

Visual Aspects of the Music Performance

Music in the twentieth century subjected the domain of performance to profound transformations,¹ which can be grouped into seven categories:

- new role of the performer,
- new technique,
- new praxis,
- new notation,
- new awareness,
- new psychological situation,
- new aesthetics.

They refer primarily to the relationship between the work and its interpreter, only partly concerning the relationship between the composer and the work and the composer and the performer (a special case here would be instances where the composer is the sole performer of his work). George Crumb, regarded as an original innovator of performance techniques, especially pianistic and vocal techniques and in the area of percussion instruments, is one of the composers to have played a significant role in at least several of these categories, above all new technique, new praxis and new psychological situation. His music will be considered here as an example of visual aspects in music performance. The new role of the performer, involving his joint responsibility for creating the main acoustic parameters, such as pitch, rhythm, duration and timbre, seems to interest Crumb to a lesser extent. Known for the exceptionally precise and detailed performance remarks he includes in his scores, Crumb is not attracted to open form, total indeterminism or musical graphics, with their inherent limitless freedom of choice for the performer. His scores are most often published in the form of a facsimile of the manuscript, so as not to lose any of the details concerning dynamics, emotional qualities,² indications for articulation and the distribution of the performers on the stage. Let us also add the presence of graphic notational signs (his famous circles, spirals and semi-circles). Sound material written on staves that form circles is clarified in terms of pitch and rhythm. Despite its seemingly improvisational character, Crumb's notation is considered to be determined.³

However, the new performance technique in Crumb's compositions requires profound reorientation, particularly on the part of pianists and vocalists. Treated in an extreme manner are the means of articulation, being the source of new, subtly blended sonorities and dynamics; here the composer's demands focus above all on a range close to silence (nuancing from *pppp* to *p*). Unfortunately, even in the most technologically perfect recording this dynamic scale is flattened out. Hence Crumb has always stressed the advantage of live performance over recording, the unique possibility of projecting the performer's fleeting emotions onto the music – emotions that cannot be repeated; after all, no two performances are identical. The composer explained this in an interview in 1993: 'I've never felt the need of using synthesized sound, although I can admire someone like Davidovsky who seems to be able to combine live and electronic sound in imaginative ways. My music really depends on a live situation and includes what I call the "danger element". [...] The composer depends on the performer for a certain kind of bravura'.⁴ Live performance with an inherent element of risk and an uncertainty as to the results is what Crumb values most of all; for him, electronic music is too 'safe'.⁵ Andrew Stiller points out the similarity between Crumb's attitude and that of Maurizio Kagel and Luciano Berio. All three composers made the intense development of performance techniques an important and constant part of their style. But whilst for Kagel the search for new performance means was part of theatre, with the visual and dramatic aspects more important than the sound, with Berio the penetration of the area of performance techniques was linked to the idea of virtuosity. 'Berio's spectacular vocal works for Cathy Berberian provided

¹ See M. Szoka, 'Współczesna sztuka wykonawcza wobec wyzwań nowej muzyki' [Contemporary performance art and the challenges of new music], in *Muzykologia wobec przemian kultury i cywilizacji* [Musicology and changes in culture and civilisation] (Warsaw, 2001).

² A distinctive phenomenon is the poetics of Crumb's verbal performance markings, such as *cristallino*, *whimsical*, *luminous* and *musingly*. See ch. 4.7.

³ See E. Dubinets, *Znaki zvukov* [Signs of sounds] (Kiev, 1999), 308.

⁴ T. L. Riis, 'A conversation with George Crumb', *The American Music Research Center Journal*, 3 (1993), 47.

⁵ G. Smith and N. Parker-Smith, 'George Crumb', in *New Voices* (Portland, 1995), 100.

Crumb with a model for extended vocal techniques, which, however, he tended to employ cautiously prior to his association with Jan DeGaetani'.⁶ One further aspect is the need to see the performer in action; even when we are dealing with conventional behaviour by the pianist or violinist on the stage, it is a kind of choreography, a sort of ballet of gesture and mime, which for the composer is an inseparable part of the music itself.⁷

Finally to the new psychological situation of the performers of Crumb's music, which is linked to the need to enter into new areas of experience, demanding courage in taking on challenges not previously encountered. This category includes such things as the requirement of playing two instruments in one work (piano and celesta in *Night Music I*), an instrument not one's own (e.g. percussion), singers playing instruments and, vice versa, instrumentalists singing or using their voice in some other way (e.g. in *Star-Child* the male-voice choir plays bells and the orchestra scans the text of *The Apocalypse*). [...] Musicians also perform spoken parts in *Echoes of Time and the River*, *Lux aeterna* and other works. This compositional strategy even extends to the conductor: in *Night Music I*, he has a short phrase to play on the strings of the piano (with the use of hard beaters), and in the song 'When Johnny Comes Marching Home' from the cycle *The Winds of Destiny*, together with the pianist and four percussionists, he has to whistle a short melodic phrase. [...] Generally speaking, every instance where the notation of a musical work contains indications concerning theatricalisation encroaches on the field of performance psychology.⁸

Going beyond conventional performance means in this way is not so much the result of a desire to forge a 'new psychological situation'; it is more to do with the idea of transforming an instrument's 'proper' sound into a new sound quality. A violin sounding like Tibetan prayer stones, a piano producing a sound reminiscent of a tambourine or a flute emitting a bird-like screech, and so on, attest an expansion of the range of sonorities – a fundamental property of Crumb's individual style. Yet the use of a cardboard tube to perform para-vocal sequences (e.g. *Songs, Drones and Refrains of Death*, *Ancient Voices of Children*) should be classified as a manifestation of a different element of Crumb's compositional idiom – theatricalisation. As we read in a review of the world premiere of *Ancient Voices of Children* from *The New York Times*, 'The instrumentalists do not only man multitudes of chimes and bells and cymbals, drums great and small, harp, toy piano, mandolin, oboe and musical saw, but also join in the vocalizing, humming and shouting and finding a thousand subtle and emotionally potent ways to sustain the score's darkly magical mood'.⁹

David Cohen¹⁰ associated the sequences of asemantic syllables contained in this work with the concepts of Antonin Artaud, especially with his radio drama *Pour en Finir Avec le Jugement de Dieu*, from 1947. In that play, Artaud himself both recites and plays the xylophone, drums and gongs, and the sound layer contains 'extraordinary sounds, so exceedingly organic as to be inhuman [...] howls and exorcisms [...]. A dialogue of shrieks dotted with the sounds of cymbals'.¹¹ This kind of expression was inspired by Artaud's contact with Balinese theatre, and it may constitute a point of convergence with the interest Crumb has shown in the instruments of the gamelan orchestras of Bali. It seems unlikely, however, that the composer was familiar with Artaud's concepts while writing *Ancient Voices of Children*. Artaud's *Pour en Finir* was recorded in 1947 (a year before the poet's death), but its broadcast was banned. The first radio broadcast came in 1973, and so three years after Crumb composed *Ancient Voices of Children*.

Revealed here is one of the most crucial elements of Crumb's aesthetic: the conviction that music, as the most spiritual and magical of the arts, arises from the deep strata of the human psyche. It is not surprising, therefore, that most of the theatricalising techniques employed in Crumb's works have magical-sacred origins. The ritualism of the gestures, movements and spatial arrangements on stage express the composer's yearning for the primary state of the unity of art (music) and magic. However, there is no connection here with religion as such; Crumb represents the traditions of American Presbyterianism, much more modest in terms of ritual forms than the Catholic or Orthodox religion.

But is a return to that primary syncretism possible? In this context, Crumb's scepticism towards traditional genres of music theatre, and his shunning of operatic projects, for example, appears significant.¹² The composer

⁶ A. Stiller, 'Cage, Crumb, and the World of Timbre', in S. Bruns, O. Ben-Amots and M. D. Grace (eds.), *George Crumb & the Alchemy of Sound* (Colorado Springs, 2005), 41.

⁷ See G. Cole and T. Caras, 'George Crumb', in *Soundpieces: Interviews with American Composers* (Metuchen, 1982), 123.

⁸ M. Kagel, 'Teatr instrumentalny' [Instrumental theatre], *Res Facta*, 1969/3.

⁹ Quoted in G. Chase, 'George Crumb: Portraits and Patterns', in D. Gillespie (ed.), *George Crumb: Profile of a Composer* (New York, 1986), 3.

¹⁰ D. Cohen, *George Crumb. A Bio-Bibliography* (Westport, 2002), 11.

¹¹ Quoted in L. Kolankiewicz, *Święty Artaud* [Saint Artaud] (Warsaw, 1984), 102–103.

¹² At the same time, it is worth drawing attention to the impressive number of choreographic renditions of Crumb's work; see S. Sadie (ed.), *New Grove's Dictionary of Music and Musicians* (London, 2001), vi:738.

noted the decline of the creation of large musical-theatrical forms as early as the first half of the twentieth century, stating that since the times of Alban Berg and his combining in *Lulu* and *Wozzeck* of all the currents of operatic-theatrical traditions, 'nothing of comparable significance has been done'.¹³ Hence the future should bring new solutions for the genres of opera and choral music (neither cultivated by Crumb). Of course, this is an assertion made quite some time ago. Yet during the second half of the twentieth century, with works by such composers as György Ligeti, Karlheinz Stockhausen and Krzysztof Penderecki, Roman Haubenstock-Ramati's idea of anti-opera, the concepts of John Adams and Philip Glass, and also the experimentation of Heiner Goebbels and Paweł Mykietyn (*Ignorant i szaleniec* [The ignoramus and the madman]), to cite but a few of the examples closest to Polish contexts, not a great deal appears to have changed. Crumb feels close to the idea of *Gesamtkunstwerk*, a work referring to the primary syncretism of art, but to a lesser extent than in Wagner. Crumb is concerned more with stimulating the imagination of the creator and the receiver and annexing various aspects of aesthetic experience – the visual and auditory, the sensual and intellectual, the philosophical and spiritual, and so on – than with maximalising the means employed to that end.¹⁴ This can be gauged from the quite characteristic narrowing of the means of theatricalisation and the consistency with which the composer remains within accepted boundaries. 'The normal way of performing music was becoming too fixed, stuffy, routine. My processions, for example, are not only symbols, they're an *acoustic* event. If the musicians are moving in space, that affects the sound'¹⁵.

We have already discussed here instrumentalists being called upon to use their voices and singers to play an instrument. Yet this element results from the continual expansion of performance techniques in Crumb's works. Among the elements of theatricalisation and visual effects, one may distinguish five categories (NB in many cases it will be difficult to separate one from another):

1. The idea of the procession, or march, as a reference to magical-sacred rituals; according to Eric Salzman, this feature represents Crumb's individual contribution to the idiom of live performance.¹⁶ However, Crumb avoids distinct religious associations; in his work, it is a rather abstract idea, at times metaphoric, but the most important aspect would appear to be the acoustic element and the reference to Ives, as for example:

- a) in *Processional* for piano, it is suggested solely by the title, the ostinato rhythm and the fixed motion of the chords. In the work's climax, they vibrate thanks to the echo effect obtained through the soundless striking of the same chord an octave higher or lower. Along similar lines, connotations with a procession are stirred by the slow ostinato of the 'sea-theme' chords in *Vox balaenae*.
- b) particularly interesting in the context of theatricalisation is the last part of the cycle *Night of the Four Moons*. The beginning of the text is based on a dialogue and tableau of the moon and a child, inspired by an old Gypsy ballad. The child here might symbolise a cosmonaut – an intruder who treads the path of exploration on the Moon, untouched by human feet, though in the epilogue the child and the moon will traverse the sky in harmony, and the musicians will gradually leave the stage.¹⁷ Besides the allusion to Haydn,¹⁸ the fact that a lone cellist is left on the stage by the other performers, after each of them has struck a crotale, brings a certain ritual flavour.
- c) in Crumb's commentary to *Echoes of Time and the River*, subtitled 'Four Processionals', we read the following: 'I was thinking of a procession as a metaphor for a journey through time. I wanted not only the visual effect, but also the aural effect of the music actually moving through space'.¹⁹ Although this work is not intentionally programmatic, the composer seeks to employ acoustic means in order to grasp metaphysical and psychological aspects of time. And this inevitably triggers associations with space, from where it is just a short hop to the concept of an orchestra that is active also off the stage, as well as altering its internal distribution. Selected musicians undertake a sort of parade around the stage to the tempo and the rhythm of steps given scrupulously in the score. In movement I (Frozen Time), we have three percussionists entering the stage in stop-start motion (like freeze-frame), and a mandolin player leaving the stage as he performs his solo part. In movement II (Remembrance of Time), wind instruments change places. During movement III (Collapse of Time), trumpets, French horns and trombones enter

¹³ G. Crumb, 'Music: Does It Have a Future?', in *George Crumb: Profile of a Composer*, 18.

¹⁴ S. MacLean, 'George Crumb, American Composer and Visionary', in *George Crumb: Profile of a Composer*.

¹⁵ E. Strickland, *American Composers. Dialogues on Contemporary Music* (Bloomington, 1991), 169.

¹⁶ E. Salzman, *Twentieth-Century Music: An Introduction* (Englewood Cliffs, 1974), 163.

¹⁷ See ch. 3.1.

¹⁸ Among those to refer to the idea of the 'Farewell' Symphony was Alfred Schnittke, in his Symphony No. 1.

¹⁹ 'Interview: Crumb/Schuffett', in *George Crumb: Profile of a Composer*, 36. See also ch. 3.3.

in place of flutes and clarinets, which leave from the middle of the stage. Then in movement IV (Lost Echoes of Time), the percussion and wind instruments gradually depart from various parts of the stage and at various moments. Most of the mobile instrumentalists also play the crotale, as well as whispering, reciting or shouting the given text. The verbal element is present here in the form of the motto of the state of Virginia, a quote from Federico García Lorca's poem 'Los arcos rotos donde sufre el tiempo'²⁰ and single syllables uttered by the musicians. As in *Night of the Four Moons*, the element of procession, or a sort of choreography, is the source of the music's spatialisation, without any religious connotations. But a new aspect also appears: the 'metaphor of travel'. In *Echoes of Time and the River*, this is a journey through time symbolised by a river's permanent movement forwards. Let us add that the quartet *Black Angels* is also based on the motif of the soul's journey (Departure – Absence – Return), and the meta-physical dimension of the soul's journey closes the fifth and final part of *Ancient Voices of Children*.

d) we find a humorous reminder of the idea of procession in the last song from the cycle *Voices from a Forgotten World*; this is a duet for soprano and baritone, in which a man's soul comes to take his beloved to the other world, and that is literally what happens in performance – the two singers render the last phrase off-stage.

2. The spatialisation of music²¹ through the mutual separation or mobility of the sound sources can be observed also in two other works, extremely different from one another:

- a) in the monumental *Star-Child*, where in the fourth movement, Musica Apocalyptica, five of the seven trumpeters distributed around various parts of the hall (e.g. on the balconies) create the suggestion of apocalyptic trumpets. Since this work also features the imitation of galloping (tom-toms), as an allusion to the Four Horsemen of the Apocalypse, this example can be ascribed to representations typical of nineteenth-century programme music.
- b) in *Dream Sequence*, crystal glasses of different size, placed off-stage and gently rubbed, create a dreamy, unreal vision of a sweltering afternoon. It is as if time has come to a halt; the listener immerses himself in sonorities that are very subtle, dematerialised, barely perceptible, with a substantial proportion of silence (rests). 'Time has become theatrical'.²²

3. Besides the idea of procession and the use of the spatial aspect, we find further manifestations of theatricalisation and visualisation in Crumb's works, such as the use of light, often part of a kind of ritualism to the doings on stage, and costume.

- a) *Vox balaenae* for three masked performers (1971) is essentially a work for amplified flute, cello and piano. Reaching us from a stage bathed in a dark blue light, which creates the illusion of an underwater world, is music that is not a straightforward recreation of an authentic whale voice.²³ The sound of three electronically enhanced instruments creates a primordial aura, symbolising the 'impersonal forces of nature' (see score). This sonority often goes beyond the 'normal' sound of a cello or flute, and the masking of the musicians moving around in virtual darkness creates an ambivalent impression among listeners: for example, is that high note a cello harmonic or a 'singing flute'? In this work, visualisation, albeit of a static character (except for a brief mime scene at the end: all the musicians repeat the last phrase without emitting a sound), helps to forge a fantastical, unreal atmosphere, as if transporting the listener deep beneath the waves, into conditions that are completely alien to him. That 'soundless' repeat of the last phrase and the musicians' frozen movements seem to lengthen the sounding of the music in the listener's mind.²⁴
- b) in *Lux aeterna* for five masked performers, soprano, bass and soprano flute, sitar and percussion, the use of light has a different meaning. All the performers, including the conductor, are dressed in black and appear in black masks. The musicians playing the flutes and the sitar should be sitting on the stage in the lotus position. Crumb described what transpires on the stage in detail: before the start, the stage should be completely dark; the performers – except for the soprano – are already on stage. There gradually appears

²⁰ See ch. 3.1.

²¹ An effect involving the illusion of 'music moving away' was obtained by composers of the nineteenth century (e.g. in stage works: military marches, processions, etc.), and also at the beginning of the twentieth century (Mahler, Ives), mainly through dynamic differentiation, a special overlapping of crescendo and decrescendo phases.

²² E. Borroff, *Three American Composers* (Lanham, 1986), 223.

²³ See ch. 3.4.

²⁴ Cf. R. Steinberg, "Meta-Counterpoint" in George Crumb's Music. Exploring Surface and Depths in "Vox balaenae", in *George Crumb and the Alchemy of Sound*.

a dark red light, and the singer slowly enters the stage and lights a candle placed centrally at the front of the stage. Then the performance begins. Towards the end of the work, the singer slowly approaches the candle and puts it out. The red light gradually fades. A dancer may also be added to the performance, as the work is designed with dance refrains. The dance should be quasi-ritual, and the burning candles may be a focal point for the dance activities, underscoring the symbolism of the light.

- c) Crumb also includes the use of light in *Eleven Echoes of Autumn*. This is to be a dark green or dark blue light during the whole work, or a dark blue light at the beginning that gradually, imperceptibly, brightens until it reaches the bright redness of the beginning of part VIII, then gradually darkens up to the complete darkness at the beginning of the last part. Additionally, the instrumentalists perform other tasks: the flautist and the clarinetist change their position from seated to standing, in order to play into the piano case, and the violinist whistles, to 'colour' the sound of the harmonics. Although this is a purely instrumental work, the above-mentioned phrase from Lorca's poem appears three times ('...and the broken arches where time suffers...'), whispered by musicians before the solo cadences in the central movements V, VI and VII. Let us note that of the works discussed in the context of the theatricalisation of performance means, *Eleven Echoes of Autumn* is the earliest. It is the composer's first essay on the path that they mark out: the expansion of the range of sonorities and performance means, the use of space and the performers' mobility, and the use of light. It is also worth drawing attention in this context to the option specified by the composer for the performance of *Dream Sequence*, with the performers hidden behind a silk screen, illuminated by spotlights in such a way that their shadows appear on the screen.

4. The use of mime in the ending of *Vox balaenae* is not an isolated case. The composer allows for the inclusion of dancing in both *Lux aeterna* and *Ancient Voices of Children*. The idea of performing the latter work with dance and mime is particularly justified here on account of the two instrumental interludes: Dances of the Ancient Earth and Ghost Dance. The poetic structure of the song texts, meanwhile, suggests another means of rendering the work more dramatic:

5. Dialogue forms. The very first song contains the image of a boy seeking his voice in a drop of water, but the poem is written from the position of a narrator who does not want the voice to speak. So this is a situation of two personal subjects and a voice, separated from the boy and as if personified. The 'search' for the voice is conveyed by the shaping of the vocal part, in which asemantic material appears three times: syllables uttered with different articulation. The closing part is sung by a boy soprano off-stage – this is like the 'acoustic' expression of the search. 'The appearance of the boy at the end of *Ancient Voices* is perhaps the most touching moment in the entire piece, and it is impossible to imagine its impact merely from the score or a recorded performance. The dramatic impact of witnessing the young child as the embodiment of an idealized, absolute innocence is reminiscent of two [...] Mahlerian antecedents'.²⁵ The third song, meanwhile, possesses the form of a dialogue between the lyrical subject (the heroine) and an imagined, desired child; it contains questions, rhetorical devices and cries. The text comes from the play *Yerma*, in which the fragment in question is sung solo on the stage by the heroine. In Crumb's setting, the interrogative phrases are performed by a soprano and the quasi-answers by the boy soprano off-stage, which underscores the unreal nature of the child's character. This time, the two parts are rhythmised speech of differentiated register, but with the pitch not specified. A dialogue between the voices also appears in the close of the cycle (song V); the boy walks slowly across the stage to the piano and sings into its case. These are asemantic motives, like banter between the two people. Syllables like those at the beginning of the first song return, and echo technique symbolises gradual separation.

In the cycle *Federico's Little Songs for Children*, we again have the moods and motives from *Ancient Voices of Children*. The most powerful associations with theatrical situations are aroused by the last song, no. VII, built on a simple dialogue.²⁶ In the soprano part, that dialogue is represented by the differentiation of pitch, rhythm and articulation. The very simple, diatonic, naive motives of the child are juxtaposed with the dramatic, melismatic phrases of the mother. A similar differentiation between the child's voice and voice of the moon, also employing acting techniques, is required in the last part of *Night of the Four Moons*, whilst a dialogue in *Casida de las Palomas Oscuras*, from *Songs, Drones and Refrains of Death*, is based on varied vocal techniques.

²⁵ S. Bruns, "In stilo Mahleriano". Quotation and Allusion in the Music of George Crumb', *The American Music Research Center Journal*, 3 (1993), 29.

²⁶ See ch. 3.1.

Despite Crumb's unquestionable fascination with the poetry of Federico García Lorca, he does not turn to the Spanish poet's stage plays. Nevertheless, the lyrical texts chosen by the composer appear to display a certain theatricality, or 'visual-theatrical potential'.²⁷ In Lorca's work, Crumb found not just an affinity of ideas or moods, but also a source for his formal conceptions. In her preface to a Polish edition of Lorca's texts, Urszula Aszyk writes: 'On one hand, this was theatre that reached back to the very origins of all spectacle – to ritual and masks; on the other, it was experimental in the areas of aesthetics and form, and in its day it could have been perceived as avant-garde'.²⁸ Let us add that the 'time' of Lorca's works was the Europe of the 1930s, but also the Spain of the second half of the 1950s, after the loosening of the Franco regime.

The concepts and ideas of Lorca's theatre transferred to music of the times of avant-garde and postmodernity (the peak period in Crumb's oeuvre was 1960–80) can hardly be regarded as experiments, be it only on account of the existence of the genre of instrumental theatre. The chief theorist of instrumental theatre in Poland, Bogusław Schaeffer, considers that the essence of that genre is 'word, gesture, movement and fragmentary action combined in terms of musical integration'.²⁹ However, a definition worded in this way does not apply to Crumb's intentions. For him, the music, composed of sounds, noise and silence, and only occasionally with the participation of words and movement, remains the primary element. The origins of the two phenomena are also different: according to Schaeffer, instrumental theatre grew out of a need to render concerts of electronic music – rather tedious in the traditional configuration of tape/listener – more dramatic. Maurizio Kagel, in turn, is closer to a search for new forms of expression where improvisation meets happening and composed music. Invoking the examples of such works as John Cage's *Piano Concerto*, Dieter Schnebel's *Das Urteil*, La Monte Young's *Poem for Chairs, Tables, Benches, etc.* and his own *Sonant*, he reduces the essence of instrumental theatre to the following principles:³⁰

- a) 'the means of theatrical play are not specified in advance [...]',
- b) 'movement is a fundamental part of instrumental theatre and is taken into account in a musical composition [...]',
- c) 'the basic idea involves the sound sources remaining in a state of continual transformation [...]'.³¹

Whilst this last idea, the aspiration to spatialising music through instrumental playing in space (by changing the placement of the sound sources in respect to one another or to the listener), occurs often in Crumb's work, the first of Kagel's principles does not. As we know, Crumb describes in precise detail the elements of theatricalisation that he allows for and intends to appear in his works, and this opposition towards the principles of indeterminism confirms that we are not dealing here with instrumental theatre as a genre. His works are always created in accordance with the principles of musical composition, of a musical work that is characterised by being finished and closed, and not of a theatre spectacle, drama or happening, although he does employ some elements of those 'techniques'. Through theatricalisation, Crumb stimulates the listener's perception on different levels, referring to the idea of primary syncretism; his concepts are never based on an aleatory playing that brings unforeseeable results. As Bohdan Pocij noted,³¹ a fundamental impulse for instrumental theatre is a 'protest against form', and at the same time a kind of provocation of an audience accustomed to the traditional relationship between creator, performer and receiver. And this factor, this 'paradox of superficially (anarchically) conceived freedom',³² is also inapplicable to Crumb's creative idiom. On one point we can certainly concur with Schaeffer: the extent of the links between music and theatre is not exhausted either by traditional or contemporary opera or by the concepts devised by representatives of instrumental theatre: Kagel, Stockhausen, Hiller and Schaeffer. 'The connections that might arise between such parameters as sound, movement, semantic and phonic word, gesture and rhythm'³³ are known to only a small extent; we undoubtedly owe part of that knowledge to the works of George Crumb.

(transl. John Comber)

²⁷ R. Steinitz, 'George Crumb', *Contact*, 15 (1976/1977), 13.

²⁸ U. Aszyk, 'Wstęp' [Introduction], in Federico García Lorca, *Teatr nie dokończony – teatr otwarty* [Unfinished theatre – open theatre] (Warsaw, 1998), 12.

²⁹ B. Schaeffer, *Mały informator muzyki XX wieku* [Concise guide to twentieth-century music] (Cracow, 1975), 222.

³⁰ M. Kagel, 'Teatr instrumentalny', 54.

³¹ B. Pocij, 'Teatr instrumentalny – próby interpretacji' [Instrumental theatre – an attempted interpretation], *Forum musicum*, 7 (1970).

³² Ibid.

³³ B. Schaeffer, *Mały informator*, 223.

Santrauka

Vizualiniai muzikos atlikimo aspektai

XX amžiuje muzikos atlikimo srityje vyko gilios transformacijos. Ankstesniame autorės straipsnyje „Šiuolaikinis atlikimo menas ir naujosios muzikos iššūkiai“ (*Współczesna sztuka wykonawcza wobec wyzwań nowej muzyki*), išspausdintame leidinyje „Muzikologija ir kultūros bei civilizacijos pokyčiai“ (*Muzykologia wobec przemian kultury i cywilizacji*, Varšuva, 2001), šios transformacijos buvo išnagrinėtos grupuojant jas į septynias kategorijas: naujas atlikėjo vaidmuo, nauja technika, nauja praktika, nauja notacija, naujas supratimas, nauja psichologinė situacija, nauja estetika. Šios kategorijos visų pirma liečia kūrinio ir jo interpretatoriaus santykį, ir tik iš dalies atsižvelgiama į kompozitoriaus ir kūrinio bei kompozitoriaus ir atlikėjo sąsajas. Nuolatinis atlikimo technikos vystymasis tapo ypač svarbia ir neatsiejama trijų kompozitorių – Maurizio Kagelio, Luciano Berio ir George'o Crumbo – kūrybos stilių dalimi. Tačiau Kageliui naujų atlikimo priemonių paieškos buvo dalis teatro, kuriame vizualiniai ir dramatiniai aspektai svarbesni už muzikinius, o Berio gilinimasis į atlikimo technikos sritį buvo susijęs su virtuozizmo idėja. Šiame straipsnyje nagrinėjamas George'o Crumbo požiūris į muzikos atlikimą. Kompozitorius įvairiai stimuliuoja klausytojo suvokimą, pirminio sinkretiškumo idėją perteikdamas teatriniais ir vaizdo efektais, tokiais kaip apšvietimas, kostiumas, pantomima ar šokis. Kūrinio erdvinis įgyvendinimas, kai muzikos šaltiniai atskiriami ar suglaudunami, taip pat turi ir tam tikro „vizualinio teatrinio potencialo“.