzeliūnas on their approaches to music composition and the ways to individualise their compositional systems. Although Balsys felt the need to escape from the established framework of his music writing<sup>16</sup> and used some constructivist means, in public, he repeatedly questioned the purposes of applying the latest techniques. In general, Balsys was skeptical about "cold" music and critical of the rational composition of music. In 1971, from the rostrum of the 6th Congress of the Lithuanian Composers' Union, he declared: *In formal experimentation, non-viable "opera" are born, not beneficial either to the mind or heart*<sup>17</sup>. In such a way, he must have responded to the concept of support tones of his colleague Juzeliūnas (1972), but simultaneously it must be admitted that, by those comments, Balsys resonated with functionaries (*Balsys became conservative due to his long administrative career* (Bajoras 2002: 55)) and with the already postmodernist criticism of the dodecaphonic technique.

In accordance with Rytis Mažulis' systematisation of artists ("either poets or engineers"), Balsys undoubtedly belonged to the first group. He was a melodist by nature. Melody had always been important to him. Once he told his son Audrius: *It is not so difficult to write a very complex composition, it is much more difficult to write a good melody*<sup>18</sup>. It was again one of the answers to the 1960s campaign of composition rationalisation in Lithuania as well as to Juzeliūnas' invitation to view folklore structures from an analytical viewpoint and to treat them as constructive elements of the musical system, thereby underpinning one's own method of composition. Creative attitudes of Balsys contradicted those of his colleague Julius Juzeliūnas and his creative method. The essence of the contradiction between Juzeliūnas and Balsys' ideological attitudes was defined by phrases often repeated by Balsys, such as "dry constructivism", "uncritical use of avant-garde means" versus "spontaneity in the creative process" or "a free approach to art". In music composition, Balsys valued spontaneity and mastery and opposed "the good will of scholars to teach composers to write music" (*I am against "scholarly recipes", even though they alleviate sufferings in the creative process*) (Narbutienė 1999: 175). Meanwhile, Juzeliūnas invited, instead of condemning the manifestations of modern music, to find out what could be seen as positive in them, and especially "to focus on the theoretical analysis of national origins".

Balsys long-term discussion with his colleague Juzeliūnas, whom Balsys referred to as a "slave of schemes" in a private environment, is reminiscent in its own way of the dispute between Valentin Silvestrov and Osvaldas Balakauskas about the essence of music that took place during night hearings in Kiev. What is music – the beauty of pure structures (Hanslick's position) or an eloquent and expressive verbal substance (Silvestrov's position)? Although, according to Balsys' declarations, it seemed that the dodecaphonic technique did not respond to the sound of his own inner music, he did not give it up in his music writing. The relation of Balsys with the modern 20th century twelve-tone compositional technique was apparently predetermined by his choice as an artist. Audrius Balsys testified that the criterion of modern music composition for Balsys was the answer to the question: "is it interesting or not"<sup>19</sup> to analyze and to listen to such music?" The word "modern"

<sup>15</sup> In 1954–1962, Balsys was Executive Secretary of the Board of the Lithuanian Composers' Union; in 1962–1971, its Chairman; and in 1960–1984, he was Head of the Composition Department of the Lithuanian State Conservatoire.

<sup>16</sup> Balsys' expressive confession of 1980 reflects the state of intensive search. He wrote: *Thoughts strive to conquer the unknown spaces, especially when we are surrounded by numerous innovations not only in the field of music, but also in science and technology. I wish to say something new and fresh. And then I start looking for something new* (Balsys 1980; Narbutienė 1999: 102).

<sup>17</sup> Verbatim record of Balsys' presentation – report at the 6th Congress of the Lithuanian Composers' Union (LLMA, f. 21, ap. 1, b. 396).

<sup>18</sup> From the LRT radio programme *Musical Pastiche*, 01-11-2019. Jūratė Katinaičė interviews Audrius Balsys.

<sup>19</sup> From the author's interview with Audrius Balsys, 10 April 2020.

was a mark of novelty to him in his field, and the opening up new harmonic potential in his music writing, which he acknowledged as intuitive work, was “interesting”. Balsys was apparently inspired to take an interest in the twelve-tone “formalist” technique in the early 1960s not only by curiosity, but also by “creative inertia, clichés, dry academism, gray craftsmanship, and a superficial approach to mastery” in the socialist realism music of his colleagues, acknowledged by Balsys as “also harmful to true artistic creation” (LLMA, f. 21, ap. 1, b. 396). Thus, he was not totally indifferent to the knowledge of that technique.

Balsys studied the technique of dodecaphony, the scores of Berg’s operas, and the formalised order of the twelve-tone technique selectively and cautiously applied them in his dodecaphonic period works (*Dramatic Frescoes* (1965), the oratorio *Don’t Touch the Blue Globe* (1969), and the opera *The Journey to Tilsit* (1980)). He described the form of dodecaphony applied by himself as follows: *I accept the principles of free dodecaphony <...> The series must flow from an emotional need* (Vyliūtė 1980: 38). A free dodecaphonic technique in Balsys’ work meant the exposition of a series and subsequent flexible procedures (rejection of the dogma of non-repeating tones and a rather free atonal harmonic vertical). The conception of Balsys’ dodecaphony was affected by the priority of expressive thematicism and its consistent development, professed until the end of his creative career. As testified by Balsys’ son, Tchaikovsky and Beethoven remained ideals to Balsys. He appreciated Tchaikovsky for his melodicism, musical fantasy, and mastery (*The Nutcracker*) and claimed that “art must hypnotise”<sup>20</sup>. He noted, *I sense titanic work of thought in Beethoven’s music. When one studies his drafts or notebooks, one finds a lot of sketches, variants, and musical ideas, both brilliant and banal* (Mikšytė 1973).

It is important to note that the freer twelve-tone forms were more coherently harmonised with the conflict-based dramaturgy, further recognised by Balsys, and Beethoven–Strauss’s composition development principles, which Balsys also did not intend to abandon. He was attracted by the idea of gradual transformation of Beethoven–Schönberg’s integral primary element (*Kopfmotiv*, basic idea, *Grungestalt*, *Modell*) and the principle of generativism of the basic structure. In the process of music writing, Balsys did not apply or accept the ideas of Webernian structural constructivism.

The nature of the relation with the dodecaphonic paradigm was also determined by Balsys’ conception of the form dramaturgy, which was close to Strauss’s dramatism (*sometimes one needs a clear construction, however, a free form for laying out the idea. As I want the idea to be nimble, I bypass all rules*) (Vyliūtė 1980: 38). Balsys composed by following the conception of creating an organic musical form. In many cases, his dodecaphonic technique modulated into atonal music, where the intonation potential of the series underpinned the thematicism of such opuses, exhibited in a melodic form. As we shall see later, the basic segments of the series were treated by Balsys as if they were Beethoven’s *Kopfmotifs*, this time arising from the atonal thematicism of the series. In the potential of the twelve-tone technique, Balsys saw the generative potentials of what Schönberg called the “basic structure” (the motif), the “least common multiple”, and Th. W. Adorno, “the most important figure”.

Apparently, Balsys also evaluated the dissonant sound from an audience’s point of view and was not sure whether one would like such music at all. Together with listeners of dodecaphonic opuses, Balsys was likely to have expressed the following evaluative insights: *Only an analysis, but not the listening experience, allows one to reveal how the themes of the series or their tones correlate. It is difficult to listen to such sets of sounds, it is not easy to enjoy them, and it is not easy to discern a melody...*<sup>21</sup> Balsys was concerned with the emotional suggestiveness of the composition, the audience’s response to it, and certain hedonism.

### Concluding remarks

The case of Balsys’ dodecaphony can be examined in various aspects: both as a diagnosis of the cultural field and as a counterpoint from the periods missing each other – elementary dodecaphonic exercises and the transition of the avant-garde to postmodernism. Ultimately, the period of dodecaphony in Lithuanian music can be seen as an opportunity, opened up in the 1960s and 1970s, to shorten the shadow of the “delayed culture” through overstepping the remnants of the disintegrated tonality. The conceptualisation of those aspects can highlight something in common for the past, present, and future of our musical culture. I shall direct my research towards the fourth reflection and try to interpret the above-mentioned complex mix of problems through the case of Balsys’ dodecaphony.

<sup>20</sup> From the author’s interview with Audrius Balsys, 10 April 2020.

<sup>21</sup> *Ibid.*

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*Translated by Laimutė Servaitė*

[A continuation of the article in the next issue]

## **Eduardo Balsio dodekafonija ir jos kontekstai**

### **Santrauka**

Reflektuojant Eduardo Balsio gimimo (1919) jubiliejus šimtmetį ir dodekafoninės technikos įsteigimo Josefo Matthias Hauerio opuse Nr. 19 „Nomos“ (1919) šimtmetį, straipsnyje gvildenama Balsio dodekafoninė kūryba. Kompozitoriaus nuostata šios technikos požiūriu nebuvo vienalytė. Jis dairėsi naujovių muzikos mene, kaupė teorines knygas, prenumeravo žurnalus ir studijavo „formalistinių“ technikų reglamentą. Tačiau Balsio kūrybinei prigimčiai buvo artimesnis taisyklių nesuvaržytas kūrybinis polėkis, o „sausas“ racionalios prigimties dodekafonijos technika jo vidinės muzikos skambesio neatliepė. Neatsitiktinai dar dodekafonijos atėjimo į Lietuvą laikotarpiu (XX a. 7 deš.) Balsys prisijungė prie jos kritikų, tačiau viešam oponavimui priešpriešino kompozicinius bandymus savo kūrybinėje laboratorijoje. Laisva dodekafonine technika, kuri artėjo prie 12-tonės technikos, Balsys komponavo savo etapinius kūrinius („Dramatinės freskos“ (1965), oratorija „Nelieskite mėlyno gaublio“ (1969), opera „Kelionė į Tilžę“ (1980) ir kt.). 12-tonių serijų intonacinis potencialas grindė šių opusų tematizmą, serijų fragmentai persmelkė svarbiausias instrumentines ar vokales partijas. Serijų segmentų plėtojimas „Dramatinėse freskose“ ir oratorijoje greičiau priminė laisvą *Kopfmotive* ar bazinių struktūrų plėtojamą atonalioje terpėje, t. y. nebuvo sukaustytas griežto dodekafonijos technikos reglamento.

Straipsnyje keliami hipotezė, kad susipažinęs su teoriniais dodekafonijos darbais (Ernsto Křeneko, George'o Perle'o, Bogusławo Schöfferio ir kt.) Balsys, kaip ir daugelis lietuvių kompozitorių, stokojo šia technika sukurtų partitūrų pavyzdžių. 7-ajame dešimtmetyje jis greičiausiai dar nebuvo susipažinęs su klasikiniais dodekafoniniais opusais (pvz., A. Weberno kūrinių), kurie būtų atskleidę griežtus serijų funkcionavimo kompozicijoje reikalavimus. Santykis su dodekafonija ir serijų funkcionavimo formos ėmė keistis apie 1978 m., kai rengdamasis kurti operą Balsys iš Maskvos pasiskolino ir savo metodu (perrašydamas ranka ir tyrinėdamas) išanalizavo A. Bergo operų („Wozzeck“ ir „Lulu“) partitūras. Analizė pakeitė dodekafonijos traktuotą 12-tonės serijos plėtojimo požiūriu, kas tapo akivaizdu jo operos „Kelionė į Tilžę“ partitūroje.

## Final Chords as a Vivid Reflection of Eduardas Balsys' Creative Work: *Concerto for Violin Solo*

**Abstract.** In the context of Lithuanian music, the oeuvre of Eduardas Balsys are distinguished by striking compositions of large form for big ensembles of performers, which are noted for their persuasiveness, masterful orchestration and for the style of music relevant at the time. They include a ballet, oratorio, opera, Dramatic Frescoes for violin, piano and orchestra, two concertos for violin and orchestra, and many other significant compositions that are firmly established in many performers' repertoire. It is symbolic and at the same time paradoxical that his last composition is for violin solo. It is the culmination of creative thought that makes the most of the instrument, a fine example of a fruitful collaboration between a creator and a performer, and another sign of a creative shift towards neoclassicism. The goal of the article is to reveal the circumstances and creative context of Balsys' Concerto for violin solo.

**Keywords:** concerto for violin solo, Eduardas Balsys, Lithuanian music, sonata for violin solo.

### Introduction

"Balsys' three concertos for violin seem to reflect the main stages of his life and creative work. The First concerto for violin and orchestra is a romantic flight of youth, the second is a harmonious fullness of life and maturity and the third concerto is a monologue of the wisdom accumulated during life, the work of a master, the composer's swan song ..." (Narbutienė 1999: 162). His last work, Concerto for Violin Solo (1984), won the recognition of violinists for its mastery, expression and creative suggestiveness. It was chosen as the object of this research while the goal of the article is to reveal the features of Balsys' music<sup>1</sup> in the concerto, to link it with the Lithuanian tradition of violin concertos and the international context of compositions for violin solo.

### Intentions

The emergence of this work was determined by several circumstances. One of the most significant is the composer's collaboration with the best Lithuanian violinists. "Aleksandras Livontas<sup>2</sup> has played all of Balsys' works for violin, he loved them very much and constantly challenged Balsys to write something else" (Olga Šteinbergaitė; Narbutienė 1999: 377). It was Livontas who performed the first two concertos for violin and orchestra. After his death, the composer promised to write another violin concerto in his memory. The creative process took time, but the intention was noticeable in Balsys' utterances and letters:

"What I will write – probably a third concerto for violin and orchestra. Raimundas Katilius is a great violinist of our republic, a laureate of the International Violin Competition in Montréal, and I want to write for him something nice" (from a letter to his brother Leopoldas, 29 October 1980; Narbutienė 1999: 322).

"I am working. I am writing a third concerto for violin and orchestra. One third has already been written. I hope to complete it before the New Year. We have a good violinist Raimundas Katilius, he keeps challenging me, asks me to hurry. I will dedicate this concerto to him" (from a letter to his brother Leopoldas, 17 October 1984; Narbutienė 1999: 327).

According to violinist Raimundas Katilius<sup>3</sup>, "Balsys was thinking of writing a third concerto for many years. He was interested in more recent literature, I supplied him with notes and recordings by Bartók, Szymanowski, and other authors" (Narbutienė 1999: 381). Narbutienė also wrote about his thorough prepara-

<sup>1</sup> Eduardas Balsys (1919–1984), one of the most famous Lithuanian composers and composition teachers, who had a particularly strong influence on the development of Lithuanian music from the 1950s to the 1970s. In 1950 he graduated from the Lithuanian Conservatory in composition, and in 1953 he completed his postgraduate studies at the Leningrad Conservatory. From 1953 he taught at the Lithuanian Conservatory (now the Lithuanian Academy of Music and Theatre); from 1960 to 1984 he was the head of the Composition Department. He created works of various major genres, and has trained several dozen composition students.

<sup>2</sup> Aleksandras Livontas (1920–1974), a violinist and educator; studied at the Odessa Conservatory in 1937–1941; in 1944 he graduated from the Moscow Conservatory (David Oistrakh's class); from 1945 he taught at the Lithuanian Conservatory. He prepared many solo programs and many solo premieres of works by Lithuanian composers.

<sup>3</sup> Raimundas Katilius (1947–2000), Lithuanian violinist and pedagogue; in 1970 he graduated from the Moscow Conservatory (Igor Bezrodny's class), in 1972 he undertook his postgraduate studies there. In 1971–1975 he played the first violin of the Moscow Philharmonic Quartet. From 1975 he taught at the Lithuanian Conservatory. He was the first to perform and edit some works for violin by Lithuanian composers.

tions: “The composer prepared for this work for a very long time – he carefully studied violin concertos from Paganini to Bartók. He wrote various examples of playing the violin in his beautiful, calligraphic handwriting” (Narbutienė 1999: 162).

The concerto was supposed to be for violin and orchestra. According to Katilius, “Balsys spoke a lot about his idea, the orchestra’s interpretation. He mentioned various variants – one movement could be without violins, fugue maybe only with the percussion. But these were only projects, and when I performed two fully completed movements of the Concerto in Druskininkai, he was quite satisfied and considered the possibility of leaving the work without an orchestra ...” (Narbutienė 1999: 382). The composer died soon after that and the concerto was not endorsed by the orchestra. Katilius completed the last two movements of the Concerto and it became a part of his and other violinists’ repertoire<sup>4</sup>.

The strongest inspiration for the appearance of this work came from two violinists – Aleksandras Livontas and Raimundas Katilius, thanks to whom the composer perfectly understood the technical possibilities of the violin. The creative potential of this instrument was demonstrated to Balsys by the opuses of Béla Bartók, Karol Szymanowski and other composers.

### Creative reflexions

The creative style of Eduardas Balsys, like that of many composers, changed over time. Having begun to write music in the neo-romantic style prompted by the historical context (Concerto for Violin and Orchestra No. 1), from 1958 he moved towards a more modern, expressive language of music (Concerto for Violin and Orchestra No. 2). By the 1980s, the composer had already reached creative maturity that earned him the recognition of performers and listeners. However, the Concerto for Violin Solo is another pinnacle of his creative work based on new style technological solutions and his mastery. “Maybe it was a new turn in the composer’s path to the maximum purity of style, or maybe at the end of his life he came to the conclusion that everything can be said even with one instrument and a small number of notes?” (Narbutienė 1999: 162).

It was his openness to innovation and new creative challenges that was one of the most important characteristics of Balsys. Having mastered serialism, dodecaphony, atonality and become famous for his knowledge of orchestration, the composer quite unexpectedly turned to neoclassicism. However, the main features are also recognizable in his last work: it is the condensation of themes, expressiveness, variety of solutions in form and original instrumentation.

According to the composer, “the structure of each work’s form as a manifestation of content and its dramaturgy must be new in its own way. Every time that novelty is *terra incognita*, it always intrigues the creator ...” (Narbutienė 1999: 172). This remained important until his last composition, where the author revives traditions of the fugue or chaconne. The search for novelty is also shown by the evolution of three cycles of violin concertos by Balsys:

- Concerto for Violin and Orchestra No. 1 (1954; 24'35" )<sup>5</sup>: I. *Allegro moderato ed agitato* (11'32"), II. *Andante cantabile e sostenuto* (7'24"), III. *Allegro vivo* (5'39");
- Concerto for Violin and Orchestra No. 2 (1958; 12'47"): I. Recitative (2'03"), II. Scherzo (3'23"), III. Improvisation (3'52"), IV. Humoresque (3'29");
- Concerto for Violin No. 3 (1984; 9'27"): I. Prelude (*Adagio*, 2'44"), II. Fugue (*Allegro*, 2'16"), III. Chaconne (*Moderato*, 2'57"), IV. Toccata (*Presto*, 1'30").

It is obvious that there was a move towards the condensation of musical material. The composer himself clearly emphasized that essentially it was based on his experience composing concertos: “The principle of my work is to seek a deeper impression by condensing the thought. The second violin concerto is more than half as short as the first, and I seem to have said much more. Quality is selection” (Narbutienė 1999: 172).

On the other hand, Balsys’ style was always expressive. According to musicologist Ona Narbutienė, “music for Balsys is an expression of strong feelings, great passions and contrasting states. Therefore, romantic and expressionist elements are very organically intertwined in his music” (Narbutienė 1999: 182–183). And

<sup>4</sup> The concerto was also played by Ingrida Armonaitė, Domas Juškys, Povilas Bekeris and other Lithuanian violinists.

<sup>5</sup> The duration of the movements is given on the basis of concert recordings of the CD “Eduardas Balsys. Dramatic frescoes” released by the Lithuanian Music Information Center (2003, LMIPCCD022-023).

this trait did not go away over the years. Violin Concerto No. 3 fascinates performers and listeners with the condensed expression of emotions and this is the composer's goal with the first bar of this composition:



Example 1. Eduardas Balsys. Concerto for Violin Solo No. 3, Prelude, mm. 1–4

### Lithuanian context

The violin concerto genre is quite popular in Lithuania. By 1984, Lithuanian composers had composed fifteen violin concertos. In addition to the opuses by Balys Dvarionas, Stasys Vainiūnas and other composers, the three violin concertos by Balsys have become the basis of the national violin repertoire. The most prominent Lithuanian violinists who initiated the appearance of some compositions have contributed a lot to the development of the Lithuanian violin repertoire. The achievements of Lithuanian composers in writing works for violin solo are also noteworthy. Probably the most distinguished work, widely known and established in the repertoire of violinists of the world, is Vytautas Barkauskas' (1931–2020) *Partita for Violin Solo* (1967)<sup>6</sup>.

Balsys' Concerto No. 3 is the only work of this genre for violin solo among the works of Lithuanian composers. However, in the context of Lithuanian music, sonatas for violin solo are quite numerous. By 1984 Antanas Račiūnas (1963), Anatolijus Šenderovas (1971), Jurgis Juozapaitis (1972), Julius Andrejevas (1974) and Vytautas Laurušas (1977) had already written some sonatas. Laurušas' sonata was also written in successful collaboration with the violinist Raimundas Katilius (the work was dedicated to him), and the third final movement of the cycle was a fugue. For Katilius, performing and editing this work was another experience of creative work with the composer, which undoubtedly influenced the preparations for the premiere of Balsys' Concerto.

### Concerto for Violin Solo: Fugue

When writing this piece, Eduardas Balsys always called it a concerto. As already mentioned, he planned to create a third composition of this genre for violin and orchestra. The cooperation with the most prominent Lithuanian violinists gave the composer the competence to create a violin part that requires exceptional virtuosity.

According to the violinist Katilius, the full cycle was to be “framed” by an introduction and postlude (Narbutienė 1999: 160). It is likely that this should have been performed by an orchestra. However, the four movements created – Prelude, Fugue, Chaconne and Toccata – provide a basis for associating this composition with the stylistic trend of neoclassicism.

From a genre point of view, Balsys' Violin Concerto No. 3 is clearly in line with the previous instrumental works whose parts have references to the genre: Concerto for Violin and Orchestra No. 2 (1958) and Symphony-Concerto for organ, winds and percussion (1977, movements: Prelude – Fairy Tale – Interlude – Toccata – Postlude). However, unlike the above-mentioned works, he gave up polystylism in Concerto for Violin No. 3. The third concerto for violin is a neoclassical composition written in the language of modern music, making the most of the technological possibilities of the violin.

“The four movements of the concerto are solid, as if cut out of monolith. And this monolith is the chord of the beginning and end of the Prelude, on which all four movements are based” (Narbutienė 1999: 161). The movements are connected on the principle of contrast. After a contrasting, improvisational first movement, the condensation of the theme based on an expressive Fugue becomes the central movement of the cycle.

Fugue for violin solo already seems in itself a kind of creative paradox, or at least a real challenge for both the creator and the performer. The polyphonic form and texture, polyphony for melodic instrument seem difficult to master. However, solo fugues for melodic instruments were still an expression of the composer's

<sup>6</sup> Gidon Kremer, Raimundas Katilius, Philippe Graffin, Ingrida Armonaitė and others.

and performer's high mastery in the Baroque period. According to Joel Lester, the violin is the “instrument whose technical limitations make it difficult to project a fully contrapuntal texture” (Lester 2003: 58). Balsys also managed to overcome the challenges posed by this form.

The theme of the fugue is condensed, expressive and memorable:



Example 2. Eduardas Balsys. Concerto for Violin Solo No. 3, Fugue, mm. 1–2

At the beginning, it is given in a narrower diapason, in a lower voice. Alternating with laconic, virtuosic interludes, entries of the theme rise: the theme begins with the sound  $d^1$ , the second entry begins with  $b^1$ , and the third begins with  $f^2$ . The music is atonal, forming chords of consonant and dissonant consonances.

Researchers who have studied the Baroque fugue for violin have noticed that it is sometimes difficult to determine the exact number of fugue voices: three or four. Analyzing Balsys' Fugue, this issue also arises. Because “broken” chords are used, the violin movement sometimes has a four-movement texture. For the fourth time, the theme appears after a longer interlude, reaching the highest dynamic point –  $ff$  that is exhibited in parallel octaves and other intervals. It begins with a highly virtuosic and expressive section that should already be treated as the middle movement of the fugue. From a technological point of view, the possibilities of the instrument are used to the maximum: in a fast tempo (*Allegro*) a wide range of melodic lines, double, sometimes triple notes, broken chords, the melodic line enriched by chromatism is replaced by passages with wide chord texture. The highest point of expression is reached in the culmination of the movement – in the last beats of the Fugue:



Example 3. Eduardas Balsys. Concerto for Violin Solo No. 3, Fugue, mm. 42–57

### International context

The Fugue by Balsys can undoubtedly be compared with the most striking examples of this violin solo genre: Schnittke's Fugue (1953), Béla Bartók's Fugue from Sonata for Violin solo (1944) or Eugène Ysaÿe Fugato from Sonata for Violin No. 1 (1923).

Interesting parallels occur comparing it with the work of Bartók whose Sonata for Violin Solo was also the composer's last work. It is also a cycle of four movements: 1. *Tempo di ciaccona*; 2. *Fuga. Risoluto, non troppo vivo*; 3. *Melodia. Adagio*; 4. *Presto*. The sonata is dedicated to one of the world's most distinguished violinists, Yehudi

Menuhin. The performer described the sonata as a “work of wild contrasts” (Menuhin 1977: 166) and shared his impression: “It was perhaps the most aggressive, brutal music I was ever to play” (Berton 2001: 128).

The above quote mentions that Balsys “studied violin concertos from Paganini to Bartók” when composing his third Concerto. However, the evidence given seems to need to be clarified. It is probable that the Lithuanian composer also studied Bartók’s Sonata. Both Balsys’ Concerto and Bartók’s Sonata are in four movements, these movements have references to the genre (Fugue, Chaconne). In both cycles, Fugue is the second and at the same time the most conceptual part of the work. Here the tradition of the sonata for violin from the Baroque era, more specifically, the structure of the *Sonata da chiesa* can be seen. “The *Sonata da Chiesa* represented a grouping of serious weighty movements, and usually contained a fugue or contrapuntal movement of some sort” (Scott 1929: 49). The cycle is formed in this way in the compositions of Arcangelo Corelli, while Johann S. Bach adopts this solution to the cycle in all three sonatas for violin. The comparison of the movements of the above-mentioned cycle of sonatas in the table reveals obvious parallels of the cycle formation:

| Composer, work                     | Year | Mvt. I                   | Mvt. II              | Mvt. III                         | Mvt. IV                 |
|------------------------------------|------|--------------------------|----------------------|----------------------------------|-------------------------|
| J. S. Bach. Sonata No. 1, BWV 1001 | 1720 | <i>Adagio</i>            | <i>Fugue Allegro</i> | <i>Siciliana</i>                 | <i>Presto</i>           |
| J. S. Bach. Sonata No. 2, BWV 1003 | 1720 | <i>Grave</i>             | <i>Fugue</i>         | <i>Andante</i>                   | <i>Allegro</i>          |
| J. S. Bach. Sonata No. 3, BWV 1005 | 1720 | <i>Adagio</i>            | <i>Fugue</i>         | <i>Largo</i>                     | <i>Allegro assai</i>    |
| E. Ysaÿe. Sonata No. 1, op. 27     | 1923 | <i>Grave</i>             | <i>Fugato</i>        | <i>Allegretto poco scherzoso</i> | <i>Finale, Con brio</i> |
| B. Bartók. Sonata for violin solo  | 1944 | <i>Tempo di ciaccona</i> | <i>Fugue</i>         | <i>Melodia</i>                   | <i>Presto</i>           |

Table 1. Solo cycles of sonatas for violin: from J. S. Bach to Bartók

It is obvious that in the twentieth century, the principles of composing a Baroque sonata for violin solo returned to the processes of music composition. They reached Balsys probably through Bartók’s music. As László Vikárius wrote about the influence of Bartók’s Music for Strings, Percussion and Celesta and Fugue from Sonata for violin solo, “these exemplary compositions have proved to be inspiring in their novel approach to counterpoint for many later composers” (Vikárius 2006: 416). This can also be said about Fugue from Balsys’ Concerto for Violin No. 3. However, here the issue of a genre arises.

### Issue of a genre

Despite the composer’s original idea when it was planned to create a six-movement concerto cycle, the table above encourages to issue of the reference to the work’s genre. The structure of the implemented part of the original idea shows an obvious similarity of the concerto with the sonata for violin solo genre. The strategy of arranging the movements of the *Sonata da chiesa* that returned together with the ideas of neoclassicism reveals another feature found in the creative work of Balsys – the tendency to combine the features of several genres in one composition.

In addition to polystylistic compounds, there are also cases of combining genres in Balsys’ music. The most obvious example is Symphony-Concerto (1977). The combination of different genres in one composition is found in Concerto for Violin and Orchestra No. 2, later in Dramatic Frescoes for violin, piano and orchestra, and Symphony-Concerto and Violin Concerto No. 3. Combinations of concerto and symphony genres are more often found in Balsys’ works (the most famous example is Dramatic Frescoes). Balsys’ last composition – Violin Concerto No. 3 – is a new combination: a combination of concerto and sonata genres.

Summarizing the research, we come to the conclusion that Eduardas Balsys’ Concerto for Violin No. 3 is an example of mature twentieth century music for violin solo. Created on the basis of many years of creative experience and the best examples of works for violin, the concerto embraces characteristic features of Balsys’ work: excellent knowledge of instrument possibilities, expressive, moderately modern atonal musical language, contrast-based dramaturgy of the composition; the structure of the parts of the cycle is presupposed by the

stylistics of neoclassicism and the creative traditions of selected music genres. A more detailed analysis of the work and its links with the works of other European composers for violin solo allowed us to rethink the genre referred to in the title. It is the second movement of the Concerto – Fugue – that becomes the key to links with another genre of music – Sonata for violin solo, which reaches back to the Baroque era; the interpretation of the cycle allows us to link it with violin sonatas by J. S. Bach, E. Ysaÿe and especially B. Bartók. This encourages us to see the cohesion of music genres characteristic of Balsys' creative work in the composition, and to see the dichotomy genre – concerto-sonata – in the last work.

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Translated by Zuzana Šiušaitė

## Paskutiniai taktai – ryškus Eduardo Balsio kūrybos atspindys: Koncertas smuikui solo

### Santrauka

Eduardo Balsio kūryba lietuvių muzikos kontekste išsiskiria ryškiais, didelėms atlikėjų sudėtims skirtais stambių formų kūriniais, pasižyminčiais įtaigumu, meistriška orkestruote ir savalaikiškumu. Tai baletas, oratorija, opera, „Dramatinės freskos“ smuikui, fortepijonui ir orkestrui, du koncertai smuikui ir orkestrui bei daug kitų reikšmingų, atlikėjų repertuare įsitvirtinusių kompozicijų. Simboliška, o kartu ir paradoksalu, kad paskutinis kūrinys – smuikui solo. Tai kūrybinės minties koncentratas, maksimalus instrumento galimybių panaudojimas, kūrėjo ir atlikėjo sėkmingo bendradarbiavimo pavyzdys ir dar vienas kūrybinio posūkio neoklasicizmo link ženklas. Straipsnio tikslas – atskleisti E. Balsio Koncerto smuikui solo sukūrimo aplinkybes ir kūrybinį kontekstą.

Trečiasis koncertas pagal autoriaus sumanymą turėjęs būti smuikui ir orkestrui skirtas 6 dalių kūrinys. Tačiau kompozitorius, bendradarbiaudamas su žymiausiu to meto smuikininku Raimundu Katiliumi, spėjo sukurti tik smuiko partiją ir keturias ciklo dalis (užbaigti kūrinį sutrukdė mirtis). Kūrybos procese Balsys studijavo žymiausių XX a. kompozitorių kūrinius smuikui. Daugiausia įtakos jam turėjo K. Szymanowskio ir ypač B. Bartoko opusai. Bendradarbiavimo su Lietuvos smuikininkais patirtis bei šio kūrinio pirmojo atlikėjo ir redaktoriaus Raimundo Katiliaus profesinis meistriškumas lėmė itin virtuoziško, techniškai sudėtingo, bet kartu ekspresyvaus, atlikėjų ir klausytojų pamėgto kūrinio atsiradimą. Greta V. Barkausko *Partitos* smuikui Balsio Koncertas smuikui solo yra viena ryškiausių XX a. II pusės lietuviškų kompozicijų smuikui.

Koncertas smuikui solo Nr. 3 – tai modernus neoklasicistinio stiliaus kūrinys; konceptualiausia ir ryškiausia jo dalis – *Fuga*. Būtent antroji Koncerto dalis tampa sąsaja su dar vienu muzikos žanru – iš baroko mus pasiekiančia sonata smuikui solo, o ciklo traktuotė sudaro sąlygas Balsio kompoziciją susieti su J. S. Bacho, E. Ysaÿe ir ypač B. Bartoko smuiko sonatomis. Tai skatina kūrinyje įžvelgti Balsio kūrybai būdingą muzikos žanrų sanglaudą, o paskutinėje kompozicijoje – ir žanrinę dichotomiją: koncertas-sonata.

## Multifariousness of Interpretations of Eduardas Balsys’ Ballet “Eglė the Queen of Grass Snakes”

**Abstract.** On the occasion of the 100th birth anniversary of composer Eduardas Balsys, the article aims to show the lasting value and multifariousness of the interpretations of one of his most popular works – “Eglė the Queen of Grass Snakes” (1960) ballet, as well as to disclose their different aesthetic principles and the stylistics of the movements employed, which is determined both by a rich literary source – a fairy tale and a myth – and current trends. The strengths and weaknesses of the productions are analysed from the aspect of the synthesis of music and choreography that is essential for the genre of ballet and highlights or diminishes the role of music in the ballet, creating a new synergistic quality of the work.

**Keywords:** Balsys, ballet “Eglė the Queen of Grass Snakes”, music, interpretation, choreography, scenography, synthesis, synergy.

### Introduction

The paper analyses the variety of stage interpretations of Balsys’ ballet “Eglė the Queen of Grass Snakes” from the 1960 premiere to the latest production for the composer’s 100th birth anniversary in 2019. In the changing historical (political and cultural) context of the Lithuanian state, and its cultural aesthetic principles the goal of this article is to reveal the choreographers interest in Balsys’ music, which demonstrates a high level of its values and its enduring vitality. They are also conditioned by Balsys’ libretto, which is based on the Baltic myth and is relevant today.

Theatre critic Aliodija Ruzgaitė in a 1989 interview wondered, “Why is there no Balsys’ ‘Eglė the Queen of Grass Snakes’ in the repertoire?” According to the ballet critic, we will not create national ballet with works by foreign authors; and having in mind the latest ones we should not forget the old ones (Žiūraitytė 1989: 34). Today two versions of Balsys’ ballet are performed in Lithuania. The author of the first is choreographer George Williamson (2015, Lithuanian National Opera and Ballet Theatre [LNOBT])<sup>1</sup>, the second is by Martynas Rimeikis (2019 at the Music Theatre in Klaipėda)<sup>2</sup>. All in all, there are five interpretations of this ballet: here we can also add the ballet screening based on Vytautas Grivickas’ production, the only Lithuanian film-ballet ever (1965)<sup>3</sup>, and the rarely performed concert version Suite from the Ballet (1961) as well as Suite for Cello and Piano (about 2010), arranged by David Geringas.

Balsys, who wrote the libretto for this ballet, shared his experience:

“Sometimes composers have to write librettos themselves due to certain circumstances of their life. Do we have professional librettists or writers who are familiar with the specifics of music, theatre and dance? However, I do not think that a librettist is necessarily a ‘person from outside’. Both composers and choreographers are required to show initiative and search for topics. However, a composer who does not know the specifics of ballet needs to be appropriately informed. There was a time when Grivickas, who felt the lack of national ballets, was an enthusiast who carried a number of librettos in his briefcase. Several of them were used by composers. Choreographers themselves must be interested in a good theme that suits the specifics of the genre. They could show the composer the real road. Nevertheless, it is advisable to approach a composer-symphonist, as ballet music is symphonic with clear dramaturgical accents, colourfully orchestrated. Because I feel I am a symphonist by nature, some time ago I undertook to write a ballet though I was never encouraged. Having gained some experience, I share the view that writing a good ballet is harder than writing an opera. That’s why we have so few ballets” (Žiūraitytė 1981: 2–3).<sup>4</sup>

<sup>1</sup> Designer: Louie Whitmore; light designer: Howard Hudsonas; conductors: David Geringas and Martynas Staškus. Premiere: LNOBT, 20 November 2015.

<sup>2</sup> Set designer: Marijus Jacovskis; costume designer: Elvita Brazdylytė; light designer: Levas Kleinas; conductor: Modestas Barkauskas; staged at the Music theatre in Klaipėda; premiere at the concert hall in Palanga on 16 August 2019.

<sup>3</sup> Writer of the script: Balsys; choreographer: Grivickas; cameramen: Algimantas Mockus, Aleksandras Digimas. On the list of Osvaldas Balakauskas’ works at the LMIC “The Zodiac Signs” (1986) is also called a film-ballet; its music was used in the 1995 film collage of the same title.

<sup>4</sup> Eglė [Spruce]. “Eglė the Queen of Serpents”, alternatively “Eglė the Queen of Grass Snakes”, is one of the best-known Lithuanian tales with many references to the Baltic mythology:

Lithuanian composers have created about fifty ballets; half of them have been produced. The first one-act ballets (Balys Dvarionas' "Piršlybos" [Matchmaking], Juozas Gruodis' "Jūratė and Kastytis", Vytautas Bacevičius' "Šokių sukuryje" [In the Whirl of Dance], 1933) seem to capture the sooner or later realized perspective of ballet music – realistic folk, combining folklore elements and contemporary means of expression as well as avant-garde.

### 1. Interpretation by Vytautas Grivickas

The first premiere of Balsys' ballet (1960, ballet master Grivickas, scenic artist Juozas Jankus, conductor Chaimas Potašinskas) was an outstanding cultural event of that time, which completed the development of the post-war stage of Lithuanian ballet, as well as witnessing the beginning of the stylistic renewal of Lithuanian music that should be associated with a generalized interpretation of folklore and more modern means of the expression of musical language. The composers Juozas Pakalnis ("Sužadėtinė" [The Betrothed], 1943), Julius Juzeliūnas ("Ant marių kranto" [On the Shore of the Lagoon], 1953), Juozas Indra ("Audrone", 1957), who created ballets during the Second World War and post-war years developed an epic genre, narrative – symphonism that is also called romantic realism.

Grivickas, a proponent of narrative dramatic ballet<sup>5</sup>, a ballet master who was a prominent figure in Lithuanian theatre, staged the above mentioned and other ballets. He focused on the consistent development of the plot and the acting of dancers, and strove to give ballet theatre psychological depth and to enrich it emotionally. Composers generalised symphonic scores by specific musical means, rising above the small details of librettos. The symphonism of the epic genre of earlier ballets was transformed into distinct lyrical dramatic symphonism in Balsys' "Eglė", which was more conducive to the uninterrupted development of composition and was closer to the specifics of ballet. The composer created a compelling symphonic score for the ballet, which became a textbook example of Lithuanian ballet. The well thought-out system of leitmotifs conveying the main idea of the piece, the dynamic characterisation of the personages, the elaborate lyrical scenes, and the ingenious orchestration fully revealed the talents of Balsys, a playwright and symphonist. At the same time, the composer seemed reluctant to experiment and sought to renew the art of ballet from within.

The content of the fairy tale (essentially a myth) has a dramaturgical purpose in the score that reflects the composer's concentrated libretto. Balsys, the ballet's screenwriter and composer, did not avoid the realistic nature of the tale, but also developed the drama of the protagonists' feelings intensively, highlighting it. Ballet master Grivickas, who undertook to stage the ballet saw the original nature of the music and set new challenges for himself<sup>6</sup>. In his diary, he even called the production experimental, and in choreography, as in music, sought development on the principle of leitmotifs (Grivickas 2005: 198). The sense of ballet as a theatrical genre (in the sense of literary drama) is quite vivid in the music, therefore the first production of "Eglė" though levelling the tendencies of musical renewal, was acceptable and even welcome in the context of

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One warm summer day, Eglė, the youngest daughter of a local farmer, went bathing in the sea with her two sisters. Afterwards, returning to the shore to get dressed, she found a serpent in her clothes. To her surprise, the serpent spoke to her in a man's voice and demanded that she promise to become his wife for the return of her clothes. Faced with an immediate need to get dressed and not thinking about possible future consequences, Eglė agreed. Three days later a great number of serpents pulling a wagon showed up at Eglė's parents' farm to claim the bride. Eglė's family tried to trick the serpents, but finally, wise to the trickery, serpents succeeded in taking Eglė with them to their master. At the seashore they were met by Žilvinas, a handsome young man, the Serpent King, who took Eglė to a nearby island and then to his palace under the sea, where they wed. Eglė and Žilvinas lived together happily and had three sons, Ažuolas [Oak], Uosis [Ash] and Beržas [Birch], and a daughter, Drebulė [Aspen], their youngest.

One day the children started asking about their mother's former home. Eglė became homesick and asked Žilvinas to allow her and the children to visit her parents' farm. Žilvinas was against it and set a number of what he thought were impossible conditions. Eglė, however, with the help of a local sorceress, was able to accomplish them and Žilvinas had to allow Eglė and the children to go. The reunion with the family was such a happy event that Eglė's family did not want to let them return to the sea and decided to kill Žilvinas. After demanding Eglė's children to reveal a secret how to call him from the sea, the youngest daughter Drebulė became frightened and told the pass phrase. Eglė's twelve brothers called Žilvinas and killed him with scythes. Not knowing her husband's fate and ending her stay with her parents, brothers, and sisters, Eglė returned to the seashore and called Žilvinas. In reply only a bloody foam appeared. In her grief, after she realized that Žilvinas was dead, Eglė transformed her family into trees – her sons into an oak, an ash and a birch, her daughter into a trembling aspen, and herself into a spruce.

The tale was first published by M. Jasewicz in 1837. Salomėja Nėris, a Lithuanian poet, wrote a poem called *Eglė žalčių karalienė* (1940), which is based on the motifs of the tale. See *Lithuanian legends & lore: Eglė, Queen of Serpents* (n.d.).

<sup>5</sup> Soviet authorities approved of and cultivated the so-called realistic dramatic ballet (called drama-ballet).

<sup>6</sup> "Dance is foremost; pantomime should be avoided; the lightness of arms, the principle of leotard in the design of costumes; the laconic nature of sets" (Grivickas 2005: 199).

Lithuanian culture during Soviet occupation<sup>7</sup>. It was praised by conductor Potašinskas (see the quote below) and prima ballerina Leokadija Aškelovičiūtė. Noting Grivickas' creative period, which was characterized by strong competition between the storyline (drama) and symphonic ballet (symphodance), the prima ballerina emphasized that Grivickas had always paid more attention to the storyline, directing and the expressiveness of roles (ibid: 439)<sup>8</sup>. According to the ballet dancer Ramutė Janavičiūtė, "Eglė", one of Grivickas' most striking productions, had no modern intricacies and was a ballet full of the Lithuanian spirit – with its music, choreography and the dancers' emotional performance (ibid: 428).

## 2. Interpretation by Elegijus Bukaitis

The staging of Grivickas and the subsequent productions of "Eglė" revealed a greater or smaller conflict between music and choreography. Elegijus Bukaitis' (1976) interpretation was fundamentally different from Grivickas' (1960) staging, but both productions did not satisfy either the composer or the lovers of his music<sup>9</sup>. Conductor Potašinskas who participated in the second staging recalls: "In 1976, Balsys was already different; having gone a long way to the new worlds of sounds, he was more refined, and probably the pure innocence inherent in the music of the ballet seemed too simple to him. I personally prefer the first production" (Narbutienė 1999: 375).

Conductor Aleksa remembers the composer's reaction to the 1976 performance of Bukaitis:

"After viewing a rehearsal for the upcoming performance, the Maestro exploded, 'I'm taking the score back!' Balsys complained about the ballet master, who, in his opinion, had not studied the score deeply enough and had failed to embody it in the dance. "When I was writing 'Eglė', I saw every movement of the dance of the characters ... Dance must express the exact content of my music." The Maestro went on to make many concrete suggestions; as he cooled down, he seemed to have accepted what he had seen. I met the composer shortly after the premiere. His mood was constantly changing. Both joy and bitterness ..." (ibid: 379–380). According to Aškelovičiūtė, "The reason for the failure was the unsuccessful choreographic solution and the flaws in the logic of the production directing. I could not accept the accusations made by the composer Balsys against the dancers of 'Eglė'. In the current choreographic interpretation, the performers will not be able to improve the situation. In creating the role of Eglė in the film-ballet [based on Grivickas' staging – A.Ž.], I deeply felt and understood the beauty of Balsys' music (Šabasevičius 2008: 159; quote from Leokadija Aškelovičiūtė's interview with an unnamed person, possibly unpublished; from her personal archive)<sup>10</sup>.

However, choreographer Bukaitis' aspiration to speak in a modern manner was noticed and quite positively appreciated. A critic from Latvia wrote after the performance in Riga: "Classical dance, plastic and ethnographic elements have been quite organically combined, employing a stylistic unity of realistic images and fiction. His choreographic thinking is in line with the aesthetics of the ballet of the 1970s ... the whole production is polyphonic, it develops with a purpose" (Bite 1979). According to Henrikas Kunavičius, "There was too much on the stage. Everything was important and significant. The performers wearing motley apparel disappeared in the motley set, while the monochrome ones blurred. ... The duets are interesting, musical. Everything was done through dance; there were nothing unnecessary. It is a new stage of Lithuanian ballet" (Kunavičius, Urbonavičius 1977).

<sup>7</sup> Justinas Bašinskas' ballet "Užkeiktieji vienuoliai" [Cursed Monks], which was staged in 1984 in the same style, was already in sharp contrast to the ballet's choreographic tendencies of the time, and seemed inopportune and obsolete.

<sup>8</sup> Asaf Messerer also emphasized Grivickas' dramatic directing talent: "The joyful, full-bodied sense of the creative openness of the troupe was revealed in the ballet 'Eglė' ... The ballet has scenes that rise to real dramatic heights. First and foremost, it is the interrogation scene where the angry, vengeful brothers seek to get Drebulytė's confession; Eglė's farewell is also an extremely exciting and poetic concluding scene" (Branda, Sovetskaya Litva, 25 December 1963; quoted according to Grivickas 2005: 250). See footnote 4.

<sup>9</sup> Balsys talked about this on a TV show on 26 September 1980, although the first premiere, according to Dalia Balsytė (his daughter), gave the composer satisfaction (see the programme text: "Eglė the Queen of Grass Snakes". Music Theatre, Klaipėda. Musical August at the Seaside. Klaipėda, 2019; also Narbutienė 1999: 86, 98, 375).

<sup>10</sup> In 1965 ballet artist and art critic Lidija Motiejūnaitė wrote: "In the film a lot has been discovered through debate and for a good reason – after all, a film-ballet is still an unusual film genre. ... Our authors decided to look for a new way of ballet screening: not to put the ballet performance on the screen, but to reveal the concept of the work of art and its main idea by means of choreography and cinema. And the authors succeeded. "Eglė" is a genre per se, not a film-performance, but a poetic, inspirational film-ballet where inventive choreographic arrangements blend harmoniously with the rich language of the film" (quoted in Grivickas 2005: 273).

On the one hand, Balsys' music had already advanced beyond the rather realistic, dramatic concept of the first production. On the other hand, Bukaitis' search of innovative means was more closely related to the set (scenic artist Rimtautas Gibavičius) than to the music and the moderately modern concept of Balsys. The capacity of the content of the "Eglė", a fairy tale, a myth and a musical composition as though disconcert those who interpret it.

### 3. Interpretation by Egidijus Domeika

The version of Egidijus Domeika (1995, scenic artist Dalia Mataitienė, conductor Jonas Aleksa) seemed very moderate after Bukaitis' experiments. The choreography based on Domeika's neoclassical dance was unpretentious, but at times lacked coherence and logic.

Choreographer Domeika's attention to music is most evident in the characteristics of *Drebulytė*, the grass snakes and the performance of some folk dances ("O kai aš..."). It also manifested itself in the choreographic leitmotifs: Žilvinas' simple and suggestive call signal; the repetitive choreographic motifs of the brothers and *Drebulytė*, and the grass snakes' reflect the musical reprises. It is a shame that Domeika could not escape primitiveness. Particularly straightforward were the vengeful brothers' menacing movements with clenched fists, the wringing of the hands of the suffering Mother (and Eglė), the Father's demonstrative walking on and off the stage. These scenes greatly reduced the artistic quality of the action. The choreographic expression, based on an overly general, non-individual language of neoclassical dance did not match the authenticity of the music. Balsys' music in the ballet "Eglė the Queen of Grass Snakes" created by Domeika was as though separate from the dance, as the choreography, which should play the major role in the ballet, was overshadowed by the music and the vivid sets created by Mataitienė.

According to the scenic artist, the most unexpected interpretations of the tale are employed to achieve a result close to the general idea<sup>11</sup>, but they are not always convincing, for example in Act II, which is full of realism unusual for the underwater world of fantasy. In the *Sea Rhapsody* Balsys transforms the academic ballet *divertissement* into an open, contrasting, compound composition and makes extensive use of reprises and leitmotifs, thus, at first glance, giving the simple *divertissement* suite a special cohesion. The aforementioned features of the score are not reflected in the visual interpretation. The incoherency, diversity of styles and colours of the set highlight the almost inevitable static episodes of the *divertissement*. Nevertheless, given a lack of the national repertoire at the end of the 20th century, this third production of "Eglė" gave the audiences a chance to enjoy Balsys' music that was excellently performed by the theatre orchestra conducted by Aleksa and to see the mature dancing of Loreta Bartusevičiūtė (Eglė).

### 4. Interpretation by George Williamson

In 2015 choreographer Williamson, having familiarised himself with the myth and listened to the music, chose the dynamic curve of Eglė's emotions (a naive, curious girl, happy woman and mother) as the priority of his interpretation, while its climax highlights her spiritual strength<sup>12</sup>. The sophisticated, expressive *Adagio* of love with its modern broken lines became the apex of the partnership between Eglė and Žilvinas. It conveyed the energy contained in the music, which after this passage was created, reduced to tears even the composer himself (see Narbutienė 1999: 85). The composer's tears are expressed with the sounds of Eglė's famous lament which is even more expressively staged. Repeated in the finale, it is created by the choreographer as though a self-punishment (*mea culpa*), vividly imitating a blow to the pit of the stomach, before expressing the unbearable pain of Žilvinas' death in almost hysterical motions. After the sobbing subsides, Eglė's delicate leitmotif and the pain subside. As in the beginning of the act, shadows flicker in the symbolic "heavenly plate". Two figures of Eglė are seen (its twin enveloped in a veil – like a virgin priestess, a fairy or a witch, which disappeared in the new production). Special magical powers, free from gods and human beings, are revealed, which help Eglė bring her children back to nature (Biliūnaitė 2015: 20). The mythological level that passes through Williamson's production like a dotted line is not further developed.

The choreographer's imagination was limited (or misdirected) by his desire to tell a "true" story. This provoked the use of realistic props and *mise-en-scènes*. Knives, scythes, rakes and fists are brandished, axes are used to kill, a village cart is pulled; a "real" (artificial) serpent slides, a sham bride (a young man dressed

<sup>11</sup> See interview with Mataitienė in a programme for "Eglė the Queen of Grass Snakes", LNOBT, 1995. See footnote 4.

<sup>12</sup> The production of British choreographer Williamson is based on the music edited by Balsys for the aforementioned film-ballet.

as a girl) loses an artificial breast; there are kisses, hugs, kicks (true, stylized); faces are slapped, washing is put out to dry. By the way, just like in Domeika's production traditions and innovations do not merge to be convincing.

In the context of contemporary realities "Eglė the Queen of Grass Snakes" according to Agnė Biliūnaitė, "an archaic narrative about innovation and loyalty to one's choice, about violence in staunch defence of old traditions" (Biliūnaitė 2015: 21) has become particularly relevant. Let's add the critique of anthropocentrism, a predictable turn in the relationship between animals and humans towards a hybrid society of the future, the emancipation of species ...<sup>13</sup> Therefore, the preconditions for actualizing and modernizing the content of the ballet exist and tempt creators. A vivid version of the modernization of an epic in literature is Vytautas V. Landsbergis' story "The Queen of Serpents", whose narrative is transposed into a real historical era, the whirlwind of post war partisan struggles (Landsbergis 2018). However, it is hardly possible to convey the multi-layered, tense and powerful energy of the myth in ballet and, what is more important, to understand it adequately. The range of the interpretations of the choreographers seems to fluctuate between the extreme poles – the poem-fairy tale by Salomėja Nėris and the old myth, which is unique only to the Latvians and Lithuanians that did not achieve cohesion and remained unrelated.

Myths have to reveal the very essence of life's reality in concentrated expression. According to psychoanalysts, myths and tales have similarities and differences. Even in the face of the encounter with the most wonderful things, tales are told simply and in an ordinary way, as in real life. The more important difference between the two types of storytelling is the end. In myths it is almost always tragic, while fairy tales have a happy end. Symbolically reflected psychological phenomena demonstrate the need to attain a higher stage of personality – the spiritual renewal that occurs when the personal and collective forces of the subconscious become available to a person (Bettelheim 2017: 56–65). The lyrical-dramatic level of Balsys' score most closely combines the fairy tale and mythological motifs of the libretto. It is consistently highlighted in the latest interpretation.

### 5. Interpretation by Martynas Rimeikis

In creating a new version of Balsys' ballet, choreographer Rimeikis openly shared his doubts about the search for the "real way": "There were temptations to look for social problems or mythological links between nature and man in the story of the 'Eglė the Queen of Grass Snakes'. But I am glad that I resisted them and decided to find all the answers in Balsys' rich music. I sincerely tell the story the composer chose as I understand it, using his libretto written in the 1960s. And in it I discovered Eglė and Žilvinas' legend of love."<sup>14</sup> The content of the ballet in the score, which reflects the composer's own libretto, is captured with great precision<sup>15</sup>. Conductor Potašinskas stated:

"As a reference point for future Lithuanian ballet, I imagine Balsys' 'Eglė'. This score is not only a great piece of music but also, I would say, a graphic work. I have to work with authors who often shut their eyes to deviations from the musical text (sometimes they do not even seem to remember their own music exactly). While leafing through Balsys' score you feel the composer's respect and love for his work. It also inspires performers and creates a sense of responsibility. A new score of a Lithuanian ballet of this quality would surely delight everyone" (Žiūraitytė 1981: 7).

Rimeikis' choreographic interpretation of Balsys' ballet is organically derived from the music, and a new synergistic quality of ballet emerges, reflecting the most important lyrical dramatic trend in the renewal of music. The chosen "love legend" combines real motifs of the fairy tale and abstract myth, creating conditions for the choreographer to speak in a natural, contemporary way he sees it. The emotionally dramatic content of the music did not allow the choreographer experiment or employ other literary-dramatic "discoveries" that

<sup>13</sup> Perhaps this is also that we cannot see Vilnius without its Iron Wolf symbol. (Legend says that the city was founded after Grand Duke Gediminas saw a howling iron wolf in his dream. A wise old man interpreted that this city would become famous all over the world.) See Francione, G. L. *Animals as persons: essays on the abolition of animal exploitation*. Columbia University Press, 2008.

<sup>14</sup> See interview with Rimeikis in a programme for "Eglė the Queen of Grass Snakes". Music theatre, Klaipėda. Musical August at the Seaside. Klaipėda, 2019. See footnote 4.

<sup>15</sup> According to conductor Modestas Barkauskas, only Act II Scene 3 "Amber and Pearls" are omitted, and the number of "jobs" Žilvinas assigned to Eglė shortened – there is no "cake baking".

could have become alien bodies, which suppress the flight of music, its inner theatricality and imagery. The movements did not elaborate on the narrative-literary content of the fairy tale (partly also of the music), nor did it compound the mythological meaning of the work. The choreographer synthesized them, digging deeper into the concept of the author of the libretto and music. He transformed the emotional dramatic content encoded in Balsys' work into a modern dance that gave meaning to the vitality of the music which has become classical.

The semantics of contemporary dance is minimally verbalized by wavy, circular movements (grass snakes), the palm raised above the head with the fingers spread and closed together (like the serpent's head and crown), the angular movements of Eglė's arms, sensual concealment of the face in the palms ("let me go out", "I promised"), and kisses (when Žilvinas lets Eglė go to her parents' house). The content of the narrative is revealed by the energy of the movements that are adequate to the music – folk dance, which is not cited there (hometown environment), pride (raising the daughter by the feet), the energy that is still "bellicose" (still influenced by spells) and joyful (slight repetitive movements of shoulders welcoming Eglė to Žilvinas' palace) and Žilvinas' call (an emerging outstretched arm). Particularly memorable from the childhood impressions of the ballet is the partially nostalgic anticipation of the removal of the witches' spells and the serpent turning into a prince (not emphasized by the younger generation of choreographers as climax); as though through this change a solution to other possibly deeper problems of the myth's content can be foreseen – the coexistence between one's own and others, between man and animal.

The set of the new production is reduced to the maximum. The scenery was created by the same team as for Rimeikis' premiere "Day and Minute" in April 2019 that was held earlier than "Eglė". Both here and there, the silhouettes of Elvita Brazdylytė's costumes subtly highlight dance, blend seamlessly into the scenery, adding shades of black-and-blue to the previous shades of the grey-white palette in the new production. Marijus Jacovskis, making the stage space larger by placing some of the fishermen's attributes (ropes and chains are around), did not slow down the dance either. The semantic content of the scenery could be more vivid (especially the lighting), more appropriate to the music and the drama that is expanded by choreography. According to Biliūnaitė, "Eglė the Queen of Grass Snakes' is an archaic narrative that we see in a new light ... You want to experience this tale not only with your mind, heart, but with your whole body – dancing" (Biliūnaitė 2015: 21). All this happens thanks to choreographer Rimeikis.

### Concluding Remarks

The multifariousness of interpretations of the Balsys' ballet testifies to the value of this music on the level of classical music and the depth of the content of the music and libretto. With the changing tendencies of choreographic art and ballet genre, aesthetic attitudes and possibilities of stage design they need constant renewal. The five productions of "Eglė the Queen of Grass Snakes" reflect the tortuous process of the development of Lithuanian art and history, the changing scale of choreographic art values from narrative "dramatic ballet" to more abstract dance theatre, establishing the synergistic quality of this work for the 100th birth anniversary of Balsys. Therefore the first production of "Eglė" by Grivickas (a proponent of "dramatic ballet") though levelling the tendencies of musical renewal, was acceptable and even welcome in the context of Lithuanian culture during Soviet occupation. In the already fifth interpretation of Balsys' music by Rimeikis the dance movement did not demonstrate in detail the narrative and literary content of the fairy tale, did not add any supplementary meanings to the mythological side of the story. Having studied the libretto and the composer's ideas closely, the choreographer synthesised them. Rimeikis read the emotionally dramatic content (love legend) encoded in Balsys' ballet with contemporary dance, which gives meaning to the vitality of the music creating a new synergistic quality of the work.

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### Eduardo Balsio baletu „Eglė žalčių karalienė“ interpretacijų įvairovė

#### Santrauka

Šiandien, švenčiant kompozitoriaus Eduardo Balsio gimimo 100-metį, Lietuvoje rodomos net dvi jo baletu „Eglė žalčių karalienė“ versijos. Pirmosios autorius – choreografas George'as Williamsonas (dailininkė Louie Whitmore, šviesų dailininkas Howardas Hudsonas, dirigentas Davidas Geringas, 2015, LNOBT), antrosios – Martynas Rimeikis (scenografas Marijus Jacovskis, kostiumų dailininkė Elvita Brazdylytė, šviesų dailininkas Levas Kleinas, dirigentas Modestas Barkauskas, Klaipėdos muzikinis teatras; premjera Palangos koncertų salėje įvyko 2019 m. rugpjūčio 16 d.). Apskritai šio baletu interpretacijų aruodas pripildytas penkiais veikalais. Dar jį papildykime Vytauto Grivicko pastatymu grindžiama baletu ekranizacija – iki šiol vieninteliu lietuvišku filmu-baletu (1965) bei retokai skambančiu koncertiniu variantu – Siuita iš baletu (1961) bei D. Geringo parengta Siuita violončelei ir fortepijonui (apie 2010).

Keturi „Eglės žalčių karalienės“ pastatymai atskleidė ganėtinai konfliktišką lietuvių muzikos ir choreografijos būseną. Vytauto Grivicko (1960) ir Elegijaus Bukaičio (1976) interpretacijos kardinaliai skiriasi, bet jos abi netenkino nei kompozitoriaus (apie tai E. Balsys kalbėjo TV laidoje 1980 m. rugsėjo 26 d.), nei, manau, daugelio šio autoriaus muzikos gerbėjų. E. Balsio muzika jau buvo pažengusi toliau realistinės V. Grivicko pastatymo koncepcijos (dailininkas J. Jankus, dirigentas Ch. Potašinskas). Kita vertus, novatoriški E. Bukaičio ieškojimai labiau susiliejo su scenovaizdžiu (dailininkas Rimtautas Gibavičius) nei su muzika (dirigentas Ch. Potašinskas), nuosaikiai moderniu E. Balsio sumanymu. Egidijaus Domeikos „Eglės žalčių karalienės“ versija (1995, dailininkė D. Mataitienė, dirigentas J. Aleksa), pagrįsta neoklasikiniu šokiu, atrodė perdėm bendrinės, neindividualios kalbos, nepretenzingai „universalios“.

2015 m. G. Williamsonas pastatymo prioritetu pasirinko Eglės jausmų dramos dinaminę kreivę su jos dvasinę stiprybę iškeliančia kulminacija. Tačiau britų choreografo vaizduotė ribojosi siekis pasakoti „tikrą“ istoriją. Tai provokavo naudoti realistiškus atributus ir mizanscenas, kurie glumino. Penktoji – M. Rimeikio – choreografinė interpretacija, manau, yra organiškiausia. Judesys nedetalizavo naratyvinio-literatūrinio pasakos turinio, papildomomis prasmėmis neapsunkino ir mitologinės veikalo prasmės. Choreografas juos sintezavo įsigilinęs į baletu libreto ir muzikos autoriaus sumanymą. E. Balsio veikale užkoduotą emocinį dramatinį turinį M. Rimeikis perskaitė šiuolaikiniu šokiu, įprasminančiu klasika tapusios muzikos gyvybingumą.

## National Traits of Timbral Texture in the Symphonism of *Dramatic Frescoes* by Eduardas Balsys. The Quaternity of the Archetypes of Timbral Texture

**Abstract.** Timbral texture here is regarded as an outcome of an evolved composer's relation with sound, which manifests in autonomous empowerment of this parameter in respect of the ones like harmony, melody, rhythm, or musical form. This new notion opens new adequate ways to research orchestral compositions by Eduardas Balsys while putting an emphasis on the timbral priorities that integrate his nationalist musical style. In order to achieve this goal we develop an analytic methodology based on archetypal expressions of timbral textures (parenthetically observed in Lithuanian folk songs *sutartinės*). We focus on the quaternity of archetypes (antiphonic, responsoric, heterophonic and bourdon), the origins of which can be traced in archaic music (e.g. Lithuanian *sutartinės*). Throughout the history, these archetypes have gained different forms and metamorphosed into the deep subsystem of the modern orchestra. The main conclusion that we reached during this analysis of *Dramatic Frescoes* is that timbral priorities audiated by Balsys allowed the composer to reach an integral nationalist identity of all musical elements.

**Keywords:** timbre, timbral texture, archetype, antiphonic, responsoric, heterophonic, bourdon, orchestra, principle of music composing, *sutartinės*, 20th century music, nationalist style.

### Introduction

One of the key traits of the 20th century music is the shift of attention from traditional parameters, such as harmony, theme, or musical form towards qualitative aspects, such as timbre. We address to this phenomenon as a shift, or an evolutionary step in composer's relation with the sound (see Janeliauskas 2018). Facing this phenomenon becomes the main inspiration to write the paper on the given subject. In our opinion, discussing the music of the prominent Lithuanian composer Eduardas Balsys and Lithuanianness of his works in general, should center on the aspect of timbre, as he is famous as a gifted master and teacher of orchestration. The author of this paper was lucky to study orchestration with Balsys<sup>1</sup>. One of the most intriguing memories I have from these studies is that whenever you played a motif, or even a single clangour on a piano, Balsys could immediately tell exactly what instruments in the orchestra should play it. This personal experience allows us to assume that Balsys audiated sounds primarily from a timbral perspective. It is a logical assumption that this inner sensitivity to timbre furthermore associated various other sound structures that were adequate to his mindset.

We believe that Balsys' compositional practice exponentially exceeded the arrangement-based theory of orchestration of that time, as the latter was oriented towards the primal compositional levers – melody, harmony, theme, musical form, etc. The main value of this research lies in the need to investigate the distinctive points of Balsys' nationalist musical style from the perspective of timbral audiation, which arguably was one of the main staples of his audiation. Our point of view gives us an incentive to think that the secret to Balsys' nationalism lies in his orchestral, i.e. timbral, mindset. It is worth noting that nationalism is not reducible to a mere process of orchestral (timbral) decorating, it encompasses all sounding material that activates archetypal patterns of timbral expression, which carries the unfolding of national (in this case Lithuanian) traits. In the pursuit of our goal, we found a need to create an elaborate methodology, which encompasses the notion of timbral texture, its archetypes (antiphonic, responsoric, heterophonic and bourdon) and constituents of historic evolution, as well as transformations of these archetypes in orchestral works of the 20th century. This methodology enables us to at least partially substantiate the notion of compositional autonomy of timbre.

The main object of this research is *Dramatic Frescoes* (a monocyclic double *concerto* for violin *solo*, piano and symphony orchestra), which arguably is the one of the highest artistic value among all Balsys' compositions. In our quest to identify the types of timbral texture, we employ Lithuanian folk songs *sutartinės* as a partial research object. In addition, orchestral music of the 20th century is taken into account in order to see the *Dramatic Frescoes* in the context of Balsys' contemporaries.

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<sup>1</sup> Judging from personal intensive communication with Eduardas Balsys that coincided with the last decade of his life (1973–1984).

The novelty and topicality of this research lies in a rather limited number of thorough researches of Balsys' creative works (see Narbutienė 2001), as well in a unique approach of ours. Perhaps the most significant research on our subject is made by Algirdas Ambrazas (2001). In his paper *Eduardo Balsio muzikos tautinis savitumas* [National Traits of Eduardas Balsys' Music] the musicologist stresses that "Balsys paid huge attention to national distinction of his music during all his creative live. He employed folk melodies very extensively and diversely..." (Ambrazas 2001: 184) Ambrazas notices, that thematic material of Balsys' original works of various genres is heavily concentrated with folklore. He indicates that the composer unraveled the most valuable and the most typical (in a sense of national identity) traits of Lithuanian folk melodies with the utmost subtlety (Ibid.). Furthermore, Ambrazas states that Balsys was interpreting folk material in a rather brave manner, depending on self-set creative goals; he was doing it do to his temperamental and passionate nature (Idem: 185).

Accurate remarks made by Ambrazas help us understand that Balsys' orientation towards ethnic music, alongside the prioritization of timbre, was a significant factor to his audiation. In his analysis of *Dramatic Frescoes* Ambrazas states that despite using a serial compositional method, which is outwardly distant to the diatonic nature of Lithuanian folk melodies, Balsys (who used mainly serial techniques in his latest creative period – *R. J.*), managed to preserve not only a unique national identity, but also some perceptible ties with certain elements of folklore (Idem: 194). This last insight lays a groundwork for our research.

We will present the contents of this paper in a following order: at the beginning, we will discuss the definition of timbral texture (1); shortly after, we will identify of the quaternion of the archetypes of timbral texture (2); then we will perform theoretical and historical analysis of each archetype (2.1–2.7; 3) and lastly, we will analyze the *Dramatic Frescoes* by Balsys (4) and present our concluding remarks.

### 1. Definition of the timbral texture

At the beginning of our research, it is necessary to define its central piece – timbral texture. At the first glance, this notion seems to be a mere partial aspect of a much broader and more inclusive term – texture. This is a widely used and discussed aspect of music, however its use and meaning in Russian musicology is what draws our particular attention. It is often used to describe a primal, immediate sensation of music, which does not yet extend to any of relation-based levels music cognition, such as logic of harmony, construction of the form, compositional plan or teleological solution (Kholopova 1979). This induces us to think of texture not only as a formal aspect of composition, but also as an abstract reflection, or (using a film terminology) a long-shot scene of composer's audiation, which communicates with the listener on a very low level of cognition.

This is a rather abstract and philosophical approach, however, in our belief it exactly what we need in order to discuss timbre in sense of audiation or music cognition. According to the infamous definition by Acoustical Society of America timbre is "that attribute of auditory sensation which enables a listener to judge that two non-identical sounds, similarly presented and having the same loudness and pitch, are dissimilar" (ANSI 1994). This definition perfectly describes what timbre is not, rather than what it actually is, thus helping us realize how abstract our sensation of this attribute can be when it comes to music cognition. In this research, we focus on composer's relation with the sound, when audiation of timbre becomes the main priority. One could say it is the composer's natural tendency to lean towards abstract aspects of musical material, which are best represented in timbral dimension. In this sense, we address the term "timbral texture" as a manifestation of autonomy of timbre in composer's audiation, which materializes as a principle of composing. It is expressed by timbral articulations of textural elements that form a timbre-oriented teleology.

### 2. The quaternion of archetypes of timbral texture: theoretical-historical manifestation

Constants and variables of music evolution is an inexhaustible source of questions. Metaphorically speaking, these are *ordinarium* and *proprium* of composing. We shall begin this chapter addressing these, continue with the reasoning of the quaternion of the archetypes, based on Lithuanian *sutartinės*.

#### 2.1. Constant and variable constituents of evolution of composing

In his famous book *New Musical Resources*, Henry Cowell (1969) notices that musical language is constantly getting more complicated in the course of history. He alleges that this phenomenon is analogous to an ever-narrowing set of intervals in the overtone spectrum. According to him, unison (and octave) is

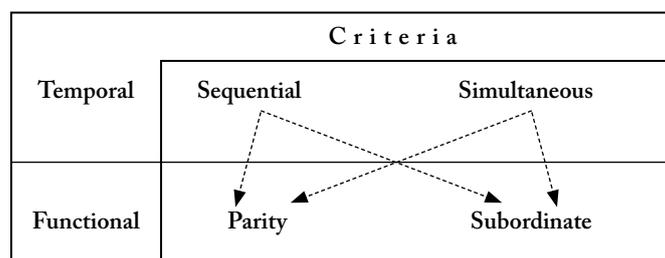
characteristic to ancient Greek and medieval monodies, while in High and Late Middle ages the musical language gets enriched with fifths and fourths. Thirds start dominating in Renaissance and it gets more and more complicated until Debussy and domination of the interval of second (and for the sake of more obvious evidences, we can extend it even further to The New Viennese school or even Spectral music, as the original of Cowell’s text was published all the way back in 1930). Therefore, even microchromatic music seems to be a natural step of evolution of musical language<sup>2</sup>.

One may ask, what happens after we reach the intervals so narrow, that we are no longer able to discern them? Just like tapping a rhythm faster and faster, eventually reaching the speed of 16000 beats per second (16Hz), breaks our perceptual threshold and rhythm turns into pitch, indiscernibly small intervals tend to consolidate into a single abstract sound, which can be best characterized by its quality rather than pitch. This is where Cowell’s “spectral scheme of evolution” reaches the domain of timbre and we step into truly new musical resources.

It is also noteworthy, that it takes a different approach for a composer to prioritize timbre over pitches. In our previous researches, we addressed it as a compositional relation (see Janeliauskas 2018). Perception of timbre differs from perception of pitch in both psychophysiological and musical (teleological) aspects. This different relation with the sound suggests that there might be more “genetic” roots to timbral prioritization in parallel with “spectral scheme of evolution”. Audiation of timbre might be a relatively new phenomenon in Western music; however, the significance of timbre, as a key attribute of sound, has ancient roots in human society, that could allegedly be traced all the way back to the stone age. The aim of this chapter is to unravel the constituents of continuous timbral evolution of Western music in a form of archetypes of timbral texture.

## 2.2. Regarding the criteria of the archetypes

Having in mind how allegedly syncretic the activities of a Stone Age man were, it is natural to think that timbre had a crucial role. Not only because the phenomena of timbre itself is comparable with “acoustic syncretism”<sup>3</sup>, but also due to the fact that timbral attributes (roughness, brightness, etc.) came in aid of being aware of surroundings and general survival. It is worth noting, that timbre possesses strong structural archetypes, which are formed by the lifestyle of prehistorical people and the attributes they used, such as horn, drum, bow (string). These attributes, in a form of timbre-related archetypes, extend to the modern day and are reflected in many areas. For instance, formation of modern symphony orchestra (wind, brass, percussion, strings). The goal of this research is to determine archetypical uses, or principles that govern the use of timbre, which are typical to syncretic society. For this purpose, we will employ two pairs of criteria. The first pair is based on temporal indicators, denoting the use of different timbres in a sequence or at the same time. We will call them “sequential” and “simultaneous” respectively. The other pair is based on identifying the function of the timbre. We separate them into categories of “parity” and “subordinate”. Both pairs of criteria enables us to unravel the archetypes of timbral texture. We propose the following scheme (Scheme 1) of operation:



Scheme 1

<sup>2</sup> This is also reflected in other theoretical works, for instance, *Expliquer l’harmonie* by Jacques Chailley (1967). Yuri Kholopov also forms his idea of “overtone-driven music history” by absorbing ideas of intonational (monary) (see Janeliauskas 2002) modes by Asafyev, as well as ideas of parallelisms between overtones end history of musical styles by Cowell and Chailley (see Kholopov 1982: 52–104).

<sup>3</sup> Primordial nature of overtone series.

Here we can describe four archetypes according to their characterizing criteria:

1. Sequential-parity, which we will address as “antiphonic”.
2. Sequential-subordinate that will be called “responsoric”.
3. Simultaneous-parity, which will be named “heterophonic”.
4. Simultaneous-subordinate, which we associate with the term of “bourdon”.

This quaternion seems to be in a syncretic connection with the lifestyle and actions of early societies. Let us imagine a hunt of large cattle, where distant hunting parties coordinate their actions via antiphonic signals, or a ritual, where the members of a tribe repeat after their leader in a responsoric manner. Next time the tribe members could communicate heterophonally, while singing in parities (*Schwebungsdiaphonie*<sup>4</sup>, *sutartinės*, etc.). Subordinations of movement and halt (as well as anticipation) are also very characteristic to this picture (hence the term “bourdon” is being employed). We would like to stress that all these archetypes are not strict schemata, but rather a methodology, which enables us to research peculiarities of polyphony from the syncretic era.

### 2.3. Archetypic manifestations in polyphonic music and their timbral potencies

Here we will shortly present Lithuanian *sutartinės*, which will be used as a grounding, as well as, means of illustrating the subject of our research. First, we will stress a few points that led us to this decision:

1. *Sutartinės* is a phenomenon of ethnic music that is of a key relevance to each Lithuanian composer who seeks to exploit his/her ethnic (National) roots<sup>5</sup>. This is a direct link to the oeuvre of Balsys.
2. As our research shows, *sutartinės* is a phenomenon of syncretic polyphony, which foreshadows the evolution of timbral-orchestral texture in an archetypic way.
3. There are around 2000 extant examples of *sutartinės*, which makes it one of the largest blocks of early polyphony in the world. This makes them a very object of scholarly and creative aspirations.
4. *Sutartinės* is a relatively thoroughly researched subject (Slaviūnas (1969, 1972), Paliulis (1959), Račiūnaitė (2000, 2008)). Ethnomusicologist Daiva Račiūnaitė is among the first scholars to research *sutartinės* as a continental phenomenon. According to her, we would greatly benefit from researches conducted by ethnomusicologists of different nationalities, as it would significantly contribute to the researches of early polyphony on the international scope (Račiūnaitė 2000: 189). She argues, that national peculiarities of *sutartinės* unfolds in many forms of folk group singing (i.e. it encompasses all aforementioned forms of polyphony – bourdon, ostinato, canon, organum, heterophony) that were distinctly different in folk music of other ethnic groups (Ibid.).

Račiūnaitė emphasizes a few key points, that we also find significant to our understanding of the characteristics of timbral texture archetypes. Primarily, it is the diaphony within an interval of a second and peculiarities of its performance. “Despite the different number of performers and various means of performance, there are always two voices sounding simultaneously” (Idem: 12). “The melodies of each voice intertwist in the musical material”, “the outermost notes of each melody penetrates the musical material, thus weaving colourful timbral patterns” (Idem: 13). According to many researchers, early dissonant (based around the interval of second) polyphony should sound similarly to the clangour of the bells, thus marking harsh and forced coalescence, as well as clashing of singers’ voices (Idem: 180). Vocal *sutartinės* are performed exclusively by women. Račiūnaitė also analyses peculiarities of vocal and instrumental types of polyphony and their interactions (Idem: 186–188), which is very important for our research.

These insights by Račiūnaitė will come to aid when thoroughly examining each archetype of timbral texture in the upcoming chapters<sup>6</sup>.

<sup>4</sup> *Schwebungsdiaphonie* see: Ambrasevičius (2016).

<sup>5</sup> Even though *sutartinės* originate from one ethnographic region of a modern-day Lithuania and predate any kind of concept of national self-consciousness by at least a millennium, they are often depicted as a symbol of Lithuanian musical tradition, and are deeply engraved into the collective mindset of modern Lithuanian society as the essence of Lithuanianess in music.

<sup>6</sup> In the course of our research, we will use these abbreviations to indicate the source of *sutartinės*:

SP – Paliulis Stasys (1959), *Lietuvių instrumentinė muzika*, Vilnius.

ZS – Славюнас Зенонас (1972), *Сутартинес*, Ленинград.

DR – Daiva Račiūnaitė-Vyčiniene (2000), *Sutartinų atlikimo tradicijos*, Vilnius.

### 2.4. Antiphonic archetype of timbral texture

Antiphonic archetype of timbral texture could be characterized as follows: a sequential textural “response” that is realized by vocal or instrumental ensembles or choruses<sup>7</sup>. Timbral texture of these “responses” might differ in a line-up of performers or in quality (not excluding a spatial factor). In a prehistoric phase, timbral texture was syncretically merged with nature of activities. For instance, two numerous swarms using alternating shouts, chants, or sonorous noises, in order to hunt down a prey. In another situation, a ritual dance might have also been performed using antiphonic elements. As the activities evolved, the line-up of the “performers” had been reduced (for instance, smaller groups of herb gatherers). Fast forward to the first steps of Western culture – the antique period, where antiphonic singing of two soloists prevail (Riemann 1967: 42). The quality of timbral texture changes, as the nature of this archetypic process of alternation undergoes a reduction. A thick sonoristic quality of texture slowly purifies itself into a diaphonic of two neighbouring tones (for the sake of simplicity, we will refer to it as a “diaphony of seconds”, even though, it is more related to a basic sensation of dissonance, which predates the concept of tuned intervals).

The main purpose of this process of alternation is to control the space/area (hunting, gathering). Qualitative changes of the sound object informs the singers about the state of their associates, for instance, the changes in distance. Moving away from the sound source alters its perception. Spatial awareness helps coordinating group movements, be it a hunt, or a dance. Changes of spatial location create a premise for sound quality-based antiphonic oppositions, which pave way for timbre, as an alternative qualitative aspect, to be operated in a similar way. This principle of operation well reflects the archetypic image of dichotomy: near/far, bright/dark, feminine/masculine, etc.

In order to describe the antiphonic texture, it is important to describe not only what is performed, but also how it is performed. We will illustrate this with an example of Lithuanian *sutartinė*, which is called *keturinė* (“foursome”) (Fig. 1). It is performed by pairs of women singers with instrumental interventions.

The image shows a musical score for 'Keturinė sutartinė'. It consists of four systems of staves. The first system has four staves labeled I, II, III, and IV. The second system has two staves. The third system has two staves. The fourth system has two staves. The lyrics are written below the vocal lines. The lyrics are: 'Ai - nam, se - se, ly - gan lau - kan, u - liä - ja le - li - ja, U - liä - ja, le - li - ja, u - liä - ja, le - li - ja. Ai - nam, se - se, ly - gan lau - kan, u - liä - ja le - li - ja. U - liä - ja, le - li - ja, u - liä - ja, le - li - ja. ly - gan lau - kan ru - gyt pieu - lie u - liä - ja le - li - ja. U - liä - ja, le - li - ja, u - liä - ja, le - li - ja.'

Figure 1. *Keturinė sutartinė* (“foursome”) (ZS 70)

Alternating pairs of singers perform a typical diaphony, which contains a perceptible vibration of dissonant intervals (seconds) that emphasize the qualitative (timbral) domain. Each phrase starts in a unison and this is a very important factor for creating a perception of vibration. Alternations between seconds and a unison create a stuttering dissonance and a perception of acoustic friction, which possesses a notable directionality (“signaling”) towards an opposing pair. Hereby, this friction of seconds simulates the recognizability (in spatial sense) and memorability of the texture. Short melismatic elements of sixteenth notes in the first voice (I) help enhancing the friction of triads. Antiphonic polarity of pairs is also enriched by intervening “responses” of wind instruments. In turn, the performers can spontaneously improvise and produce various dynamic intensities of antiphonic phrases. This can also make a peculiar influence on a texture of alternating groups. On the other hand, antiphonic “responses”, while repeating the same formula of *sutartinė* may be altered by different numbers of performers (pairs, groups, swarms).

<sup>7</sup> Antiphony – a term for music in which an ensemble is divided into distinct groups, used in opposition, often spatial, and using contrasts of volume, pitch, timbre, etc. (Huglo, Halmo 2001).

## 2.5. Responsoric archetype of timbral texture

Responsoric archetype can be characterized by subordinate reciprocations between different qualities<sup>8</sup>. Subordination of qualities accumulates reciprocations between pure and fused, or individual and textural (for instance, *solo* and *tutti*) timbres. Subordination of such qualities corresponds with ritual meanings and functions. Mythological meaning of the soloist – a mage, clairvoyant, intermediary between the seen and the unseen – is translated into the role of collector<sup>9</sup> in *sutartinės*. It seems that because of this circumstance subordinate functions are first and foremost bound with the act of collecting the text and refrain (or a response of archaic refrain<sup>10</sup>).

In order to explain the timbral texture that derives from the responsoric archetype, we have to employ two types of criteria – objects and functions. Our objects are different timbres, while functions are their relations with the text. In order to describe the object, we need to differentiate *solo* timbre from a fused one (*solo* timbre versus diaphony of a pair), while description of the function relies on differentiation between text and refrain (Scheme 2):

|   | Timbre             | Function |
|---|--------------------|----------|
| A | Solo               | Text     |
|   | Diaphony of a pair | Refrain  |
| B | Diaphony of a pair | Text     |
|   | Solo               | Refrain  |

Scheme 2

In the first case scenario (A) the refrain and the diaphony of the pair is subordinated by the leading *solo* timbre (Fig. 2). Here the pair of singers (II III) that performs the refrain in a unison is functionally depended to the soloist, who is leading the progression of text. An opposite situation is in the second case (B) (Fig. 2a). Here the soloist, who performs the refrain, is subordinated by the pair, which is leading the progression of the diaphony. In this case, the *solo* timbre seems to be very individualized (in sense of not being a part of the diaphonic structure). We can see that from the use of soundwords (“kakariekū”<sup>11</sup>) and from an apparent contrast that is achieved when this refrain enters after a fairly unexceptional diaphonic texture. This contrast is further accumulated by the purity of *solo* timbre, as it is set to oppose a thick dissonant “fabric” of seconds. Therefore, the intervals of second, performed by the pair of singers, undoubtedly stimulate the sensation of timbral opposition.



Figure 2

Figure 2a

<sup>8</sup> Response in Christian liturgies the short text spoken or sung by the congregation or choir in reply to the Versicle (Hiley, Le Huray 2001).

<sup>9</sup> A collector (lith. *rinkėja*) is the name given to the singer who sings the main lyric or begins a *sutartinė*. She collects or creates the lyric of the song (Vyčinienė 2008: 8).

<sup>10</sup> Archaic refrain (lith. *garsažodžiai*) is a form of words in Lithuanian language the meaning of which, these days are indecipherable. These refrains, devoid of any semantic meaning, generally consist of interjected onomatopoeic sounds that are especially important to the rhythm of the *sutartinės* (e.g. *čiūto, rūto, titity, tataiō, dūmo, tūto*) (Račiūnaitė-Vyčinienė 2015: 18).

<sup>11</sup> *Kakariekū* – onomatopoeic word imitating a song of a rooster.

### 2.6. Heterophonic archetype of timbral texture

We encounter the heterophonic<sup>12</sup> archetype when repetitions of a diaphony are synchronized with timbral alterations (variations of voices, when two voices substitute each other in order to introduce qualitative changes in musical material). This often creates models of timbral alteration that are (from a technical standpoint) similar to canonic techniques. In the following scheme, we illustrate the successions of *rinkinys* (R) and *pritarinys* (P)<sup>13</sup> in a typical setting of *sutartinė*, where I, II, and III denote different singers (voices) (Scheme 3):

|     |   |   |   |   |   |   |
|-----|---|---|---|---|---|---|
| I   | R | P | - | R | P | - |
| II  | - | R | P | - | R | P |
| III | - | - | R | P | - |   |

Scheme 3

Heterophonic model of timbral texture can be characterized by cyclic, rotational structures that are determined by the number of performers<sup>14</sup>. In our next example (Fig. 3), we can see rotations of three voices (I–II, II–III, III–I). This circle of timbral alterations closes along with the third cycle, as the first voice (I) returns with a different lyric. New verse of the lyrics re-initiates the circle and timbral alterations repeat until the lyrics come to an end.

Cyclic rotations can be densified by rotations of refrains, or timbral alterations that at the first glance reminds us of hoquet (Fig. 3a). In this “threesome-in-four”<sup>15</sup>, the fourth voice is added only to the timbral alterations of *pritarinys* (Fig. 3a, bars 2, 6, 10). This creates a densified, cycle of rotations, or a “smaller circle”.

Figure 3

Figure 3a

<sup>12</sup> Heterophony, in music, texture resulting from simultaneous performances of melodic variants of the same tune <...> (see “Heterophony” in *Encyclopedia Britannica* 2017).

<sup>13</sup> “In *sutartinės* it is not just different melodies that are interwoven, but two different sets of lyrics sung simultaneously are interlaced. The *sutartinės* melody sung in refrain is called *pritarinys*, derived from the word *pritari*, meaning ‘to assent’, and is often trilled, harmonized, beat and so forth. The main lyrics is called *rinkinys*, which derives from the verb *rinkti*, ‘to collect, or put together’, in other words, to create lyrics” (Vyčinienė 2008: 7).

<sup>14</sup> *Sutartinės* are often named by the number of performers – *dvejinė* (twosome), *trejinė* (threesome), *keturinė* (foursome), etc.

<sup>15</sup> Lith. *trejinė keturiose* (see previous footnote).

Cyclic timbral alterations with repeated diaphonies create natural associations with the mythical symbol of circle. Here we have to acknowledge that horizontal structures of early diaphonic examples often create short isolated structures, which bare uncanny resemblances to isolated mythological symbols. They are set more like weaving patterns rather than melodies. The same can be said about larger diaphonic formations, such as canons, hoquet, etc. In conclusion, we can summarize that combinatory “braids” of motifs sustain the heterophonic space of timbral texture, which syncretically awakens horizontal motivic content and cyclic rotations of timbral alterations.

### 2.7. Bourdon archetype of timbral texture

Bourdon archetype of timbral texture can be characterized as a constant element (voice or layer) that can be repeated as an ostinato, or sustained, while another timbral formation is periodically changing<sup>16</sup>. We chose to use the term of bourdon primarily because of its archetypal nature and its illustriousness. This term also features an important temporal aspect; it denotes permanency, sustention and repetition, as well as temporal inequality – subordination between alternations and consistency. It is also noteworthy that in a sense of timbral texture as a whole, the temporal factor is syncretically continuous, and spontaneously accrete with the essence of compositional formation. The syncretic view allows us to describe a perhaps the most important trait of bourdon archetype – its spectral nature. In order to understand bourdon archetype and bourdon timbral texture, it is crucial to take into account its architectonic semblance to the harmonic spectrum. A clearly pronounced dominance of the fundamental tone underneath shimmering textural elements that maintain a consistent pattern of diminishing proportions metaphorically resound the primal image of acoustic spectrum.

Aside from the well-known examples from the medieval polyphony, bourdon archetype of timbral texture manifests in many different forms. Lithuanian *sutartinės* is no exception to this. We can easily discern textures related to bourdon in instrumental *sutartinės* (they mostly involve wind instruments: *daudytės* (birch trumpet), *skudučiai* (a Lithuanian pan flute equivalent) or *lumzdeliai* (a recorder-type instrument)). In our opinion, one of the most idiosyncratic aspects that show the archetypal nature of instrumental *sutartinės* is the imitation of bird sounds. It is suggested by incipit lyrics, which are thought to be as a guide for the instrumentalists for memorizing rhythmic patterns of their part (Slaviūnas 1959: 18). As we can see in the following example (Fig. 4), the “lyrics” of this *sutartinė* contain many soundwords (*tu-tūt*, *ut*, *aa-pu* etc.), some of which even directly describes the species of a bird (*un-ty-ta* – a regional variation of Lithuanian word *antis* – duck). These syllables may be not only imitated by musical instruments but also sung between times.

There are subordinate relations within the timbral texture of this *sutartinė*. A dominant part of the spectrum is diatonically set-up in the center. Here polarized diaphonies are repeated in an ostinatic rhythmic pattern (I-II and III-IV, pitches *A-G* and *F-E*). The center of bourdon is subordinated with the shifting part

Figure 4

<sup>16</sup> Bourdon (burden, burthen) (fr. *bourdon* – low, “deep” bass) – long sustained tone or clangour, similar to a pedal note (an interval of fifth or a chord). Most commonly occurs in the lowest layers of musical texture (Antanavičius 2000).

of the timbral texture – the fifth voice (*untyta*). This voice accentuates the highest and the lowest positions of the scale (D4 and C5). Both pitches form qualitative (timbral) relations that helps creating repeated phrases (4 bars each) of varied rhythms. We can notice that the beginnings of each four-bar phrase creates a sort of “reinterpretation” of perception and audiation of *sutartinė*’s diatonic spectrum – sometimes from the bottom to the top (harmonic model), other times – from top to bottom (subharmonic model).

On the surface, this model of *sutartinė*s drastically differs from later (traditional) medieval iterations of bourdon, however, it reflects a very similar primal image, which is encoded in the architectonics of harmonic spectrum. This image is also related to many ancient “magic” symbols and meanings that predate the concept of bourdon by thousands of years. One of those symbols is the “World tree”, whose branches reach the skies and whose roots connect the human or earthly world with an underworld or subterranean realm (Annus & Sarv 2015: 289–290).

Pronounced domination of the fundamental beneath glittering textures, which maintain a consistent pattern of proportionally diminishing value, metaphorically reflects the prototype of spectrum.

### 3. Evolutionary aspects of timbral texture

In this chapter, we will retrospectively discuss each archetype’s evolution in order to portray the historical contexts of the transformations that happened in the orchestral music of the 20th century.

**Antiphonic** archetype originates from Gregorian chant, namely from singing of Psalmodies. It is important to mention, that choirs that antiphonally sing different verses of a psalm, are being summed into a joint choir during the antiphon. A similar practice establishes itself in various periods of music history, by renewing timbres of texture of antiphonic music. This is rather easy to observe in, for instance, antiphonic *a cappella* choral music from Renaissance. However, in modern times, we often face new forms that are much more complicated. In orchestral music, we deal with instrumental equivalents of choirs that are often represented by the instrumental sections (strings, woodwinds, brass, and percussion). Throughout the course of history, these sections have undergone numerous adjustments and additions, which led to an ever more timbrally refined orchestral *tutti*.

In our belief, Antiphonic archetype of timbral texture genetically accumulates such subject-matters of Western music, as canon and imitation.

Origins of the **Responsoric** archetype can also be traced back to the middle ages. Timbral exchanges of responsoriums (which are extremely important in our research) are beautifully illustrated by the scheme of Gregorian Alleluia (Hanning 2000: 41).

Alternating between the soloist and the choir, as well as their simultaneous singing, is a deeply rooted primeval image that stems through the ages of music history. We can find it in compositional principles of perfect consonance of the Gothic era, which enabled the *solo* verses to be based on more individualized timbral textures of organums and descant (*duplum, triplum, quadruplum*). This tradition is carried to the isomelism of Renaissance, where polyphony takes over both *solo versus* and choral response.

Polyphonic practice of *responsorium* receives a dramatic timbral enrichment in Baroque, during the rise of instrumental *concerto*. In the famous *Concerto grosso* genre, response is manifested by timbre of *tutti* strings, while *versus* is being reiterated a group of soloists (*concertino*). Principles of *concerto* slowly penetrated other orchestral genres, e.g. soloists and *solo* episodes became an integral part of many symphonies, as well as certain instrumental combinations become key structural elements of symphonic compositions of various genres. Influences of the Responsoric archetype can also be observed in contrasting juxtapositions of homophonic and polyphonic textures, e.g. prelude and fugue.

Manifestations of the **Heterophonic** archetype in Western music started to emerge along with the development of dimension of rhythm in the medieval paraphonia. Establishment of modal rhythms not only enables the composer to control elongated melismas, but also to insert rests into a melodic flow of different voices. These intermissions thin out the vertical dimension and creates a premise for timbral audiation of musical texture. Depending on how the rests are being distributed, the voices of the paraphonia develop heterophonic relations. In turn, while sounding together, these voices influence timbral attributes and (from a timbral stand point) intensities of perfect and imperfect consonances (this is evident in the works of Perotinus).

A similar practice can be observed in textural assemblies of isorhythmic motets, where a newer *prolatio* system is employed (for example, the works of Philippe de Vitry). Vocal and instrumental voices here are

being coordinated by different isoperiodic structures, which enables new iterations of heterophony in the timbral texture. Precise mensural manipulations of silence in such contrapuntal techniques, as hoquet, are the epitome of this.

*Cantus firmus* technique, segmented via all timbrally smoothed *a cappella* choral voices, marks a new stage of Renaissance heterophony, which we would like to call “tenoric heterophony”. Systemic instability of the line-up (for example, in the works of Johannes Ockeghem), heralds future textures of “strict” imitations, with entrances, “ceases” of voices and *strettas*, etc. (Palestrina). Similar formations originates form archetypical models of heterophonic timbral alterations.

In the age of tonal music, the archetypical image of rotational timbral alterations thrives in orchestral music. Their condensed form unfolds in phases of development (both, sonata and variation-type). It is characteristic for the instabilities of orchestral vertical structures to employ alternating sets of harmonies. This enables heterophonic segregation of orchestral voices (e.g. orchestral works by Mozart). In the meantime, we can observe distinctive textures that help facilitate timbral alterations in *fugato* and *stretta* episodes (Beethoven).

One can supposedly trace the earliest preconditions for heterophonic nature of modern orchestral music back to variability of line-ups in orchestral music of Baroque era. It is only logical to assume that these were the key elements that stipulated the nurturing of heterophonic audiation of timbral texture. Unstable rotational and hoquet-like models that derive from the same archetypical images, mimetically positions itself in pointillistic textures of the 20th century (Webern’s *Musikalisches Opfer*), or assumes the shape of *Klangfarbenmelodie* (Schoenberg).

Archetypical images of **bourdon** archetype of timbral texture, appears in a variety of different shapes. It is especially noticeable when one of the voices is being realized in a melismatic manner (melismatic organum). Modal rhythms here (on the basis of tenor) enabled virtually infinite melismatic developments. Therefore, a natural need of interruptive (“silent”) bourdons emerged. The alternativity of a sounding and of a “silent” bourdon is partially solved by fusing the tenor voice with a timbre of the paraphonia. In the style of *Ars nova*, the (often instrumental) tenor layer, based on long rhythmic values (maxi modus), forms subordinate relations with the layer of “motetic” voices, which move in prolational durations. This practice of dual-layered bourdon continues in textures of *cantus planus*, where composers operate panconsonant timbres of *a cappella* choir.

Iterations of bourdon archetype reaches a new stage of evolution alongside with the establishment of *basso continuo*. Spectral allusion of tonality exalts the lowest timbral registers to the ranks of bourdon. In later periods (for example, in the works by Beethoven), bourdon serves as a pedal, or a *preictus*, used for centralization of musical form. On the other hand, excessive use of colorizing bourdon can lead to an opposite effect – decentralization of the form, which is the case in many works by Wagner, Bruckner and other late romantic composers. In the orchestral works of early and mid-20th century (Debussy, Messiaen), bourdon often manifests as timbral textures of modal spectrum. This tradition is carried further in the works by specialist composers.

#### 4. National traits of timbral texture in the symphonism of *Dramatic Frescoes* by Eduardas Balsys

Unraveling national traits of timbral texture would mean to decipher the vestiges of archetypes in an individual style of a composer. National traits are arguably the closest ones to the cultural roots and sources of ethnic music. We examined the basics of ethnic timbral texture in Lithuanian *sutartinės* in previous chapters. Therefore, we can more thoroughly investigate manifestations of national traits in the timbral texture of modern orchestral music.

The object of our research is one of the most prominent Lithuanian symphonic compositions of the 20th century – *Dramatic Frescoes* for violin, piano, and orchestra by Eduardas Balsys. The symphonism of this composition seemingly adapts the compositional principles of timbral texture and monocyclic form. There are a few compositional incentives that are particularly important for our research:

- a) National recognizability of timbral texture, which derives from organic absorption of Lithuanian ethnic music;
- b) Systemic substantiation of monocyclic thematicism with sources of ethnic music;
- c) Recognizability of archetypes and their quaternion in the composer’s individual style;
- d) Liaison between thematic material and timbral texture in the process of teleologization of processuality of the composition, as well as proportions of musical form and architectonics.

The phenomenon of timbral texture, as we already observed, is tightly connected with various different aspects of composition. In our research of Balsys’s monocycle, we will also on the aspect of musical form. The parallels between texture and form will undoubtedly be of service to a more comprehensive analysis and inferences.

From a formal point of view, the *Dramatic Frescoes* is a symphonic-concert monocycle based on teleological patterns of sonata. Five parts (frescoes), connected in *attacca*, are lead up by a rich (from a textural point of view) Introduction and summarized by an extensive Epilogue (Scheme 4):

|      |      |    |    |     |    |    |       |
|------|------|----|----|-----|----|----|-------|
| Part | Int. | I  | II | III | IV | V  | Epil. |
| Reh. |      | 15 | 17 | 38  | 48 | 54 | 64    |

Scheme 4

We will use the following abbreviations in our schemes and the body of the text:

|        |                                |            |                                     |
|--------|--------------------------------|------------|-------------------------------------|
| TT     | – timbral texture              | Con.       | – connection                        |
| aTT    | – antiphonic timbral texture   | Pre.       | – preictus                          |
| rTT    | – responsoric timbral texture  | Seq.       | – sequentia                         |
| hTT    | – heterophonic timbral texture | T          | – talea                             |
| bTT    | – bourdon timbral texture      | CLMX       | – climax                            |
| Reh.   | – rehearsal mark               | DCLN       | – decline                           |
| FF     | – function of form (phase)     | M.th. [el] | – main theme [element]              |
| Exp.   | – exposition                   | O.th. [el] | – opposing theme [element]          |
| Dev.   | – development                  | Lam. [el]  | – fragment of Lamentation [element] |
| RCP    | – recapitulation               | LTRh       | – leitrrhythm                       |
| Cod.   | – coda                         | LTTh       | – leittheme                         |
| Epil.  | – epilogue                     | NS         | – new series                        |
| Int.   | – introduction                 | TC         | – tonal center                      |
| Int.b. | – introductory bars            |            |                                     |

Due to the absence of bar numbers in the score, we will refer to the indicated rehearsal marks instead. Where a more precise indication will be needed, we will denote bars after a certain rehearsal marks in a following format: Reh. 4: 10. This would indicate a bar number 10 after rehearsal mark 4. The very beginning of the piece, where rehearsal marks are absent, for the sake of cohesion will be referred to, as rehearsal mark 0.

During the course of this analysis, we will stick to the assumption that compositional principles of timbral texture (antiphonic, responsoric, heterophonic and bourdon) are constant, timeless reflections of the archetype. In the meantime, realizations of timbral textures and the profile of sound are stylistic attributes style.

#### 4.1. Monocycle as a process of timbral texture (TT)

In this subchapter, we will investigate the manifestations of TT archetypes of each section of the monocycle and peculiarities of their teleological patterns in the individual style of Balsys.

In the introductory part of *Dramatic Frescoes*, we can find an entire quaternion of TT archetypes, implemented in sequential and simultaneous manners (Scheme 5):

|      |        |      |       |   |       |           |
|------|--------|------|-------|---|-------|-----------|
| TT   | aTT    | bTT  | hTT   |   | rTT → | (attacca) |
| Reh. | 0      | 1    | 2     | 3 | 4:10  | 5         |
| FF   | Int.b. | Pre. | LTTh. |   | Con.  |           |

Scheme 5

Introductory bars begin with sonoristic elements of percussion, led by a high tom-tom. Through a repetitive process, these elements mutate into a leitrythm (4xTom-toms), which forms an ostinato of bTT. One can argue that this leitrythm is an opposition to elements of lamentation, which, as we will shortly discuss, plays a significant role in teleology of further sections of the composition. In the background of bTT we hear a step-by-step formation of a “serial spectrum” – a vertical formation of a 12-tone chord, which produces a very “spectralist quality” harmony. It ceases with the LTRh of timpani.

Leittheme is based on a pitch series and led by a trumpet and is accompanied by piano in a heterophonic *quasi cantenza* manner (Reh. 2). Both parts bring strong adherences with ethnic music. LTTh is based on a harmonic structure ( $B\flat-E-G-B$ ), which closely resembles the harmony of *Untytė* – one of the most famous Lithuanian *sutartinės*. The piano part consists of dissonant chords that are set in parallel motion, which evokes an image of diaphony.

In further stages of hTT (Reh. 3) we can see an accumulation of traits from previous textures, namely antiphonic-harmonic (piano accompanies the *pizzicatti* of Cellos Double basses) and bourdon elements (sustained  $C\sharp$  in violas). At the end of hTT we can hear a reminiscence of LTTh in the oboes, which creates an allusion to an antiphone of recapitulative type. On the other hand, the timbre of oboe provokes a responsoric relation of introduction to the following first “Fresco”.

The first “Fresco” is a structural opposition to the introductory part. We can see it in the formation of the quaternion of timbral textures (Scheme 6):

|      |       |       |        |     |         |     |       |               |
|------|-------|-------|--------|-----|---------|-----|-------|---------------|
| TT   | bTT   |       | hTT    | rTT | aTT     | hTT | bTT   | hTT           |
| Reh. | 5     | 6     | 7      | 8   | 11      | 14  | 15    | 16            |
| FF   | M.th. | O.th. | Dev. I |     | Dev. II |     | O.th. | M.th. (LTTh.) |

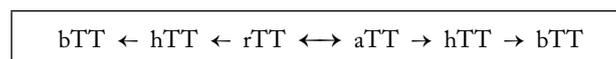
Scheme 6

Sequentially descending, ostinato-based figuration of triplets in the piano part, which reminds us of *sutartinės* due to periodically sounding seconds, creates a foundation of the bTT (Reh. 5–6). Thematic material (M.th. (Lam.el), O.th.), played by *solo* violin, functions as a melismatic aspect of bourdon texture. Each element of thematic material reiterates Lithuanian ethnic material. Ethnic origins become especially evident, when we look at vertical renditions of both serial M.th. ( $B-F-E-C-G\sharp\dots$ ) and non-serial O.th. ( $A\flat-C-F-E-B-B\flat$ ). Elements of lamentation serve as a middle ground between these two polarized themes. It is a thematic formation based on surrounding a single repetitive pitch with neighbouring seconds, which is very close to melodic figurations of lamentations in Lithuanian folk music.

Contrary to the exposition (M.th., O.th.), where both themes comprise a homogenous texture (bTT), the phase of development manifests different types of textures: hTT and rTT in the first development phase (Dev. I), and aTT together with hTT in the second development phase (Dev. II). Dev. I heterophonically gathers timbral-thematic formations that are connected with the main pitch series (Fig. 5).

Teleologically densified hTT is led to a climactic *tutti*, which coincides with a beginning of a following rTT. Separation of *solī* and *tutti* timbres in the latter is further intensified by contrast of thematic figurations: *tutti* elements prefer wider intervals, while *solī* elements are set in harmonic seconds (violin and piano). Ascending exchanges between *tutti* and *solī* are repeated for three times, until they reach a new climax.

The beginning of Dev. II marks a distinction between two main segments of the first “Fresco” that oppose each other from a standpoint of teleology of timbral textures. Here the TT succession order reverses, which alludes to a concentric structure (Scheme 6a):



Scheme 6a

In Dev. II we can see exchanges of ostinato between the piano and low strings with bassoons (O.th. [el]), together with intermediary part of *solo* violin (Lam. [el]). After a couple of exchanges a climax is reached, where canonic formations of M.th. and O.th. prevail.



Figure 5



Figure 6

The end of the first “Fresco” corresponds to the exposition in a fashion of reflection symmetry. This principle also governs the succession of timbral textures, however, instead of completing a perfect symmetry and ending the composition with bTT, the composer chooses to end it in hTT and make a more tight connection with the phase of development.

In the second “Fresco”, we can see polar TT archetypes that correspond with the main sections of the composition (A and B). These two sections are framed by a *preictus*-type introduction in the beginning (Int.b.) and an extensive *codetta* (Cod.) (Scheme 7):

|      |        |     |     |       |
|------|--------|-----|-----|-------|
| TT   | (bTT)  | bTT | rTT | (bTT) |
| Reh. | 17     | 19  | 25  | 36    |
| FF   | Int.b. | A   | B   | Cod.  |

Scheme 7

bTT of this “Fresco” is of a very processual nature. Therefore, the function of this timbral texture shifts during the course of the composition (Scheme 8):

|      |      |          |      |
|------|------|----------|------|
| TT   | bTT  | →        |      |
| Reh. | 19   | 20: 2–23 | 24   |
| FF   | Exp. | Seq.     | Pre. |

Scheme 8

Section A is notable for an ostinatic formation, which reminds us of a gothic *iso-talea* formula. Therefore, in a manner of *talea* formula (T1, Reh. 19: 1–7), string timbres produce a repetition of a single pitch (F). This kind of repetition might remind us of a medieval tenor. In turn, *solo* instruments express the spectral (melismatic) function. In the third repetition of the tenor (T3), bTT is intensified (Fig. 6): a “springing”

thematic passage appears in *solo* violin, clarinets densify harmonic spectrum, etc. In the sequential phase (Reh. 20: 2–23), each new *talea* (T4–T6) is transposed up by a second, for instance, *F–D–D#*, *G–E–F*, etc., all the way until the preictal phase, which starts on a note *C*. Dynamism of this process is further enriched by a constant increase of intensity of the spectral function that manifests in a form of substantial depository of timbral articulation techniques (passages, repetitions, tremolo, frullato, etc. performed by different instruments).

In a preictal phase, bTT undergoes a massive dynamization. Now the “tenor voice” is harmonically enriched here. It ascends in chromatic steps, until it reaches a leading tone (B). The piano part here becomes of an utmost importance, as it carries recapitulative elements in an ascending ostinatic whole-tone sequentia. At the end of the passage, we can hear harmonic formations of horns, together with double stops from *solo* violin. This climax leads us to the next section.

In section B, we encounter a teleological process of rTT, which is based on exchanges of subordinate members. In order to maintain the connection with medieval polyphony, we will refer to them as *Versus* and *Responso* (V-R). We choose to use these terms, as the composer possesses a rather unique mental approach to timbral texture – each time he composes new subordinate constructions, which are organically connected with the total teleological process of an entire compositional project.

Let us depict the phases of V-R exchanges of section B in a scheme (Scheme 9):

| V-R  | I    | II    | III    | IV    | V      | VI     | VII  | VIII | IX    |
|------|------|-------|--------|-------|--------|--------|------|------|-------|
| Reh. | 25   | 26: 2 | 26: 12 | 27: 8 | 29: 10 | 31: 13 | 33   | 34   | 34: 9 |
| FF   | Exp. |       |        | Pre.  |        |        | CLMX |      |       |

Scheme 9

Each phase (expositional, preictal and climactic) contains three V-R exchanges. It is noteworthy, that each phase excels in individual tendencies of archetypical rTT dynamization. Expositional phase excels in discernibility and memorability of V-R timbres, led by thematicism characteristic to this “Fresco”, such as LTRh. in snare drum part, or LTTh. in horns (Reh. 25). Primal textural formation is being modified timbrally and thematically with each V-R exchange. It is done primarily through thematic hints (M.th. [el], Lam. [el], pitch sequences, etc.). This process of dynamization is carried further to preictal and climactic phases.

V-R exchanges in preictal phase (V-R: IV–VI) are notable for their integrity with the violin *solo* part, which is based on continuous development and constantly increasing intensity. *Versus* part here gains attributes of spectral function (Fig. 7). Here the expression of snare drum’s LTRh. is strengthened by accents of brass. *Responso*, on the other hand, is based on main theme, which is performed by a *tutti*-like instrumental group (strings and woodwinds), while *solo* violin seems to incorporate contrasting thematic elements (here LTth. and RCP [el] are separated by LTRh. of snare drum).

V-R exchanges in culminating phase (V-R VII–IX) are connected by a continuous ostinato passage of piano. It begins at V-R VII and brings us all the way to the climax in V-R IX, where it hands the ostinato part to the snare drum. At the same time, we can hear other *solo* instruments – violin, piano, and a LTTh. by trumpet. This forms a group of four *solo* instruments, which is accompanied by an intensive *tutti* by strings and woodwinds.

The image shows a page of a musical score for Figure 7. It contains multiple staves for different instruments: Fl. I, Fl. pic., Ob., Cl. B, Fag., Tr. bc, Tr. no, Tuba, T. tom, V. no Solo, Piano, V. ni I, V. ni II, V. le, V. c., and C. b. The score includes various musical notations such as notes, rests, and dynamic markings like 'con sord.' and 'sf'. There is a rehearsal mark '24' at the top of the first staff.

Figure 7

Thanks to the TT of the third “Fresco”, one of the most important dramaturgical twists of an entire composition is able to take place. Exchanges between sequential and simultaneous TT archetypes happen twice, which creates a projection to the grand *finale* of the composition – the fifth “Fresco” (Scheme 10):

|      |        |      |      |      |       |
|------|--------|------|------|------|-------|
| TT   | rTT    |      | bTT  | aTT  | bTT   |
| Reh. | 38     | 39   | 41   | 45   | 46–47 |
| FF   | Int.b. | Dev. | Pre. | CLMX | DCLN  |

Scheme 10

A characteristic trait of TT in this “Fresco” is the factor of teleological syncretism, which in many cases blurs the lines between different archetypes. We would like to attribute this approach of TT development to the individuality of composer’s style.

In the introductory bars, we can see an “aggressive” motif of the brass (*Versus*), which enters on top the tremulous snare drum background. It is followed by a “decisive” piano part (*Responso*). Responsoric exchanges continue until brass instruments “run out” of thematic motifs. Here a new pitch series (NS) is introduced, which is used to compose the thematic material of the “Fresco”. *Di Marcia* motifs in the piano part (*Responso*) are sequentially ascending until the timbre of snare drum is taken over by the strings, which prepares the phase of development.

The development phase expands the *Versus* in timbral and thematic sense. It is now comprised of two layers – woodwind (polyphonic) and soloists (homophonic). In the former, a counterpoint of main theme elements (M.th. [el]) is introduced alongside the NS theme (flutes and oboes). While in the latter one, the *solo* violin performs the main theme (M.th.), which is accompanied by a sequentia piano and accents of the strings (an “echo” of the snare drum). During the development of the soloists’ layer, the strings play the main theme. This simultaneous connection between strings and soloists fulfills a role of *Responso*, as the NS theme is no longer present. After repeating the V-R, we reach a preictal phase.

The function of bTT in the preictal phase is being fulfilled by figurations in the piano part, accompanied by sharp accents of the strings. Dynamic profile of growth here is organized on the basis of NS theme, while expanding the multitude of timbral voices (trombones + woodwinds + trumpets, etc.). The climatic phase is based on an antiphonic exchange between the brass (M.th.) and a group of strings and woodwinds (Lam. [el]). In addition, a NS theme (trombones and tuba) is squeezed in during the exchange. It appears in turns with a *sequentia* of piano. The main climax of the third “Fresco” is reached by repeating the antiphonic period and developing it into a loud *tutti* episode of an entire orchestra (*fff*). Tension declines after a snare drum tremolo leads to a hit of tam-tam (*ff*). Here the phase of decline (DCLN) begins. In this phase, the active ostinatic textures of piano are substituted by long sustained tones of strings. These tones serve as a background for a comeback of *solo* violin (with heterophonic reciprocations of celesta), which brings back the M.th. and LTTh. This situation should be considered as a distinctive sign of a dual phase teleology of the third “Fresco”, where a contrast of bourdon texture is formed between an “active” and “sustained” type of ostinatos (piano and strings, respectively).

The most special aspect of the fourth “Fresco” is that thematically contrasting sections are based on a single and integral bTT archetype (Scheme 11):

|      |                                   |           |           |      |
|------|-----------------------------------|-----------|-----------|------|
| TT   | bTT $\xrightarrow{\hspace{10em}}$ |           |           |      |
| Reh. | 48                                | 49        | 52        | 53   |
| FF   | Int.b.                            | A (M.th.) | B (LTTh.) | Cod. |

Scheme 11

A principle of an integral bTT archetype in different sections (A and B) is realized by contrasting sound profiles and contrasting themes. It is set as an opposition to the second “Fresco”. Thematic diversity between the sections corresponds with the spectral function of TT. Therefore, in section A, the *solo* violin plays formations that are close to the M.th., while in the section B, trumpets “improvise” in melodic formations of LTTh. Both phases are accompanied by a repetitive ostinatic figuration of piano (♩ ♩ ♩). This rhythmic ostinato

Figure 8 shows a musical score for a section of an orchestra. The staves include Trombones (Tr-be), Trumpets (Tr-ni), Tuba (Tuba), Timpani (Timp), Piano (Piano), and Archa (Archi). The score features various dynamics such as *mf p*, *f p*, and *ff*, and includes performance instructions like *con sord.* and *frull.* The Archa section is marked with *div. sul Pontic.* and *sul Pontic.*

Figure 8

Figure 8a shows a musical score for a section of an orchestra. The staves include Flutes (Fl. I, Fl. II), Oboe (Ob.), Clarinet (2 Cl.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet (Tr-ni), Tuba (Tuba), Timpani (Timp), Cymbals (Cel.), and Archa (Archi). The score features various dynamics such as *f p*, *ff*, and *pp*, and includes performance instructions like *con sord.*, *frull.*, and *ad libitum*. The Archa section is marked with *sul Pontic.*

Figure 8a

slowly intensifies by densifying the pulse, introducing chromatic steps and melodic leaps, etc. A climactic breakthrough of TT occurs just before reaching the coda. Here the piano performs a passage of dissonant vertical structures (Reh. 52: 7), which serves as a reminiscence to the heterophonic cadenza of the first “Fresco” (Reh. 2).

Dynamization process of bTT is rather unsettled. In the section A, we can see a very active spectral function of *solo* violin, which is directed towards a following presentation of a brassy timbre of the trumpet. In turn, the main climax of this “Fresco” is projected towards the end of section B. It is exactly when ostinatic function of piano becomes the most active. This system of “overlapping” dynamic functions of bourdon texture (ostinatic and spectral) is accompanied by heterophonic backings of orchestral voices. For instance, the sustained notes of violin *solo* are reciprocated by the eventh cords of strings, or by flashing triplets of brass.

Extensive *coda* of the fourth “Fresco” essentially brings back the bTT process to the beginning of the movement. We are once again introduced with an ostinato of dotted rhythmic figures (just like in the introductory bars), that were so characteristic to the climax of section B. This closes the teleological process and creates a circular form.

In the fifth “Fresco”, we can see a bifaceted realization of sequential and simultaneous archetypes of timbral texture (Scheme 12):

| TT I  | bTT  | hTT           | bTT            | bTT           | bTT            | bTT    | bTT           | bTT              | hTT              |       |
|-------|------|---------------|----------------|---------------|----------------|--------|---------------|------------------|------------------|-------|
| TT II |      | rTT<br>(Soli) | rTT<br>(Tutti) | rTT<br>(Soli) | rTT<br>(Tutti) |        | rTT<br>(Soli) | aTT<br>(Tutti 1) | aTT<br>(Tutti 2) |       |
| Reh.  | 54   | 55            | 56             | 58            | 59             | 60     | 61            | 63               | 64               | 65    |
| FF    | Exp. | Dev.          | RCPT I         | Epiz.         | RCPT II        | Cod. 1 | Epiz.         | Cod. 2           | Turning point    | Epil. |

Scheme 12

In this scheme we can see a bifaceted (dual layered) plan of TT development. The first layer represents textures of simultaneous type – bTT and hTT. The second layer represents sequential type of textures – rTT (*solī-tutti*) and aTT (*Tutti 1, Tutti 2*).

One of the key formal aspects of this “Fresco” is the correlation between brevity and extension of segments. This peculiarity is heavily tied with succession patterns of TT. Brevity is a characteristic trait of the main segments of the form, which manifest simultaneous TT (the first layer). On the other hand, sequential textures (the second layer) creates larger, more expansive segments. This creates a peculiar “formal responsorium” between the segments of both layers. Antiphonic response after the last rTT (Reh. 63) helps emphasizing the duality of this bifaceted system. Here the ecstatic harmonic *Tutti 1* is reciprocated by a harsh, serial *Tutti 2*. Antiphonic reciprocation of timbres coincides with a teleological turning point of an entire composition and becomes a key signifier of *Dramatic Frescoes*. Antiphonic responses are illustrated in Fig. 8, 8a.

Here we have to go back and talk about the expositional stage of this “Fresco”, which is set, as an opposition to the climactic episode of aTT (*Tutti 1* and *Tutti 2*). The key of exposition’s bTT is the ostinato of timpani, which is based on LTRh. material. This ostinato reaches a shape of orchestral *tutti* in the middle of the “Fresco” (Cod. 1 and Cod. 2), while at the very end of the composition (Epil.), it transforms into a pointillistic hoquet-like breakdown. Expositional segment facilitates even more embryos of future processual development. Enriched with *glissandi*, LTRh. of timpani creates links to a sonoristic texture of Cod. 2. These textures has ties with different episodes throughout the entire composition, originating all the way back in the introduction of *Dramatic Frescoes*. On the other hand, the LTRh. of timpani serves as a background for the rest of the orchestra, which starts antiphonic exchanges of short vertical motifs, followed by an adequate response by the piano. This helps to encode a micro-framework of upcoming timbral textures, albeit in a reverse order (aTT → rTT at the beginning, and rTT → aTT during the later phases).

#### 4.2. Monocycle as a whole. Architectonics

Traditionally, the monocyclic architecture (form) is based on monothematicism and a harmonic plan of sonata form. These criteria are the most evident in symphonic poems by late romantic composers, for instance, Liszt, R. Strauss, Scriabin, and others.

The principle of monothematicism provides monocycles with an illusion of unity, as thematic alternatives derive from a single origin. Furthermore, these thematic alternatives often undergo various processes of synthesis and together lead towards a new theme of a different quality. This by no means applies to *Dramatic Frescoes*, where we encounter several different themes and even several different sets of themes. Following the hint, given to us by the programme title of the composition, we can group the themes and motives into two polar sets, which manifest contrasting characters and approaches. Hereby we can assign such elements, as LTTh, LTRh, and NS theme to one group, while such elements, as M.th., O.th., RCP to the other. The former conditionally associates danger and aggression, which gives it a particular role in the musical form. The latter brings associations that are more moderate; one can call them “tolerance”, or “exaltation”. This also implies a specific role of this thematic group in the dramaturgy of the composition. Polarization of thematic groups serves as a constructive disturbance, which prevents certain themes to reach their full developmental potential or achieve a synthesis with themes from another group. This phenomenon could be compared with the mythic dichotomy of good and evil, which, as an archetypical image, is best reflected in binary principle of composing (Janeliauskas 2001). We can see that development of polarly separated themes and thematic relationships (ability to derive one theme from the material of another one) is no longer governed by synthesis, but by combinatorics. It seems that for this reason, thematic “work”, done by the composer, is more related with the principles and possibilities of timbral textures, than with thematic synthesis and dialectics.

Each TT archetype offers particular combinatory possibilities for theme development. For instance, principle of antiphonic timbral texture is adoptive to canonic techniques and rearrangements of timbral voices. In this monocycle, we often encounter canonic arrangements of main thematic material (M.th., O.th., etc.). We also find many contrasting juxtapositions (M.th. and Lam. [el], LTRh. and LTTh., etc.), which are related to the principles of responsoric timbral texture, while simultaneous augmentations and diminutions of form, variational repetitions of timbres, all point towards combinatory principles of heterophony (see Fig. 6). Diverse contrapuntal formations of bourdon ostinatos, *sequentias* and leitrythms is also a noteworthy feature of this monocycle.

Combinatorics of thematic development aside, thematic pluralism is another feature that is very significant for our research, as it opens more possibilities for thematic recognizability and, at the same time, national identity to unfold. During the course of our research, we have observed close ties between this monocycle and ethnic melodic figurations. We would like to stress that despite being based on a series, thematic material of this composition is transfused with structures of ethnic music. We have already discussed the peculiarities of M.th. and LTTh. Now it is time to unravel the hidden potential of ethnic melodic figurations of the “new series” ( $F-B-G\sharp-D-F\sharp-C\sharp-C-E-E\flat-G-A-B$ ). It is particularly interesting that the first and last (edge) triads together produce a sound quality that is close to a complex of *sutartinė*. The same can be said about the second and third (middle) triads.

Harmonic plan – a functional subordination of parts and phases of the form, which is usually attributable to the tonal criteria – here is implemented in a rather peculiar way. In Balsys’s works, the function of harmonic plan is reduce to mere outline for articulating musical form, which is internally governed by peculiarities of ethnic music. Thereby, the main factor for establishing a tonal center becomes the context of the sound, rather than harmonic functions (tonic, dominant, subdominant). The new context of modality covers all 12 functionally emancipated tones and is essentially governed by the teleology of timbral textures. Consequently, the equivalent of tonal center of a “Fresco”, or any other segment, is tied with archetypic images of bourdon, for instance, a rhythmic-melodic ostinato, *sequentia*, sustained tones, etc. Harmonic filling of “tonal center” often concurs with the spectral function of the timbral texture. In a following scheme (Scheme 13), we will present the layout of harmonic play of each “Fresco”, according to these criteria.

| TT | Int. | 1st Fr. | 2nd Fr. |   | 3rd Fr. | 4th Fr. | 5th Fr. |               | Epil. |
|----|------|---------|---------|---|---------|---------|---------|---------------|-------|
|    |      |         | A       | B |         |         | Exp.    | Turning point |       |
| TC | G    | C       | F       | G | ?       | C       | C       | E $\flat$ /E  | G     |

Scheme 13

Manifestations of other archetypes is nonetheless important for this unconventional functional (“tonal”) behaviour. For instance, signs of a diaphony emerge in heterophonic processes of main tones, when a variation of tonal center emerges in neighbouring pitches (usually by an interval of second) alongside the main tone. Even though we mostly marked single tonal centers in a previous scheme, the majority of them experience this heterophonic expansion into neighbouring tones:  $C/C\sharp$ ,  $C/B$  (1st “Fresco”),  $F/E$ ,  $G/F\sharp$  (2nd “Fresco”). Some tonal centers expand to the point where they form a heterophonic field, for instance,  $C/C\sharp/\dots F\sharp$  in the 5th “Fresco”. Resonant interactions between harmonic (homophonic) and polyphonic textures blur the perception of tonal center and makes it disappear in the 3rd “Fresco”. Occasionally tonal formations can antiphonically reciprocate with sonoristic material (5th “Fresco”, turning point). Lastly, tonal centers may only emerge at the end of sonoristic or pitch-based episodes (Introduction and Epilogue).

Concluding our research of interactions between traditional criteria of monocyclicity and archaic principles of timbral texture, and their influence for the teleological flow of *Dramatic Frescoes* we can summarize that:

- a) The context of timbral textures enables the composer to use the same thematic material that does not experience drastic qualitative changes and remains well recognizable and nationalistically engaged. A sense of renewal in this composition is achieved not by developing the existing thematic material, but by introducing a new pitch series;
- b) Tonality here does not centralize the musical context. In contrary, different tonal centers often reciprocate in a heterophonic setting. This leads to a conclusion that tonal centers are often governed by internal laws of timbral textures.

This leads us to the big question: what is the “centralizing agent” that solidifies the *Dramatic Frescoes* into a monolithic structure, worthy of being named a monocycle?

Our analyses of processuality of timbral textures leads us to a conclusion that binary nature of individualized timbral texture archetypes, which overwhelms all levels of composition, including the seemingly “coincidental” architectonics might be that secret solidifying ingredient. Here we approach the central aspect of our research – ethnic (nationalistic) origins of timbral textures.

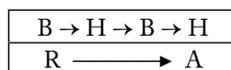
Binary principle of composing is an artefact from the pagan culture, which stems from an archaic dualistic worldview. In Lithuanian *sutartinės*, we find oppositional archetypes that are either simultaneous, or sequential. In our previous researches, concerning rhythm (Janeliauskas 2017), modality (Janeliauskas 2018), and melody (Janeliauskas 2015) of *sutartinės*, we observe an overwhelming presence of binary archetypes in all of these crucial elements of musical material. Thereby we can reasonably assert that binary musical archetypes are one of the most important cornerstones of Lithuanian ethnic musical code. This code can bring us back to the forgotten ancient times and it seems that some composers are able to decipher this code, thanks to their brilliant intuitive abilities (Janeliauskas 2010).

Primary potencies of timbral binarity are encoded by the very archetypes of timbral texture. Simultaneous and sequential timbral textures are obviously oppositional by nature. However, archetypal binary principles is not the only constituent of a nationalist musical opus. Opposition, as an archetypic image, has to be deeply integrated in composer’s mindset, while creating integral ties with his/her individual style. Here one of the main features is the composer’s choice to polarize simultaneous and sequential timbral textures as a parity of equally important elements, for instance:

bTT and rTT (we will mark this polarization scheme as B/R);  
 bTT and aTT (B/A);  
 rTT and hTT (R/H);  
 aTT and hTT (A/H).

These schemes can also function in reverse, for instance, R/B; A/B; etc. Polar “displacements” like these, could be employed sequentially, for instance, R/B/A/B (similarly to what we can see in the third “Fresco”).

Admittedly, functional polarization of timbral textures is not extremely prevalent in *Dramatic Frescoes*. Here timbral textures form paritetic, as well as subordinate relationships. More often, they are repeated in a variational manner: B→H→B→H (the fifth “Fresco”). In turn, variational sequences of timbral textures can be polarized with each other and encompass an entire quaternion of TT archetypes: B→H/R→A (the first “Fresco”). Sometimes two sets of quaternions can oppose each other with their inverse internal setting. For instance, an opposition for the aforementioned B→H/R→A would be A/B→H/R (Introduction). Members of the quaternion can also make up synchronously oppositional sequences of simultaneous and sequential timbral textures, for instance (the fifth “Fresco”):



Another possible iteration binary principle is mixed polarization of timbral textures and thematic material:

B/R (the second “Fresco”) *versus* B (M.th/LTTh.) (the fourth “Fresco”).

These and similar architectonic occurrences slowly shape a monocyclic construction of musical form, the most massive segments of which, also seemingly form oppositional relations. For instance, the “edge” parts of the monocycle are distinguished for their oppositional quaternions of timbral textures. The order of the quaternion in the introductory part contradicts the layout of the first “Fresco”, while the final fifth “Fresco” turns this “quarrel” into a synchronous coexistence. These remote relations also affect the third “Fresco” in the middle of the composition. Its quaternion (albeit an incomplete one) is partly oppositional to the layer of simultaneous timbral textures of the fifth “Fresco”: a sequence of contrasting textures (R/B/A/B/) opposes to the layer of simultaneous textures (B→H→B→H). Finally, the even middle “Frescoes” (the 2nd and the 4th) are noted for singular timbral textures from reduced (previous) quaternions, therefore they consist of a minimal number of timbral textures – two and one respectively. Oppositional relations of the members of reduced quaternions is also coherent: B/R *versus* B (M.th/LTTh.). Lastly, looking at the peculiarities of TT polarization of odd (1st, 3rd, 5th) and even (2nd, 4th) “Frescoes”, one can easily grasp the traits of concentric architectonics.

We will conclude our analysis of this monocyclic composition with a scheme, summarizing the process of binary architectonics of timbral textures (Scheme 14).

|         |                |            |               |      |                     |   |   |          |
|---------|----------------|------------|---------------|------|---------------------|---|---|----------|
| Intr.   | A              | B          | H             | R    | /                   |   |   | Polarity |
|         | (seq. / sim. – |            | sim. / seq.)  |      | →                   |   |   | - +      |
| 1st Fr. | B              | H          | R             | A    | H                   | B | H |          |
|         | (sim. – sim. / |            | seq. – seq. / |      | sim. – sim. – sim.) |   |   | + -      |
| 2nd Fr. | B              | B          | R             | B    | /                   |   |   |          |
|         | (sim. /        |            | seq.)         |      | →                   |   |   | +        |
| 3rd Fr. | R              | B          | A             | B    | /                   |   |   |          |
|         | (seq. / sim. / |            | seq. / sim.)  |      | →                   |   |   | -        |
| 4th Fr. | B              | M. th.     | LT Th.        | /    |                     |   |   |          |
|         | (sim.)         |            | →             |      |                     |   |   | •        |
| 5th Fr. | B              | H          | B             | H    |                     | / |   |          |
|         |                | Soli Tutti | Soli Tutti    | Soli | T1 T2               |   |   |          |
|         | (sim. – sim. – |            | sim. – sim.)  |      | →                   |   |   | ○        |
|         | seq.           |            | seq.          |      | seq.                |   |   |          |

Scheme 14

Inter alia, this scheme illustrates the functioning of quaternions of oppositional polarity: “+” and “-”. At first, they are set into an opposition of “- +” and “+ -” (Introduction and the 1st “Fresco” respectively). It is followed by two sections of reduced internal polarity that form an opposition of a larger scale (the 2nd “Fresco” (+) vs the 3rd “Fresco” (-)). This polarity further transcends into an opposition of timbral textures of minimum and maximum extent (the 4th and the 5th “Frescoes” respectively), which are respectively indicated in our scheme as • and ○.

**Concluding remarks**

We can complete our research on a summarizing remark that national traits of timbral texture in the symphonism of *Dramatic Frescoes* by Eduardas Balsys are of a twofold nature: they are archetypic, as well as contemporary, due to composer’s personal compositional relation. According to the outcome of our analysis, timbre (or to be more precise – an entire orchestral pallet of timbres) was the main objective of Balsys’s audiation. Priority of timbre is by no means a feature unique to audiation or style of Balsys’s, but rather a global tendency of 20th century music. It seems that composers of different nationalities are connected by an evolutionary turning point in music history, which we can describe as tonal-thematic decentralization. Timbral texture becomes a dominant entity in this newly opened niche. Therefore, following the growth of importance of timbre, a natural need of exploring and researching its origins and archetypal patterns arises.

While constructing the compositional whole, the composers of the 20th century operated the archetypal principles of timbral texture:

- sequential-parity or “antiphonic”;
- sequential-subordinate or “responsoric”;
- simultaneous-parity or “heterophonic”;
- simultaneous-subordinate or “bourdon”.

Each of these archetypes has a characteristic sound profile. However, there are quite a few mutual aspects. Firstly, a systematic teleologization of a said sound profile that we call a transformation of a timbral texture archetype. This notion refers to a change of the role of timbre from a supporting, stimulating factor, which was characteristic to the previous epochs, to a factor that is able to determine the compositional process.

In a process of shaping the compositional whole, a composer might transform a single archetype of choice, or employ an entire quaternion (as did Balsys). In Balsys’s case, the composer not only individualizes and teleologizes the sound profile of the archetypic quaternion, but also polarizes its members on various levels of musical form.

One might say that binary nature of timbral textures is a modern spread of ethnic heritage. It is a manifestation of an archetypical image that comes all the way from *sutartinės*, where binary principles of composing are systematically reflected in all domains: modality, rhythm, melody, and timbral. Moreover, Balsys does not restrict himself to binary principles of composing alone, but also heavily relies on melodic figurations of ethnic music of both monodic and polyphonic origin.

Therefore, the composer, who was led by nationalist aspirations, decentralized the long-established rules of tonality and monothematic cyclicity by introducing an ethnic approach to priority of timbral texture. This monocycle by Balsys represents a unity between two primal origins – masculine and feminine, dramatic and exalted. The significance of *Dramatic Frescoes* to Lithuanian musical culture could be compared to the genius *Unidentified Cycles* by Čiurlionis. The key difference between the two is that Čiurlionis intuitively arranged the movements of his cycles according to the principle of binary tonality, while Balsys based his monocycle on the premise of binary timbral texture.

*Translated by Dr. Andrius Maslekovas*

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## Tautiniai tembrinės faktūros bruožai Eduardo Balsio *Dramatinių freskų* simfonizme. Tembrinės faktūros archetipų kvaternija

### Santrauka

Tyrimą galima apibendrinti tokiu teiginiu – tautiniai tembrinės faktūros bruožai Eduardo Balsio *Dramatinių freskų* simfonizme, viena vertus, yra archetipiški, bet tuo pat metu ir šiuolaikiški dėl pakitusio kompozitoriaus santykio su skambesiu. Kompozitoriaus audijavimo prioritetu, kaip rodo kūrinio analizė, buvo tembras, tiksliau tariant, ištisa orkestrinių tembrų paletė. Orientacija į tembrinį prioritetą nėra vien individuali kompozitoriaus skambesio audijavimo ar muzikinio stiliaus ypatybė. Tai greičiau epochinis XX a. komponavimo reiškinys. Skirtingų tautų kompozitorius susieja, rodos, istorinis muzikinės evoliucijos lūžis, kurį glaustai įvardytume kaip tonalinę-teminę decentralizaciją. Šią atsiveriančią teleologinio kompozicijos projekto nišą pamažu užima vadinamoji tembrinė faktūra. Tembro fenomenui aktualizuojantis atsiranda natūrali reikmė tyrinėti šio reiškinio audijavimo ištakas ir nustatyti jo archetipus.

Formuodami kompozicinę visumą, šiuolaikiniai kompozitoriai operuoja archetipiniais tembrinės faktūros principais, pavyzdžiui, pakaitiniu-paritetiniu, arba antifoniniu, kitais atvejais – pakaitiniu-subordinuojamu, arba responsoriniu, taip pat vienalaikiais – vienalaikiu-paritetiniu, vadinamuoju heterofoniniu, ir vienalaikiu-subordinuojamu, arba burdoniniu. Kiekvienas šių archetipų pasižymi individualizuotu skambesio profiliu. Tačiau yra ir bendrų dalykų. Pirmiausia tai sisteminis šio profilio teleologizavimas, vadinamas tembrinės faktūros archetipo transformavimu: turimas omenyje tembrinio parametro vaidmens pokytis iš palydimojo, stimuliuojamojo (tai būdinga ankstesnėms epochoms) į vedamąjį kompozicinio proceso veiksnį. Kompozitorius, formuodamas kūrinio visumą, gali transformuoti vieną kurį nors iš pasirinktų tembrinės faktūros archetipų, taip pat panaudoti visą tembrinės faktūros archetipų kvaterniją (E. Balsys). Formuodamas monociklinę visumą, lietuvių kompozitorius ne tik individualizuoja ir teleologizuoja archetipinės kvaternijos skambesio profilį, bet ir supriešina šios kvaternijos narius binariškai skirtingais atskirų dalių („Freskų“) ir monociklinės visumos lygmenimis.

Tembrinės faktūros binarika, galima sakyti, yra moderni tautinio paveldo sklaida. Binarinius komponavimo principus sistemiškai atspindi lietuvių sutartinės – dermės, ritmo, melodinės horizontalės, taip pat tembrinės faktūros atžvilgiais.

Be to, puoselėdamas tautinį tembrinės faktūros skambesio profilį kompozitorius remiasi etnomuzikos intonaciniais šaltiniais – tiek monodiniais, tiek daugiabalsiais (sekundinė diafonija). Taigi tautinių aspiracijų vedamas kompozitorius natūraliai decentralizavo tonacines ir monotematinės cikliškumo taisykles, įteisino tautišką binarinės tembrinės faktūros architektoniką.

E. Balsio *Dramatinių freskų* monociklas – dviejų organizuojančių pradų (vyriško ir moteriško, dramatinio ir pakilaus) vienvė. Savo reikšme lietuvių nacionalinei muzikos kultūrai šis kūrinys gretintinas su genialiaisiais M. K. Čiurlionio *Neatpažintais ciklais*. Čiurlionis intuityviai sudėstydamas ciklo dalis binarinio tonalumo principu, o Balsys monociklą grindė tembrinės faktūros binarika.



PRIEDAS SUPPLEMENT



## The London Improvisers Orchestra: A Subjective Review

**Abstract.** Free Improvisation is a recognizable genre in its own right. It was developed in the United States and Europe in the mid-to-late 1960s, largely as an outgrowth of Modern Classical music's and Free Jazz. Among the more well-known and influential exponents of freely improvised music are saxophonists Evan Parker, Anthony Braxton, and Peter Brötzmann, composer John Zorn, trumpeter and electric guitarist Ian McGowan, guitarists Derek Bailey and Fred Frith, drummer Charles Moffett, as well as improvising groups including Spontaneous Music Ensemble, Henry Cow, and AMM.<sup>1</sup>

Here we can examine the viability of creating orchestral music without a written score; a phenomenon that has proved to be secure and achieved through the actions and reactions of players and audiences. Furthermore, certain musicians have taken the genre to higher grounds over the years.

I am going to concentrate on The London Improvisers Orchestra (LIO). We will see that the group explore important ingredients of sound making; that music is not just harmony, melody, and rhythm, it is also founded on engaging with the challenge of taking risks with the juxtaposition and superimposition of intensity, duration, pitch, and noise.

Various aspects will to the orchestras be covered, history, useful definitions, membership, writings, the lexicon of signs, and a personal view. In his article for *The Wire* magazine, Phil England noted that for over twenty years the LIO have been honing "controlled chaos within a global network of free playing" (England 2018: 1). He explains about the ethos behind exploring the range of possibilities open to a large group of improvising musicians; that it is a key centre of activity for the capital's international community of improvising musicians.

**Keywords:** Free Improvisation, conduction, musical imagination.

### 1. Historical perspective of the LIO

The LIO is an unusual gathering of musicians who are dedicated to the development of Free Improvisation; a music that relies on the inclinations and imaginations of the musicians involved. In regard to participants, since 2016 there have been over seventy musicians involved. However, more than two hundred and fifty players are listed on the website to date. "It is a veritable who's who and a testament to the richness and diversity of the scene", remarks England (2018: 1).

The music is founded on the ideas developed by Lawrence 'Butch' Morris (1947–2013), an American jazz cornetist, composer, conductor, and musical innovator; his main interest was ensemble music from avant-garde jazz to contemporary classical (see Figure 1). In his writings on *The Art of Conduction* Morris explains how the process grew into a unique method of real-time orchestral composition.<sup>2</sup> During an interview in 2008 with Farai Chideya on NPR Morris clarified that he taught, "a vocabulary to the ensemble, but we don't rehearse the music that we're going to perform. The performance is really an instant composition in many ways. Most conductors rehearse what they're going to perform".<sup>3</sup>

This innovative idea of making music started to grow, and Morris had to confront the consequences. So, let us consider the cultural, social, and educational implications; how these musical events have created communities of musicians and audiences around the world.

Using the work of Morris as a basis, some twenty years after the initial development of his conduction methods, in the late 1990s a group of musicians came together to use his evolved principles to help guide improvisations. Soon after some of the original participants became dedicated to further the work. Soon many more musicians became involved in supplementary exploration in the area of improvisation generally known as "conduction".



Figure 1

<sup>1</sup> See Spontaneous Music Ensemble (n.d.) and AMM (group) (n.d.).

<sup>2</sup> During the last few years of his life Morris worked to document his method in book form; his untimely death left it nearly finished and Daniela Veronesi, a linguist and longtime collaborator, completed the Morris manuscript (Veronesi 2017).

<sup>3</sup> NPR (National Public Radio) is a privately and publicly funded American non-profit membership media organization based in Washington, D.C.: USA.

Conduction is a semiotic-based system that enables the generation, in real time, of an instantaneous musical performance rather than reproducing it from a notated score. The signs and cues enable working with the material the musicians offer in response to the signals. In short, conductor and ensemble enter into a musical dialogue.

The position of the conductor carries an aura of authority. However, there is a dichotomy in a Free Improvisation conduction. On one hand, it is similar, for example, in the realm of keeping a number of people in line, an individual interpretation of the music, and a vision of the sound. On the other hand, the person doing the conduction has no idea what the musician is going to play, or do, or what it will sound like until hearing it; then nurturing and shaping may come into play.

The LIO has performed at various venues, and recordings chart the groups' progress over the following years. The monthly concerts have nearly always been divided into two sets, with changes in the format at times. Presently there is a mixture of conductions and free improvisations left to the performers themselves. However, it is an ever-developing story, occasionally composed and part-composed works are trialed.

We will look at the key members involvement and concepts behind the genre of Free Improvisation and Conduction, and see how they relates to the LIO. Furthermore, as a member of the orchestra, and through studying historical literature and recordings, I will relay a unique personal experience.

Arguably, there have been three periods in the Orchestra's life to date, although some demarcations are fluid and there are overlaps. LIO Treasurer Gerard Tierney tells us:

"The first period would cover the early years at the Red Rose, with concerts most months (including annual appearances at the Freedom Of The City festival), plus quite extensive documentation on Emanem Records. The second would show LIO, with its growing reputation, invited to perform at a number of one-off events, while having to come to terms with the loss of the Red Rose and the need to find a new home for the regular monthly concerts; during this period many of the latter were held at Café Oto. (Freedom Of The City did also continue during this period.) In more recent years, there has been a third period with fewer 'special' concerts, and regular monthly events held, in the main, at two other venues. New members have always come on board, but during this last period there has perhaps been the largest influx of newer, mainly younger, members" (Tierney 2017: 1).

Other venues include The Epic Dalston, St Mary's Church near Clissold Park, initially in the spacious "new" church, but sometimes in the old church across the road, which functions as an arts centre, and I'klectik Arts Lab in South London. Figure 2 shows the latest release from the Orchestra, called *Twenty Years On*, a double CD compiled from live performances during the residency at I'klectik since 2016, with over 70 musicians involved and sleeve notes by Parker and Caroline Kraabel.<sup>4</sup>

Parker talks about a shared pioneering spirit being fundamental in the history and development of improvised sounds; musicians who come together to change the performing situation. While Kraabel explains that the latest recordings celebrate ground-breaking large-ensemble improvisation. She expounds by talking about the groups sound explorations and sonic relationships.

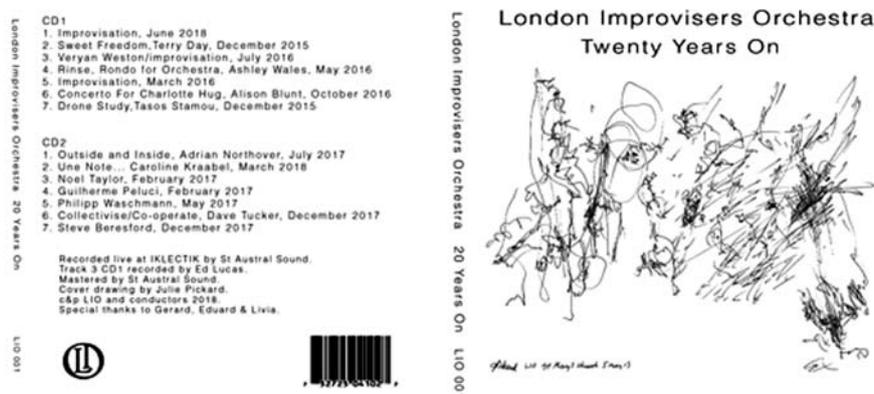


Figure 2

<sup>4</sup> LIO 001 double CD (2018). *Twenty Years On*. London Improvisers Orchestra.

## 2. Definitions

A profusion of influences abounds in the LIO's music, producing a sound world that follows the aesthetic and philosophical trends of its members. It is key for the player to be in the moment. Furthermore, improvisation means musicians and audiences are completely alive and invariably form a collective aura, apprehending and shaping in real time together. From my perspective the characterisation of Free Improvisation is a 'highly creative activity that combines performance, communication and instrumental techniques involving spontaneous response to other musicians'. We can find connections to various types of experimental music that include the avant-garde, musique concrète, sound-art, and free form jazz.

Furthermore, conduction is an open resource for all musicians. However, time is needed to become familiar with the vocabulary, and players will have to be willing to take risks. Simply put, conduction may be portrayed as a method for producing live composing using a form of sign language. It works across the entire range of music, from any continent. Moreover, there are many examples of instrumentation in the LIO, from regular acoustic and electronic to hand made and cross-cultural instruments.

## 3. Membership

Founders in the early days were Steve Beresford – piano's and electronics (see Figure 3), Ian MacGowan – trumpet and flugel, Caroline Kraabel – saxophone, and Pat Thomas – piano. The criterion for membership is at the discretion of the organising committee, who make judgements. However, I have noted that very few people are not accepted. They all seem to be extremely good improvisers before they ask to join. Somehow, the ensemble standard always remains very high. I would also say that the many experienced and brilliant established members inspire newer musicians to reach their potential; magical musical passages frequently occur.

Amongst the other established members who have particularly inspired me are Adrian Northover – saxophone, Sue Lynch – saxophone, Susanna Ferrar – violin, Douglas Benford – harmonium, Pascal Marzan – microtonal 10-string guitar, and Philipp Wachsmann – violin.

An important point is that in the absence of any given information, LIO participants rely on the conductors and their own musical history – allowing the skill of the person giving the conduction to manipulate the system and/or their senses in a free-improvisation – to create music on their collective level.



Figure 3

## 4. Writings

Various people have commented on the orchestra over the years. They talk of the varied nature, inventiveness, listening skills, unpredictability, and dedication of the members who attend the regular concerts; the compact discs that the LIO have produced, and enthusiasm of the developing audiences. Here are two examples. In *A View From the Door* Tierney commented:

“What is it about the LIO? Something brings a diverse and ever-changing collection of musicians together for monthly concerts, concerts that bring plenty of reward in the artistic sense, but are not paying gigs for the musicians. And that something is a different way of working, rather a different series of ways of working. Let's be clear: they may not be the only ones who do what they do, but the LIO have still produced a pretty unique body of work. I've sat on the door for almost all of their 140-odd concerts, attended their two studio visits, and indeed seen many of their rehearsals. I know how much effort goes into the production of their music. When it comes to conducted improvisation (conduction), the musician is not just learning a bunch of hand signals and then looking out for them – no matter how easy they sometimes make it appear. Conduction – like the free improv at which LIO also excel – is the result of *concentrated listening*” (Tierney 1998: 1).

Perhaps we can see Tierney's reference to *concentrated listening* as a connection to the *deep listening* principles of Pauline Oliveros (1932–2016) and the *reduced listening* practice expounded by Denis Smalley (b. 1946) (see Smalley 1997 and Oliveros 2005).

In 2013 Robert Flather wrote:

“Every LIO ‘gig’ is a unique experience for the audience and orchestra alike. Due to the seemingly inexhaustible invention of the musicians/conductors I have never felt as though the band were repeating itself or in any way was dealing in musical clichés. As far as I am aware the LIO have never played their greatest hits more than once. For me the essence and excitement of the music is in its diversity and delightful surprise, in the best sense of the word the music is unpredictable.

I often feel that I am overhearing musical discoveries that the players are making for the first time” (Flather 2013: 1).

For me, here Flather is alluding to the theories of musical imagination that I will illustrate further in the section on my subjective experiential view (see *Personal view* below).

### 5. Lexicon of Signs

Conductions are based on a set of signs and cues; there are 39 listed on the LIO website<sup>5</sup>. From my experience, the most basic gesture from the conductor is where he or she points to a person or group of players; this means play something, anything that comes into your mind. The next most common cue is to develop what you’re doing; the conductor rolls hands over each other, meaning continue. Another one used a lot is listen to and play something opposite; here the conductor starts with thumbs centrally placed before moving them away. One of my favourite signs is everybody else does something; the conductor waves his or her hand behind their own head, meaning that whatever signal follows will be a cue, applying only to the musicians who are not already playing something.

To describe the work, Morris tells us that the improvising conductor, “arranges the extemporised material of improvisers. He has a vocabulary of signs to instigate the events” (Cassin 1986: 1). This is not conducting in the traditional sense. It is provoking or asking for certain things to happen, but when those events happen the conductor has no idea until he or she hears them.

My experience is that conduction can be seen as a phenomenon that falls between arranging and composing. As there is no score, we cannot truly call it composing. Moreover, because there is no given material to work with, we are unable call it arranging. Therefore, it is an art form *per se*.

### 6. Related practices

To make this a thorough study, associated practices need to be mentioned. However, I will not go into detail, just point interested readers who are interested to further study ideas.

Playing an instrument extempore has obviously been an art form for centuries. It is anyone’s guess when free playing really started. One can imagine lute players being in noisy situations hundreds of years ago playing in front of log fires. With a leap of faith, it is not difficult to believe they drifted into free playing. In the context of a repertoire, perhaps the melisma in Monteverdi’s music derived from improvisation.

During the middle decades of the 20th century many composers from the Classical arena introduced elements of improvisation into their music. For example, the use of graphic scores with no conventional notation, musicians were invited to interpret the given symbols.

Improvisation is still common practice for some organists, occurring at concerts or church services. It is interesting to note that courses in improvisation (including free improvisation) are part of many higher education programmes for church musicians. Furthermore, organists occasionally released albums of free improvisations.

Of course, improvisation has always been central to Jazz music. Up to the 1950s idiomatic improvisation was typically within prescribed traditions. In the late 1950s and early 1960s the Free Jazz movement emerged. A more radical language developed in regard to harmony, rhythm, and structuring; for instance, permitting performers to ignore conventional repeating elements. However, one or more central components of the tradition were usually preserved while abandoning others.

During the 1960s, freely and spontaneously improvised music occurred with more tenuous links to established jazz styles. Soon after the pioneering improvising musicians mentioned here began to influence the scene, gradually nurturing the music into the areas of abstraction and relative quietness. Often a considerable blurring between Free Jazz and contemporary Classical, a freer form of improvisation took place, spreading across the world.

<sup>5</sup> A list is given in the Appendix of this paper.

Electronic free improvisation and Electroacoustic improvisation became an integral part of free improvisation performances. A large array of cutting edge technology was used to produce pure electronic sound-based music (Landy 2007: 17).<sup>6</sup> This enabled the development of incredibly subtle differences between different types of controlled sounds, and words like ‘shape’ and ‘texture’ became normal terms for musicians.

The practice most related to the Morris principle of Conduction and extemporisation is Soundpainting. This musical language was created by the American composer, instrumentalist, and educator Walter Thompson (b. 1932) in 1974. It is similar due to the usage of gestures that are signed by a conductor, who’s role is similar to the person giving a conduction. The music is realised, by the Soundpainter, through the parameters of each set of signed gestures. He or she develops the responses of the performers by shaping the sounds’ outcome through a series of cues in the moment, in real time.

The language is developed by using the syntax of Who, What, How and When. The Soundpainting gestures are grouped in two basic categories: Sculpting gestures and Function signals. Musicians are expected to learn far more cues than the Morris system as the powers of the Soundpainter are greater in this system. To me, it would appear that there is a lot less freedom of expression left to the performer in Soundpainting. Perhaps this is a step further towards composing in real time.

It is interesting to note that seemingly independently of each other Thompson and Morris developed their systems during the 1970s, and they are still thriving today.

### 7. Personal view

In this section, I will focus on my underlying and overriding philosophy in regard to the music of today. The vision is connecting on a societal level to what I see as ‘the musical poetry of everyday life’, a concept for us all to ponder.

I have been a regular member of LIO since 7 Feb 2016. I go whenever possible because it is always an exhilarating experience and there is always much to learn from each event. To be involved with a large group of experienced improvisers is something special; musicians who are also excellent in their own right, and come from such a varied background.

Often, I have pondered the question: why does the music always work so wonderfully well? There is something else apart from the expertise of the musicians. My latest theory is that there is a common thread that binds all committed improvisers together. It is musical imagination that is rooted in the world in which we live. This tied together with history elements forms a distinctive undercurrent. For me, I would also go further and say that we are developing a unique music for the future, yet to be discovered by a wider public.

This line of inquiry is in accord with Jacques Attali’s thinking in his *Noise: The Political Economy of Music*. Attali points to a fundamental tenet of free improvisation when talking about a new way of making music: “Music is no longer made to be represented or stockpiled, but for participation in collective play, in an ongoing quest for new, immediate communication, without ritual and always unstable” (Attali 1985: 141). In other words, a developing core that has the ability to extend music making from everyday life.

Figure 4 helps to clarify my thinking. One of the main inspirations for improvised ensemble music is locked together with the performers’ musical expertise and imagination. A strong aspect of their abilities is tied to mentoring lineage, and therefore

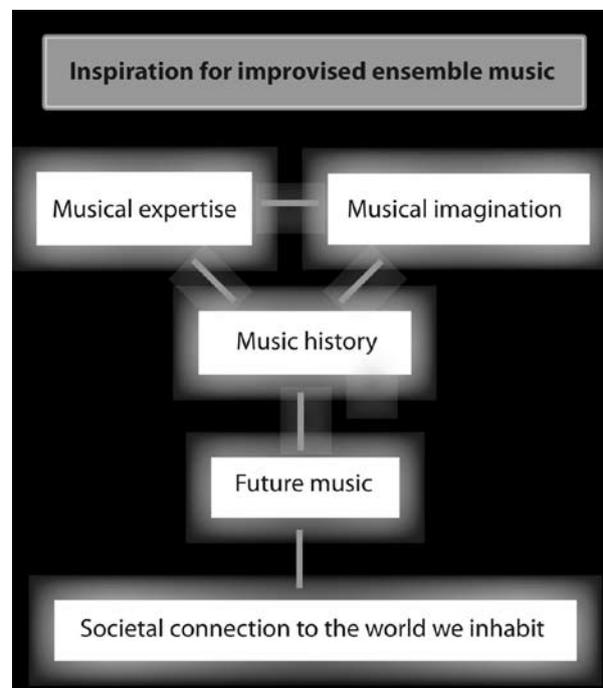


Figure 4

<sup>6</sup> Leigh Landy coined the term *sound-based music* in 2007.

a historical element is always present. As improvised ensemble music is not yet commonplace in our society, the strength of the music will no doubt play a role in years to come, especially as listeners we can apprehend a societal link.

From apprehending the musical expertise and imagination of experienced improvisers, it is evident that their expertise derives from historic experiences. Wholehearted commitment to freely improvising then becomes an important element in creating an expressive music that is relevant today, and will inspire into the future; the musicians are free to interpret the sounds of the world in which they inhabit.

In order to provide a documentary proof, I would encourage the reader to do the following two sound experiments. By using recorded sounds on the LIO website (or purchasing an LIO album) from online, or recorded onto a device, identify two extended sections; one with intense textures, the other much more tranquil.<sup>7</sup>

1. Go to a busy urban location and listen to the dense excerpt superimposed with the sounds from around you. Listen really carefully and deeply and make a mental and written note of how the two extracts work together. The intense textures emanating from the musicians will connect with the noisy surrounding sounds.
2. Then relocate to a more rural and peaceful environment and repeat the test using the calmer section. Again, record the thinking of your perception. The tranquil textures emanating from the musicians will relate to the more peaceful surrounding sounds.

The careful and deep listening strategies mentioned above are connected with the sound experiments of Oliveros, where expansion of perception includes the “whole space/time continuum of sound” (Osborne 2000: 65). The experience of working with these sounds and experimentations may lead to further personal ideas for study and development.

Oliveros accomplishments have had a significant impact for improvising musicians across the globe. She investigated new ways to focus attention on music, defining the attentional process as applied to music listening. Her work blossomed into, “an aesthetic based upon principles of improvisation, electronic music, ritual, teaching and meditation. This aesthetic is designed to inspire both trained and untrained performers to practice the art of listening and responding to environmental conditions in solo and ensemble situations” (Oliveros 2009: 98). Through these ideas she explored the difference between the involuntary nature of hearing and the voluntary, selective nature of listening. She says: “My performances as an improvising composer are especially informed by my Deep Listening practice” (Oliveros 2005: xix). Oliveros paid attention to the continuum of sound and energy, and always put her imagination into practice.

## 8. Final remarks

From observing the diverse work of the many improvising musicians that make up the LIO, it has been a pleasing and cathartic endeavour to develop my thoughts and ideas regarding the significance of this influential group. Their dedication and imagination are at the core of helping me to nurture my general philosophy of Free Improvisation and how that fits into my world; enforcing the phrase I coined earlier ‘the musical poetry of everyday life’.

In turn, this has helped to bring my musicianship to another level; developing my creative powers in performance, technique, listening and responding. Furthermore, experience as a conduction provider has given me the confidence to use other improvising musicians experience and expertise to let my musical imagination and senses move towards their potential; instigating and provoking events that create textures and musical energy flows into a portrayal of providing spontaneous sound making using a form of sign language.

Moving forwards, my intention is to develop my thoughts and line of inquiry on the societal link between music and the environment, and performance aspects of freely improvised music to their logical conclusions. Perhaps it will be a follow up paper.

<sup>7</sup> See *The London Improvisers Orchestra* (n.d.).

## Appendix<sup>8</sup>

Here are a number of the signs and cues that were prevalent in recent LIO sessions (I have noticed that the list is not extensive):

1. Play something: point to a player.
2. Develop what you're doing, continue: hands rolling over each other.
3. Listen to...: tugging an ear and pointing to someone or something means listen to the sounds of the person/group/thing being pointed at and play along with them until asked to stop.
4. Listen to and play something opposite: thumbs start centrally and move away.
5. Everybody ELSE do something: the conductor waves one hand behind his/her own head... this means that whatever signal follows will be a cue, applying only to the musicians who are not already playing something.
6. Play a sustained sound: a hand out with a flat palm upward: at cue (the other hand or baton touches the flat hand for a downbeat), play a sustained sound.
7. Play a staccato sound: a fist held up... at cue (given by the baton or the other hand touching a fist) play a staccato sound. Sometimes preceded by the other hand holding up a number of fingers, corresponding to the number of staccato sounds to be played.
8. Stop. Hand across neck OR gathering up the air with both hands and closing fingers, OR holding up a hand facing players, palm outward (can apply to individuals or sub-groups as indicated, or to the entire group).
9. Gradually come to a stop (Sonia Paço-Rocchia): the conductor indicates a player or group by grabbing the air in front of them with one hand, then pulls the hand downwards in a zigzag line. This means: "gradually bring what you are playing to a close now".
10. Unvoiced sounds: a hand over the mouth, which means play sounds that don't have a pitch.
11. Time: the conductor touches an imaginary watch on the wrist, and then gives downbeat (sometimes with count or beating of time/tempo), play-time. The beating of time can also be used to mean 'slow down' or 'speed up'.
12. Pan: the baton held vertically and moving horizontally means play only as the baton passes just in front of you.
13. Variations in pitch for a sustained sound can be achieved by moving a flat hand or horizontal baton upwards (higher pitched sustained sound) or downward (lower pitched sustained sound).
14. Density: hands held facing each other and moving in a horizontal plane (left/right). The closer the hands get to each other, the denser the sound. The farther apart the hands move on the horizontal plane, the sparser the sound becomes. THIS MUST APPLY TO THE GROUP, and not just to individuals – therefore, when the hands are far apart, you may well not be required to play at all, in order to achieve maximum sparseness.
15. Dynamics: hands far apart in a vertical plane (high/low), palms facing each other: loud. Hands close together in a vertical plane, palms facing: quiet – moving the hands apart and together indicates crescendo/decrescendo.
16. Play very quietly: a finger to the lips, or holding the hands up horizontally, palms together.
17. Sforzando Piano. Bringing a fist down on an open palm: on impact, start with a loud attack and go immediately to a quiet sustain.
18. Mind the gap (from David Leahy): the conductor makes a circle with the index finger and thumb of one hand (as opposed to the loop signal, which uses both hands). When the conductor touches this circle with the other hand or the baton, stop playing; resume when his hands move apart again. This creates a sudden silence within dense textures.
19. Sudden complete alteration: a cue comes first (conductor waggles or wiggles imaginary spectacles à la Eric Morecombe). At the conductor's downbeat, immediately do something completely different from what you were doing until then (includes stopping if you're playing, starting if you're not). The aim is a sudden complete alteration in the music, but it can end up with players sort of swapping places so that the overall texture remains fairly constant... something to be aware of!

<sup>8</sup> See *The London Improvisers Orchestra* (n.d.).

20. Cross-fade: the conductor indicates a playing group and another group, then raising one arm while lowering the other the group that was playing fades out, the other group fades in, trying to mimic the sound of the fading-out group.

21. Glissando: the index finger and thumb held together and sliding up and down means perform a glissando, following the direction and speed of fingers.

22. Loop: both hands forming a circle means create a short repeating loop and keep playing it until asked to stop.

23. Double bar-line (single repeat): indicated by index and middle fingers held together, sweeping downward – wait for a downbeat cue and then repeat (one time) what you have just done.

24. Initiate a sustained sound as the baton passes in front of you: the baton held vertically, moving horizontally and the other hand held out flat, the palm upwards means initiate a sustained sound as the baton passes in front of you. If this signal is then repeated, initiate a different sustained sound when the baton passes again – if the flat hand is moving upwards, make it a higher pitched sound; if downwards, make it lower.

25. Discombobulate: baton held vertically and the other hand waving in the air means discombobulate: gradually take apart the material that you're playing, starting as the baton passes in front of you.

26. Play unvoiced sound just as the baton passes in front of you: the baton held vertically, moving horizontally and the other hand over mouth means play an unvoiced sound just as the baton passes in front of you.

27. Stop playing as the baton passes in front of you: the baton held vertically and moving horizontally, the other hand to the throat/neck means stop playing as the baton passes in front of you.

28. Cue (get ready): holding up a finger at an angle in front of someone: be prepared to play something marvelous at the next cue.

29. Morph (David Leahy). This signal is in three parts – Part 1: the conductor indicates 'morph' by making a 'stirring the pot' gesture. Part 2: the conductor indicates what we should 'morph' INTO, e.g. unvoiced sounds, a sustain, etc. Part 3: the conductor holds arms wide horizontally and begins to move them slowly together. As the conductor's arms move towards centre (outstretched palms touching in front of her/him), the orchestra gradually changes what they're playing into whatever was indicated in Part 2. When the conductor's palms come together, the transformation should be complete.

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## ***Londono improvizatorių orkestras: subjektyvi apžvalga***

### **Santrauka**

Pastaraisiais metais improvizacija tapo neatskiriama Londono kultūros dalimi. Prie šio reiškinio nemažai prisidėjo novatoriškos *Londono improvizatorių orkestro* (LIO) iniciatyvos nuo pat jo įkūrimo XX amžiaus pabaigoje iki dabartinės veiklos. Šis straipsnis prilygsta tyrimui, atskleidžiančiam, kaip grupė skirtingo tipo muzikantų skatino šiuolaikinės muzikos efektyvumą. Autentišką straipsnio pobūdį užtikrina faktas, kad į šį fenomeną žvelgiama iš praktikuojančio improvizuotojo perspektyvos.

Siekiant gilesnių įžvalgų, tyrimui pasitelkiama įvairi medžiaga, pvz., istoriniai tekstai, garso įrašai ir kt. Be to, semiotiškai pagrįstos dirigavimo sistemos nagrinėjimas pagilina improvizacijos supratimą atlikimo sferos kontekste.

Rezultatai liudija begalinį šio neįprasto susibūrimo dalyvių entuziazmą, skatinantį laisvosios improvizacijos plėtrą. Praktikuojančių narių atsidavimas ir vaizduotė yra pagrindiniai šio žanro dėmenys: muzikantai laisvai interpretuoja juos supančios aplinkos garsus, taip kurdami muzikinę kasdienio gyvenimo poeziją.

Be to, galime pabrėžti, kad muzikinis dirigento ir ansamblio dialogas turi įtakos muzikiniam rezultatui. Taip pat galima išvelgti sąsają su šiuolaikinėmis muzikos tyrimų tendencijomis (pvz., *gilaus klausymosi* ar *redukuoto klausymosi* principais). Improvizuojančių muzikantų patirtis byloja apie energijos pažadinimą, be galo reikšmingą muzikavimo procesui, gerokai prisidedantį prie kūrybiškumo skatinimo apskritai.

Mano asmeniniu požiūriu, dėmesys sutelkiamas į svarbiausią šiandienos muzikos filosofiją: egzistuoja poetinis ryšys tarp muzikinių realijų ir visuomeninio gyvenimo. Remdamasis savo, kaip LIO nario, patirtimi, keliu klausimą – kodėl muzikinių improvizacijų rezultatas visada taip gerai veikia? Buvo sukurta speciali schema, reprezentuojanti improvizacijos fenomeno inspiracijų „žemėlapi“, kuris atskleidžia skirtingų dėmenų (muzikantų patirties ir vaizduotės, visuomenės konteksto, muzikinės tradicijos ir ateities vizijos) ryšių kompleksumą.

Teorijai patikrinti siūlomi du klausymosi / garso eksperimentai, skatinantys tyrinėti patirtį kontrastingose kasdienio gyvenimo aplinkose. Siūloma *gilaus klausymosi* principu patirti intensyvaus urbanistinio šurmulio ir kaimiškos, ramios vietovės garsines aplinkas ir palyginti jas su laisvos improvizacijos metu susiformuojančiomis faktūromis.



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**Marius BARANAUSKAS** (b. 1978) – a composer, associate professor of orchestration and composition at the Lithuanian Academy of Music and Theatre, author of several scientific articles. Baranauskas gained increased recognition in the past decade, especially after he was awarded the 3rd Prize at the Toru Takemitsu Composition Award in Japan for the symphonic composition *Talking*. He studied composition in 1996–2002 under Prof. Rimantas Janeliauskas at the Lithuanian Academy of Music and Theatre, and continued his post-graduate studies at the same Academy in 2003–2005. In 2004–2005 he studied composition at the conservatoire in Lyon (CNSMD de Lyon). He is the coordinator of the annual International Music Theory Conference “Principles of Music Composing” (2005–2013, 2016–2019). He is also an assistant editor of the annual scientific peer-reviewed journal “Principles of Music Composing”.

Doctor habil. of musicology, Professor **Grażina DAUNORAVIČIENĖ** graduated *cum laude* from the Lithuanian Conservatory, and held a scholarship to study and conduct doctoral research at the Moscow P. I. Tchaikovsky Conservatory, the Department of Music Theory (with Prof. J. N. Kholopov). In 1996 she was awarded a scholarship from the ministry of Culture and Education of Saxon lands to do research in Germany. In 2002 she has been invited from the Open Society Institute (OSF-L) to Oxford University (UK) under the Oxford Colleges Hospitality scheme. In 2007 she received the DAAD (Deutscher Akademischer Austauschdienst) grant for research in Leipzig University. In 2019 she attended a conference organized by the Schoenberg Centre in Vienna and did research in its archive. Daunoravičienė presented reports and published scientific articles in Lithuania, Latvia, Poland, Ukraine, Georgia, Germany, Austria, Russia, Great Britain, Belgium, Switzerland, Slovenia, Yugoslavia, China, Italy, Finland, United States etc. Daunoravičienė is the editor of the monographs *Feliksas Bajoras: Everything is Music* (2002), and *Algirdas Jonas Ambrazas: Musical Traditions and the Present* (2007), as well as the author of the scientific monograph *Exploration of the Modernistic Identity of Lithuanian Music* (2016). She is also a founder, compiler and editor-in-chief of the scientific journal *Lithuanian Musicology* (19 volumes have already been published). Currently she is preparing (as a scientific editor, compiler and author) a solid study guide *The Language of Music* consisting of 5 books, the first two of which have been published in 2003 and 2006. In 2008–2013 she was a member of the Research Council of Lithuania, the representative of the Committee of Humanities and Social Sciences.

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**Rimantas JANELIAUSKAS** (b. 1947), Prof. Dr. Mus., Lithuanian composer, pianist and pedagogue. In 1962–1966 he studied at the Kaunas Secondary School of Art; from 1966–1973, at the Lithuanian State Conservatory, the piano class of Prof. Jurgis Karnavičius, and in 1973–1978 the composition class of Prof. Julius Juzeliūnas. In 1979–1980 he improved his skills at the Department of Composition. In 1983 he submitted his thesis *Aspects of Functional Dynamics in the Work of Contemporary Lithuanian Composers* and was awarded his doctor’s degree. In 1989 a concert of his works was arranged. Until 2017 Janeliauskas had held the position of Professor at the Department of Composition of the Lithuanian Academy of Music and Theatre, where he taught theory and composition of music. The composer’s theoretical interests are focused on systematics of the principles of composing. He has organized 18 international conferences on musicology, has edited and issued the publications *Principles of Music Composing* (2000–2018) and a series of research papers on the cycles of Čiurlionis’ music in Lithuanian and foreign languages. He has written a monograph *M. K. Čiurlionis’ Unidentified Musical Cycles* (2010), which was awarded as the best work of Musicology in 2010 (V. Landsbergis Prize). Among the composer’s best works are Symphony, Quartet, Triptych, Sonata for piano, Sonata for violin and piano, *Gintarėliai* for piano, etc.

A native of St. Petersburg, Russia, Dr. **Dina LENTSNER** is Professor of Music Theory and Composition at Capital University in Columbus, Ohio. Her research focuses on multi-disciplinary analysis and interpretation of music with poetic, literary, and documentary texts. Lentsner has been active on the American and international musicological scene as a Kurtág scholar with the long list of conference presentations and publications. Her recent projects include music of American George Crumb, Estonian Lepo Sumera, and Latvian Ēriks Ešenvalds. Lentsner’s scholarship has been published in the US, Canada, France, Switzerland, Hungary, and Georgia.

Dr. **Stephan LEWANDOWSKI** studied composition and music theory at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012 he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden, and from 2012 also at the Musikhochschule Franz Liszt Weimar. In 2012 he finished his dissertation

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**Marcello MESSINA** is a Sicilian composer and academic based in João Pessoa, Paraíba, Brazil. He holds a PhD in composition from the University of Leeds (UK), and is currently Professor Visitante Estrangeiro in musicology and ethnomusicology at the Universidade Federal da Paraíba. He has been recipient of the Endeavour Research Fellowship at Macquarie University, Sydney, Australia, and of the PNP/Capes post-doctoral bursary at the Universidade Federal do Acre, Brazil. His music has been performed in Australia, Brazil, Colombia, France, Italy, the Netherlands, Portugal, Sweden, the UK and the US, and his scores and recordings are published by the University of York Music Press, Map Editions, Da Vinci Publishing and Huddersfield Contemporary Records.

**Manos PANAYIOTAKIS** is a composer, flutist and Teaching Fellow at the Department of Music Technology and Acoustics Engineering of Technical University of Crete (TEI). He was born in Heraklion, Crete, Greece in 1982. He studied musicology at the University of Athens, theory of music with Dimitri Sykias, flute with Iwona Glinka and composition with Theodore Antoniou at “Musical Horizons” conservatory in Athens. During the period 2007–2011 he studied composition with Thomas Simaku for a Masters and a PhD degree at the University of York, funded by IKY (State Scholarships Foundation). As a composer, he has collaborated with various performers, ensembles, dancers and choreographers in Greece, United Kingdom, United States, Italy, Germany and Austria. Most notably, in 2005 his chamber orchestral work *Illustration* was conducted by Gunther Schuller at the ALEA III Composition Workshop in Boston University and in 2013, his orchestral work *Echosymplokon* was performed at the ISCM festival in Vienna, by Webern Symphony Orchestra, conducted by Simeon Pironkoff. As a musicologist he has previously taught in the Department of Music of the Aristotle University of Thessaloniki. His publications include various papers on composition and contemporary music at conferences in Lithuania, Serbia, Finland, Ireland, Greece and Cyprus, while his work *Talus* was published by the Berben publications in Ancona, after

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**Dr. Vadym RAKOCHI** is a musicologist from Kyiv. He is the author of a number of articles on the history of orchestra, instrumental concerto orchestra, orchestral styles and special orchestral features such as solo, tutti, doublings, alternations, backgrounds, etc. The articles were placed in Ukrainian and foreign revues. Vadym has just finished the monograph on the history of orchestra “*The Symphony Orchestra: Origins. Transformations. Concepts*” that will be published soon. Now he starts working on research project “The Orchestra in the Instrumental Concerto Genre” to study particular features of the concerto orchestra and to link its development and transformation with the social/culture life in Europe in the 17th–21st centuries. Vadym Rakochi provides the lectures on orchestration, composition, and classical harmony at the Glière Kyiv Municipal Academy of Music.

**Roger REDGATE** is a composer, conductor and improviser and is Professor of Composition at Goldsmiths, University of London, where he is Director of the Contemporary Music Research Unit. He graduated at the Royal College of Music, where he won prizes for composition, violin performance, harmony and counterpoint, studying composition and conducting with Edwin Roxburgh and electronic music with Lawrence Casserley. A DAAD scholarship enabled him to study with Brian Ferneyhough and Klaus Huber in Freiburg. From 1989 to 1992 he was Northern Arts Composer Fellow, where he lectured at Durham and Newcastle Universities. He was invited as guest composer and conductor at the *Darmstädter Ferienkurse für Neue Musik* between 1984 and 1994 where he received the *Kranichsteiner Musikpreis* for composition. He is conductor and artistic director of Ensemble *Exposé* with whom he has recorded and broadcast for BBC Radio 3, Radio France Musique, Dutch Radio, RAI (Italy), Swedish Radio, Hessische Rundfunk and Südwestfunk and recorded many CDs including music by Paul Archbold, Brian Ferneyhough, Michael Finnissy, David Gorton and Edwin Roxburgh. He has worked in the fields of jazz, improvised music, film and television (including programmes for the BBC and Channel 4), and performance art. His compositions have been performed extensively throughout Europe, in Australia, the USA and China, and he has received commissions from the BBC, the French Ministry of Culture, Fondation Royaumont, The *Darmstädter Ferienkurse für Neue Musik*, The European Commission, The Huddersfield Contemporary Music

Festival, the Venice Biennale and Ensemble 21 New York. He has published articles on music and culture and the music of Brian Ferneyhough and Michael Finnissy, including a chapter in the book *Uncommon Ground: The Music of Michael Finnissy*. CD recordings of his works are available on the Alma Classics, Coviello, Oboe Classics, NMC, Metier, Edition Zeitklang and Microtonal Projects labels and *Single Combat*, improvisations (electric violin and turntable) with Matthew Wright, is released on Migro Records. His compositions are published by Editions Henry Lemoine, Paris and United Music Publishing Ltd.

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**Mārtiņš VIĻUMS**, PhD, was born on 3 March, 1974 in Riga. He studied accordion at the Mediņš Music School (1991–1996) and then composition at the Vītols Latvian State Academy of Music preparatory class with Pēteris Plakidis (1995–1996). He also studied accordion at the Lithuanian Academy of Music and Theatre and Composition with Osvaldas Balakauskas (1996–1997), and then focused only on composition with Julius Juzeliūnas and Rimantas Janeliauskas (1997–2001) obtaining his Bachelor's degree. In 2002 he continued studies at the Lithuanian Academy of Music and Theatre in the Master's program with Rimantas Janeliauskas. His topic concerns the understanding of aspects of time and space in the 20th century music. In 2004, he received his master's degree and began his postgraduate studies at the Lithuanian Academy of Music, completing his graduate studies in 2006. In 2011, he received his PhD in Humanitarian Sciences, and the theme of his dissertation was *The compositional principles of articulation of the musical timespace (the aspects of spatialization of sound parameters in music in the second half of the 20th century and at the beginning of the 21st century)*. Since 2015 he takes a position of associate professor in Lithuanian Academy of Music and Theatre. His string quartet *Sansara* obtained the first prize in the Latvian Philharmonic and Latvian Composers' Union's organized competition (1996); the work also received wide acceptance at the UNESCO *International Rostrum of Composers* in Paris (1997) and the Luciano Berio Festival in Japan (at the Tokyo Opera); at concerts in Lithuania, and in Russia. Many of his works have received premieres in Latvia, Lithuania, Holland, Germany, Norway and Estonia. The composition *Le temps scintille* by Mārtiņš Viļums has won at the UNESCO *International Rostrum of Composers* in Vienna (2005). He has received the Latvian Great Music Award 2012.

**Martin VISHNICK**, PhD, MSc, LLCM(TD), ALCM – guitarist, composer, researcher and teacher. As a performer concert tours have taken Martin all over the globe, where he continues to promote his albums with radio and concert appearances; this includes varied Classical guitar and Electric guitar concerts and engagements. His Wigmore

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