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Reading Mahler: György Ligeti's Music Criticism in the 1970s¹

Mahlerio kūrybos interpretacija:

György'o Ligeti aštunto dešimtmečio muzikos kritika

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Abstract

Contemporary composer-critics' commentaries, particularly around the 1970s, have been overlooked despite the acknowledged significance of the writers. This paper explores the Hungarian-Austrian composer György Ligeti's discourses in articles, interviews, and reviews in the 1970s and takes a close look at his reading of Mahler's quotation technique. In the first part, giving a brief overview of the commentaries made by Mahler's pre-1970s critics, I will focus particularly on the 1970s to clarify what cultural and social aspects underlie the emergence of a new perspective in the course of interpreting Mahler's quotation technique. Then in the second part, drawing on commentaries made by Ligeti, I will explore the idea that Ligeti's view reflects his contemporary aesthetics by viewing Mahler's quotations as collage. He offers a valid musical analysis to highlight heterogeneous characters in Mahler's quotations and emphasizes its function as a vehicle for social criticism. His conclusion is drawn from the standpoint of viewing the heterogeneity as the key element of collage technique that prevailed among contemporary composers around the 1970s. Through Ligeti's reading of Mahler, this paper attempts to demonstrate the significant role of composer-critics as a reflection of the cultural and social zeitgeist. It also explores the fundamental change in the function of criticism in the twentieth century.

Keywords: György Ligeti, Gustav Mahler, quotations, collage in the twentieth century, composer-critics, music and society, utopianism.

Anotacija

Šiuolaikinių kompozitorių-kritikų komentarai, ypač praeito šimtmečio aštuntame dešimtmetyje, dažnai nesulaukdavo deramo dėmesio, nors jų autoriai ir buvo reikšmingi. Darbe nagrinėjami vengrų-austrų kompozitoriaus György'o Ligeti aštunto dešimtmečio straipsniuose, interviu ir recenzijose plėtojami diskursai, plačiau apžvelgiama jo pateikta Gustavo Mahlerio citavimo technikos samprata. Pirmoje dalyje, glaustai apžvelgus iki 1970 m. skelbtus Mahlerio kūrybos komentarus, analizuojami kultūriniai ir socialiniai veiksniai, lėmę naują, aštuntame dešimtmetyje susiformavusią Mahlerio citavimo technikos sampratą. Antroje dalyje, remiantis Ligeti komenterais, plėtojama mintis, kad šio kompozitoriaus požiūris į Mahlerio citatų vartojimą kaip į koliažą atspindi šiuolaikinę estetiką. Įtikinamoje muzikos analizėje jis atskleidžia Mahlerio citatų daugialypiškumą ir pabrėžia jų atliekamą socialinės kritikos funkciją. Kompozitoriaus argumentai remiasi nuostata, kad daugialypiškumas yra pagrindinė aštuntame dešimtmetyje vyravusios koliažo technikos ypatybė. Pasitelkiant Ligeti pristatytą Mahlerio kūrybos interpretaciją, šiuo tyrimu siekiama atskleisti, kokį svarbų vaidmenį atlieka kultūrinę ir socialinę laikotarpio dvasią atspindintys kompozitorių kritiniai komentarai. Čia taip pat analizuojama, kaip XX a. kito kritikos paskirtis.

Reikšminiai žodžiai: György Ligeti, Gustavas Mahleris, citatos, koliažas XX amžiuje, kompozitorius-kritikas, muzika ir visuomenė, utopianizmas / utopinis socializmas.

Introduction

The objectives of music criticism and its role have changed along with several transitions in the musical and cultural scene since its first appearance in the Renaissance period. In the most general sense, *music criticism* refers to a published discussion about a musical trend in periodicals, informing the reader both about the music it describes and the sense of what the particular age deems important and worthy of criticism. In this sense, it could be a useful reference to scrutinize history or aesthetics in music. Early music journalism, such as *The Spectator* (1711), mostly discussed the cultural purpose of music rather than music itself.

However, since Johann Mattheson's *Critica Musica* (1722), considered the first full-fledged music criticism periodical to portray musical activity, music criticism started to gradually form into a systematized practice. Those who made substantive contributions to music criticism during this time include Charles Burney in England and Jean-Jacques Rousseau in France. These authors sought to comment on the music of their day and did so focusing on musical practices and techniques. Burney went so far as to include a glossary of particular terms that would be needed for him to describe the musical practices he wanted to convey to his audience. Then at the end of the eighteenth century, there was a notable change in music journalism in Germany with

the emergence of erudite critics, mostly German Romantic authors such as Ernst Theodor Amadeus Hoffmann and Johann Friedrich Rochlitz, inspired by the ideals of connecting all kinds of art, sociology, and politics. For these authors, broader language, less burdened by the technical jargon of musical structure and inclusive of non-musical terms and concepts, was typical.

Like Mattheson and others, many of the aforementioned critics were composers who devoted themselves to music criticism from its inception. Then, more composer-critics appeared throughout the Romantic period.² At the turn of the nineteenth century, as the early Romantic composers used literary or poetic ideas in their music, writing about music had a ready target for description that was not concerned with the technical aspects of music (such as harmony, counterpoint, instrumentation, form, etc.). Writing about music became more descriptive, allowing composers in this period to engage their audience not just with their music, but also with words. For example, Franz Liszt both wrote about music and encouraged his contemporary composers to participate in music criticism more actively. Carl Maria von Weber also wrote, in an affirmative way, about the musical issues of his time in numerous newspapers between 1809 and 1813. Needless to say, Robert Schumann was an important composer-critic of his time. In his writings, he dealt largely with the question of the aesthetic aspect rather than that of expressive technique or engaging in musical analysis. However, with the emergence of Hanslick in the middle of nineteenth century, the agenda of the critic's role was challenged again, and there was a new attempt to map out the position of both musical aesthetics and musical techniques.³

Under the influence of flourishing music journalism in German-speaking countries, music criticism had an authoritative power in the music world by the early twentieth century. Since its first emergence, music criticism has been shaped as an expression of thought related to the evaluation or interpretation of music as a form of art or as an object of aesthetic experience. However, there was a dramatic upheaval in the field of music in the twentieth century that made musical works impossible to evaluate.⁴ This upheaval was created by the radical new musical developments of early twentieth-century composers such as Stravinsky, Bartok, the Second Viennese School, and others. Of course, there are parallels in the visual arts with Picasso, Miro, and others. The radical new sound of these works and the techniques used to create them meant that music criticism in the early twentieth century was in crisis because of the complexity of the music and the inability of words to do the music justice without resorting to highly technical language. Here some questions arise: should criticism necessarily deliver a judgment of good or bad? Or, without any evaluation of quality, should criticism merely describe

or must it analyze musical works? What is to be the role of music criticism today? In the more-complicated situation of the late twentieth century, music criticism—especially that found in the popular press and in journalism—became a practice that discussed musical interpretation or description rather than evaluating new music or performance styles. Now, criticism rarely engages in analysis. Such change has been caused by a couple of prominent factors: the on-going New-Romanticism movement as compositional style, reduced enthusiasm for virtuoso performers, the emergence of “middlebrow” audiences with a diverse background of musical experiences resulting in concert programs being fixed with mainstream repertoires such as nineteenth-century and some twentieth-century works whose musical language was dependent on the late Romantic tonality, and the prevalence of new technologies which have affected the music business.

Then, how did critics respond to this phenomenon? Some criticized performers for failing to introduce new music to listeners, and others problematized the “middlebrow” audience's taste. Within this context, performance culture has received more attention than new musical works and their construction. That is, the performance itself is the focus of the criticism rather than the musical content or “meaning” of what was performed. Meanwhile, in the effort to give “middlebrow” audiences a broad understanding of the scope of new music, twentieth- and twenty-first-century composers have often spoken or written about their tastes or styles in the form of lecture concerts or articles. Their statements should not be overlooked, for they can be considered an important source not only for clarifying their intention and style but also for reading the cultural context of music creation. The composers themselves recognized that these “middlebrow” audiences would be more responsive to a general aesthetic discussion and less responsive to technical language they could not understand. Their musical ideals are reflected in their own pieces as well as in their interpretation of the precedent works.

Bearing the aforementioned issues in mind, this paper deals with Hungarian-Austrian composer György Ligeti's (1923–2006) interpretation of Gustav Mahler (1860–1911), an Austro-Bohemian late-Romantic composer, attempting to show how a new perspective on interpreting Mahler's quotation technique. In the 1970s, the history of the reception of Mahler's music was characterized by a Mahler Renaissance. It should be noted that Mahler's high profile in the 1960s and 1970s was in stark contrast to his reception in the 30s, 40s, and 50s. The 1954 edition of the *Grove Dictionary*, for example, only allotted a scant six pages to him. The 1986 edition was almost five times that many pages. Henri de la Grange's landmark biography of Mahler was only completed in 1984. In 1960, with the 100th anniversary of Mahler's birth, Mahler's works started to be

actively performed; finally Leonard Bernstein's first complete Mahler cycle was recorded between 1960 and 1967. In this climate, Mahler's music came to be played more often. Simultaneously, a number of publications about Mahler were released. The most influential was the monograph *Mahler: Eine musikalische Physiognomik* written by T. W. Adorno in 1960. Japanese musicologist and aesthetician Hiroshi Watanabe states that it was not until the 1970s that basic research including scores, letters, memoirs, and commentaries was prepared for full-fledged research in Mahler studies (Watanabe 1993: 566–585). This became a springboard for triggering multi-faceted approaches to later Mahler studies. It is easily predictable that a remarkable transition in interpretation of Mahler's music around the 1970s inevitably happened.

Early Mahler Studies focused on Mahler as a person and proceeded to examine his musical works over time. However, there are only a few studies from the perspective of cultural studies. Carl Niekerk's work focuses on Mahler and his pieces in the context of anti-Semitism, and Hiroshi Watanabe discusses Mahler within the framework of Fin-de-Siècle Viennese culture (Niekerk 2010; Watanabe 1990). However, there are few studies dealing with the reception of Mahler's music from the standpoint of contemporary composers' criticism. As was referred to earlier, this paper aims to clarify the significance of Ligeti's Mahler reading in the 1970s, taking note of Ligeti as a composer-critic in the twentieth century.

In the first part, making a brief overview of the comments made by Mahler's critics of the last century, I will particularly focus on the 1970s, the period that witnessed a chain of cultural and political change. Here I will clarify what cultural and social aspects underlie the emergence of a new perspective in the course of interpreting Mahler's quotation technique. Then, in the second part, drawing on the commentaries by Ligeti in 1970s, I will scrutinize how Ligeti recontextualizes Mahler's quotation technique. Many of the late twentieth-century composers who make excellent use of quotations had a deep interest in Mahler's quotation technique. They commonly took advantage of all kinds of available musical materials including other composers' works, their own works, everyday sound, machine sound, and even noise. In most cases, they distorted or modified the original sound in their new context. This kind of collage sound certainly became one of the important characteristics in composition. Some employ it with a their own specific purpose, such as parody or irony, but others do so as part of conceptual art. Unlike many other contemporary composers such as Luciano Berio, Ligeti didn't directly employ Mahler's music in his pieces; though during this time, he committed himself to collage practice in his only opera *Le Grand Macabre* (1974–1977). Taking a close look at Ligeti's discourses in the 1970s, this paper

reveals how Ligeti reads Mahler's quotations as well as what sort of thoughts in general Ligeti has on the problem of quotations, specifically collage technique, in general. This study will ultimately verify the significance of the role of composer-critics in the late twentieth century.

1. Music Criticism and the Reception of Mahler's Quotations

Musical quotation, a kind of musical borrowing of already existing music, has a long history. However, that historical context in the twentieth century should be considered different for a couple of reasons. Having argued that quotation is to be considered in the scope of music history rather than music theory, Stefan Kostka has stated that it is one of the important sources that shapes the sound of twentieth-century music (Kostka 1990: 164–165). He writes:

But many other twentieth-century composers not connected with the neoclassical style have quoted, arranged, and paraphrased earlier music extensively. (Kostka 1990: 168)

He named Debussy, Berg, and Ives as the earliest examples and Stockhausen's *Hymns* (1966) and the second act of Rochberg's *Music for the Magic Theater* (1965) as examples without any programmatic purpose. Likewise, it has been confirmed at least since the middle of the 1960s that musical works with quotations have burgeoned. Although there was a dramatic upsurge in musical practice by contemporary composers at this time, the discipline of musicology rarely discussed the topic. Polish musicologist Zofia Lissa attested in her 1966 article that she had ever seen only one article dealing with musical quotations and their manipulation:

Quotations in Bartok's [sic.] Music, which was reported in the second International Musicological Congress Budapest in 1963. (Lissa 1966: 377)

She theoretically discusses the musical and aesthetic functions of quotations in greater depth; in this light, her article can be regarded as literally the first to deal with musical quotations in the late twentieth century.

However, despite Lissa's valuable discussion in that 1966 article, later musical quotation studies have only been focused on individual composers' quotation technique. In keeping with this trend, the primary problem of recent studies on musical quotation is concerned with the attempt to categorize and systematize it. Peter J. Burkholder has devoted himself to collecting as many types of quotations in music history as possible and categorizing them (Burkholder 1985, 1987, 1994). Burkholder's work illustrates many interesting examples of the quotation technique, though

the study is limited by the manner in which the categories are labeled and the limited number of composers who are examined. A complete reexamination of musical quotations in the historical and cultural context is beyond the scope of the current study, which will focus on Ligeti's writing in the 1970s. Prior to moving on to Ligeti's 1970s discourses, I will briefly discuss how music criticism or journalism has shaped the interpretation of Mahler's music. This is necessary to understand what Ligeti's discourses in the 1970s mean to the field of interpretation of Mahler's quotation technique and to twentieth-century musical culture. Therefore, in the next paragraph, I will start with how early music criticism narrates Mahler's quotations and how this was received by the culture of his own time.

a) The Reception of Mahler's Quotations Shaped by Critics

Karen Painter and Bettina Varwig point out how early twentieth-century journalism exercised a profound influence on the reception late nineteenth century art (Painter and Varwig 2002: 267). In Mahler's lifetime, specifically in Vienna around 1900 when Mahler was appointed as music director of the Vienna Court Opera House,⁵ the major role of music criticism was to enlighten the public with a cultural purpose. Since audiences had so little access to live performances then, journalism took responsibility for supporting their musical culture. The critics' job wasn't just writing a concert review but ranged from musical analysis to interpretation of pieces as most writers had a scholarly educational background. In short, the music criticism of Mahler's music at the time served two functions: introduction of the music (Mahler's newly created pieces) and culturing the audience. It must be remembered that Mahler died decades before the radio and the record industry transformed the dissemination of musical culture beyond the concert hall, making print journalism of that day especially important. Such functions of journalism end up contributing to the foundation of the reception or interpretation of Mahler's music. According to Painter and Varwig, one of the important reasons Mahler's music was often the locus of contemporary debate is that his identity and music involve a mix of social, political, and musical factors. The basis for this would have to be found in the journalism and critical writing of the first two decades of the century.

Referring to many articles in the 1900s such as those written by Max Graf, Eduard Hanslick, Theodor Helm, Robert Hirschfeld, Ernst Otto Nodnagel, and many others, Mahler's music was often criticized for being incomprehensible for his general audiences because his music was imbued with a chain of abrupt changes of tones and noisy characteristics. In addition, providing some analysis of his music, his contemporary critics severely slammed melodies in his symphonies as being derivative or not original.

One of Mahler's opponents, Robert Hirschfeld writes in the concert review on the fifth symphony performed on December 7, 1905:

But the finale fizzles with frisky cheeriness. Every source of musical pleasure from Haydn to Humperdinck trickles through a variety of tunes. Consciously or unconsciously incorporated quotations buzz through the score. The theme of the finale of *Symphonic Etudes* by Schumann flashes note by note. Is this homage or sarcasm? We don't ask.⁶ (Hirschfeld 1905)

Hirshfeld complains about the fragments that appear everywhere in the symphony but in the form of disorder. What is more, as Hirshfeld mentions the reminiscence of melodies from the great composers of the past in Mahler's melodies, many critics made similar comments. Most of their criticism was negative, seeing it as a problem of originality or creativity. Besides the problem of originality, Mahler's quotations were at the center of the debate on program music. Sometimes his quotations were understood as serving a programmatic purpose; at other times they were considered as irrelevant to program music. On the other hand, there were also positive commentaries. For example, Mahler's proponent Ernst Otto Nodnagel provided a positive overview in *Allegemeine Musik-Zeitung* (March 3, 1905). He speaks very highly of Mahler's style in manipulating melodies. He interestingly points out that only ignorant audiences would hear it as a reminiscence and, according to him, 90 percent of what they heard would be false listening. He adds that, in fact, composers wouldn't hear in such way. As such, we can see that many critics of the early twentieth century made a negative or positive assessment along with the aesthetic problems of their time: the problem of originality, banal character in melodies, and the debate on program music in instrumental music.

However, there was a prominent change in the reception of Mahler's music in the 1920s after Mahler's death. During this time, three critics who were supporters of Mahler's music, Richard Specht, Paul Stefan, and Paul Bekker, made a contribution to comprehending Mahler's music, bringing about a Mahler Boom in the 1920s. Specht's and Stefan's publications on Mahler are biographical, while Bekker's book provides an analysis of his symphonies (Specht 1913; Stefan 1920; Bekker 1921). Two opposing responses largely co-existed among them: on one hand, positioning Mahler's music as the precedent of New Music or on the other, viewing his music as the successor of the German tradition. The former focused on musical structure or form, positioning him as a progressive, the latter viewing his music as conservative emphasizing the emotional quality related to nostalgia or sentimentalism which can be found in German Romantic literature and the lied. In the frame of this debate between formalism and semantics, Mahler's music was received positively but from competing viewpoints.

Specht tried to create an image of Mahler as a successor to the Germans. In regard to Mahler's quotations, he picks up the problem of dismaying the audiences that many previous critics already identified. He writes:

However, Mahler's commitment to a military rhythmic style, courageous march motifs, and familiar and simple episodes made up from folksongs is also psychologically motivated by the lied. It is not only that people love what they have called "banality." The banality rarely existed elsewhere than the brain or ears of those who accommodate it.⁷ (Specht 1925: 169)⁸

Specht expresses the allusion or indirect quotations as Mahler's musical borrowing style by using the expressions "military rhythmic style" or "made-up from folksongs" and continuously emphasizes that those familiar and lucid melodies are profoundly originated from the German lied. Specht also discusses Mahler's quotations and emotion such as feeling of nostalgia or melancholy.

Stefan makes the even more critical comment that Mahler's Jewish identity was an obstacle to understanding his music rightly and accurately. He views Mahler as a successor of the German spirit inherited from great masters such as Beethoven, Wagner, and Goethe. Notably, his comment that Mahler's music has a nature of Germanness that comes from Wagner is opposite to the earlier critics' comment from their anti-Semitic viewpoint. The Germanness for Stefan here is perfection, consciences, and seriousness, and he finds such features in Mahler's music (Stefan 1920: 21).

Compared to Specht and Stefan, who put Mahler's music into the category of nationalism, Bekker, another supporter of Mahler, suggests a different view. He is the most important figure in the history of reception of Mahler, for he offers a new sociological perspective to Mahler's music and has an exceptionally strong influence on his contemporary and later critics, such as composer Ernst Krenek and philosopher and sociologist Adorno. As has become clear by now, thanks to the efforts of critics from the 1920s, the problem of originality gradually faded away from criticism of Mahler's music. Furthermore, taking a formalistic stance, Bekker's 1921 publication *Gustav Mahlers Symphonien* provides a respectable analysis of the symphonies of Mahler. As a result of Bekker's contribution to the structural analysis of Mahler's music, his musical works increasingly captured the attention of critics.

It is worth noting that Mahler studies were done more actively in English-speaking countries than inside Germany during the war period. Because of the growing tension from two world wars, many intellectuals and artists exiled themselves from Germany. Many important German scholars settled in English-speaking countries and published an increasing number of books on Mahler written in English, shedding new light on the subject. This interwar period reception of Mahler's music is shaped by considering music's

function in society. This sociological point of view was an aspect of writings in the 1930s that emphasized the theory of social criticism that arose from external factors such as two world wars and by the criticism of ideology. As early as Bekker, a sociological point of view was instilled in the discipline of music, even in the interpretation of Mahler's music. Bekker has argued that the reason composers write symphonies is that they need to address the public. According to him, the great symphonies are capable of creating a collective of emotion (Gefühlsgemeinschaften) and also have power to establish the collective (Bekker 1918: 12–18).

Such ideas from Bekker were based on the link between society and music and were continued by later critics. It is interesting to note the relationship between Bekker, Krenek, and Adorno. While Bekker was working as a music director in the Kassel national theatre, Krenek was appointed as an assistant in 1925. According to Clair Taylor-Jay, they had known each other even earlier and had exchanged letters discussing the problems relating to society and music (Taylor-Jay 2017: 106–111). Also, Krenek and Adorno became friends and in the 1930s and 1940s exchanged their opinions concerning musical thought through journalism. Their correspondence shows that they both took a deep interest in social theory in music as well as in the issues over New Music. These three figures mutually interpret Mahler's music as both innovative and progressive. In particular, it was Adorno who developed a discussion of Mahler and his music from the perspective of social theory. As mentioned earlier, Adorno has suggested the underlying function of social criticism in music since the 1930s. In 1960, he philosophically and sociologically attempted to explicate musical structure in Mahler's music. For him, music per se has sociality and should protest against social irregularities.

Within the framework of discourses on New Music, the central theme in the discourses of Krenek and Adorno, Mahler's quotations were re-examined. Krenek suggests a couple of interesting viewpoints in his interpretation of Mahler's quotations. Above all, he claims that the style of Mahler's music is prophetic to New Music and, in that sense, views his music as the prototype of the twentieth-century music. He sees such a feature in that the importance of the harmonic system is diminished but alternatively a new counterpoint attracts attention. Here for Krenek the new counterpoint means montaged-style quotations (Krenek 1941: 206–207). He also sees the essence of Mahler's quotation technique from the element of stimulating listeners. Such elements come from the way Mahler handles well-known or familiar materials. Krenek writes:

Seen from this angle, Mahler's style anticipates the basic principle of surrealism to an amazing extent. Doubtless, Mahler was conscious of the extra-musical associations attached to many of his themes: children's songs, folk tunes, country

dances, bugle calls, army marches, and so forth. However, the associations never function according to the schedule of an extra-musical program, as they did in the Symphonic Poem of the Liszt and Strauss school. They function by their contrast to the immense symphonic context in which they appear. (Krenek 1941: 193)

What interests me here is that Krenek associates the contrast effect in Mahler's quotation technique with surrealism. The practice of surrealism during the interwar period was a common means of expressing social criticism. Krenek doesn't develop his argument further, but it is informative for my discussion on Ligeti's argument in the second section.

Adorno is, needless to say, the most influential figure in the twentieth century who talks about music from a philosophical and sociological viewpoint. Like Bekker and Krenek, he also takes on formalism and positions Mahler as a progressive in the line of New Music. However, he describes the sociality of Mahler's music more fully and provides a pellucid analysis based on musical materials and form (Adorno 1960). It can't be denied that later musicologists were deeply influenced by Adorno. Thanks to his works on Mahler, the analysis of Mahler's music still provides a kind of influential way to see the musical structure in Mahler. More importantly, Adorno is the one who speaks to the significance of the banal materials which were once received negatively by early critics. He even connects these banal materials to Utopianism in a point of rebellion against the society of the time. For Adorno, performing such a social function in Mahler's music is not only musically relevant but also expressive: heterogeneity and abruptness are key traits.

So far, I have explored how the interpretation of Mahler's music has been changed by music criticism from Mahler's days to the 1960s. By means of various internal and external factors like the attraction to the composer, political reasons, and even the aesthetic interests of each period, it is clarified that Mahler's music has been received many ways. There are no longer controversies over program music or originality, but there is still a continuous discussion from diverse perspectives.

b) The Problem of "Music and Society" in Ligeti's 1970s Discourses

For now, in order to see how Adorno's sociological point of views have developed in interpreting Mahler's quotations, the discussion is necessarily limited to contemporary composers' aesthetics of "Music and Society" in the 1970s. The idea of "Music and Society" is reinforced by two world wars that caused a profound change of taste in both musical production and consumption. As confirmed from the earlier discussion, the relationship between music and society is an important matter in twentieth-century music; however,

the issue has been considered primarily within the domain of sociology or other areas similar disciplines. Hence, it is worth rethinking within the framework of musical practice. Going through the "Age of Anxiety" post-war period of the '50s and '60s, some composers were devoted to creating a new style of music that mirrored the society around them, the so-called avant-garde movement. This international culture for modern music has been supported by two great and disparate authorities like Stockhausen or Boulez. Reinterpreting (Boulez) or turning against (Stockhausen) Schönberg's twelve-tone system, they nevertheless each rejected the emotional quality of music, seeking a depersonalization by using automated and rational procedures.

Against this mainstream, those who wanted music to have some kind of meaning, such as Berio and Nono, asserted that music has to have a certain level of social meaning. This group of composers again started to rely on musical materials and genres in the past, calling this movement Neo-Romanticism in the late twentieth century.⁹ These composers, on one hand, actively used the quotation technique (usually in the manner of collage); on the other hand, they were likely to turn their eyes to Mahler's quotation technique and reinterpret it in their new context. It is subtle, but it is still possible to place Ligeti into this line of Neo-Romanticism. There remains difficulty in positioning him thus because he once engaged in creating avant-garde music that supported elitism and he later sought a new way of composing. In the course of getting through the stylistic crisis period, which started from the middle of the 1970s, the radicalism in his compositional technique changes into more romantic idioms (Searby 2010: 29–36). By the early 1970s, Ligeti showed an ambivalent attitude in the relationship between music and society, but the discussion is limited to the problem of political ideology. In his remarks in Darmstadt in 1972, he clearly displays his opinion about music and politics. He comments that music should be taken as just merely sound, an acoustic level in the first place. But he doesn't deny music becomes involved in social situations because ontologically it is hard to define what music is, for music is concerned with not only sound itself, but score, text, the composer's intention, or the social context that often requires communication among the composer, players, and audiences. He acknowledges the close relation between music and society but warns about the use of music in the political sense.

I think it would be equally infantile to make an absolute demand upon a composer or painter or poet today and to try to pin him down: "You have to do something relevant for society, for social justice! If you don't, you're a traitor!" I think this is simply a demand for something which is not adequate.

This does not mean that he closes his eyes and stops his ears in the face of the injustice which goes on in the world—this not at all. But I am against this totally naïve confusion

of various fields and against this type of pressure: “Take a stand on political progress—and do it through your work as well. If you don’t, if you stand aside, then you’re in line with reaction and with oppression!” I think erroneous logic is involved here. If someone says: “If you’re not for us, then you are our enemy”—that is demagogy and totalitarianism. (Ligeti 1978: 21–22)

All in all, he reaches the conclusion that music should not be used for any political purpose, and no political power should suppress composers to write for a certain political ideology. In a 1974 interview by Adrian Jack, Ligeti states that art is not life and it should be separated from everyday life (Jack 1974). As shown in articles from the 1970s, Ligeti seems to hold a strong conviction about the notion of art for art’s sake.

Ligeti’s consideration of “Music and Society” is surely represented in his poetics as well. In the 1970s, Ligeti wrote the masterpiece opera *Le Grand Macabre* (1974–1977). He refers to a type of quotation used in the opera as “false quotation” and states:

There are borrowings of certain types of musical writing that I distort, and there are types of writing which give the impression of being borrowed and are not. In any case, that produces the ironic distance that I wanted. (Ronsen 2003)

The “false quotation” is a kind of allusion composing with a paraphrase of a certain composer-like writing. Ligeti demonstrates a clear intention not to use a direct quotation but rather to use allusion in the manner of irony. He writes:

But there were always allusions in my music. In *Lontano*, there were also allusions to the Romantics, Mahler, Bruckner, Wagner. They are not quotations in the sense of Stravinsky. The first time that I really took existing musics by deteriorating them, it is in the *Grand Macabre*. It is a technique close to Pop Art (not of Pop Music!), especially English Pop Art. I particularly love Peter Blake, who makes collages which are not painted collages. It is an art which isn’t naïve [sic.], but permits a certain degree of innocence. Think of Blake’s painting “Self-portrait with badges,” very ironic and melancholy [...]. (Ronsen 2003)

It is clear by now that the manner in which Ligeti manipulates quotation or false quotation technique in the manner of collage serves a vital role in causing a feeling like irony or melancholy. There is more to investigate how this pertains directly to social meaning in relation to collages in Pop Art, but taking a slightly different view, I will take a close look at Ligeti’s reading of Mahler in the next section. Through scrutinizing his comments on Mahler’s quotation technique, a new light is shed on the interpretation of Mahler’s quotations after Adorno which reveals one aspect of quotation, to be specific, the collage technique of the late twentieth century.

2. Ligeti’s Reading of Mahler’s Quotations as Collage

The practice of musical collage in the twentieth century is frequently and doubtlessly characterized as a Postmodern phenomenon in many studies of contemporary composers and their works. Ligeti’s collage in his opera *Le Grand Macabre* is no exception. However, most studies rarely provide convincing and sufficient reasons, and it seems to have been impetuously concluded as Postmodern on ground of diversity in quotations in the end. Since the term Postmodernism is derived from the field of architecture and indiscriminately applied to the field of music, and since it still causes confusion in understanding styles of music, it is speculation to connect collage practice in the twentieth century to Postmodernism. What is more, since there is a tendency to rethink Modernism in musicology, Postmodernism should also be reconsidered.

As for collage, because it is typically observed only as a technique or an expressive means, the prevalence of collage at the time is overlooked. In order to recontextualize the practice of collage adopted among composers in the late twentieth century, there is a need to have a degree of separation from the discourses of Modernism and Postmodernism. Therefore, one should keep two tantalizing questions in mind: “Is designating collage as the practice of post-modernistic character valid?” and “What sort of social meaning was considered in the Neo-Romantic movement?” This article analyzes Ligeti’s statements on Mahler’s quotations in the 1970s.

As mentioned earlier, Kostka takes notice of twentieth-century quotation technique and its role within contemporary composers’ work. He sees it as one of the most important features of twentieth- and twenty-first-century music. Among the most important origins of sound in contemporary music, besides quotation, he also highlights exoticism. Exoticism relates to quotation in terms of creating a contrast effect or heterogeneity since quoting from the past (or the transcultural scene in the present) can also be considered as exotic sonority. This heterogeneity is the key concept of Ligeti’s reading in Mahler. For the rest of this discussion, I will focus mainly on heterogeneity in both the musical and sociological perspective in Ligeti’s comments on Mahler’s music. More specifically, in order to dwell on the particulars from Ligeti’s terms, I will discuss the historicity of musical materials, what makes heterogeneity in Mahler’s music, and its social meaning in general.

a) The Historicity of Musical Materials

There aren’t many available discussions about collage technique in the 1970s, but what is there seems obsolete. The debate among musicologists of that time mainly involved judging the adequacy of applying collage to

interpreting musical works in the past, otherwise, centered in an individual composer's quotation technique (Lissa 1966; Dömling 1972, 1974; Kneif 1973). Nevertheless, contemporary composers had already made progress in using collage technique in their pieces. As these musicologists and critics in the 1970s did, Ligeti tried to conceptualize collage in music by drawing inspiration from that term as it functioned in fine art. They found its origin in the 1910's cubists' practice or Duchamp's collage works. The first collage works of fine art are found in the works of Georges Braque and Pablo Picasso, specifically their cut-and-paste paper works known as *papier collé*. The purpose of this technique was to emphasize the structural outline of picture or the effect of color. After World War I, the technique was extended by the Dadaists, who used strings, hair, and cans for the contrast effect against canvas. Their aim was to prompt a viewer's chain reaction by bringing a heterogeneity of materials and perspective into an artwork. An extension of this trend during the interwar period was photomontage, which emerged as an important tool of social satire. Then 1960s Pop Art adopted the montage and collage techniques using mass media. We can see that besides its purpose as an agent of expressive means, collage also incorporates the idea of social or cultural criticism. As such, the meaning of collage in the field of art has transformed from a purely artistic one to a social one. Then, what about the role of collage/quotation in music? Does it occupy the same role?

As pointed out previously, the social or cultural aspect of collage is often overlooked, and 1970's discourses, when collage became prevalent in musical works, are little discussed. The discussions in recent studies center far too much on the technical aspect of collage, so that musical collage is often characterized as a "juxtaposition of multiple quotations." Bearing this current problem of defining and understanding collage in music in mind, I will draw on Ligeti's criticism of Mahler's quotation. What is distinctive and extraordinary in his discussion is that he points out the historicity of musical materials and forms. His discourses on musical form appeared in his lectures at the International Summer School for New Music in Darmstadt from 1959, in correspondence with Adorno during that time, and in many other interviews. The core of Ligeti's commentaries is the changing process of how musical form derives from musical materials to create the structure of music and to impacts our perception.¹⁰

In order to understand what Ligeti means by the historicity of musical materials, it is necessary to examine Ligeti's thoughts on structural feature in relation to musical materials and form. Ligeti states:

Structural features worked out during the process of composition transform the music from its raw state into a musically consistent and linked network. (Ligeti 1971: 124)

Then, he adds, the raw (naïve) materials and structural order are inseparable and "the structural potentialities are already contained in primitive ideas" (Ligeti 1971: 124). For him, these musical raw materials (initial or primitive musical ideas) have something to do with the question of taste (likes or dislikes). According to him, the initial musical materials or ideas must be influenced by a matter of taste that is not consistent in history.

The structure of a piece of music is relevant only when it is consistent, not merely within the piece itself, but also within the overall historical context of musical construction. I am not suggesting that all that is necessary is to conform: on the contrary, it is only when the individual work brings about some modification of the musical situation as a whole that it justifies its adherence to the existing structure. (Ligeti 1971: 125)

Here Ligeti argues that musical consistency is not only a matter of a piece actually having been composed but a historical aspect of initial materials. When it comes to the question of historicity, eternally producing in the process of generation-transformation-perishing but newly conceptualizing by modulating past events, "some modification of musical situation" comes about.

The raw state of which I spoke previously was also not completely raw, since it included a historical pre-shaping. When a composer himself modifies the musical context of a whole era, the work in which this modification occurred exerts an influence over his later ideas, however naïve they may at first appear to be. (Ligeti 1971: 126)

In the course of talking about the historicity of materials or form since the 1950s, Ligeti has shown some progress in his speculation over musical quotation or collage. It is obvious that his reference to past music or techniques indicated in his texts dedicated to his own stylistic changes manifested itself in his opera *Le Grand Macabre* and even in his interpretation in Mahler's quotations in 1970s.

The historicity of musical materials becomes even more clarified when he interprets Mahler's quotation as collage. In Ligeti's 1974 article, "Gustav Mahler und die musikalische Utopie: II. Collage," the term collage is defined as "composing with already formed material."¹¹ Here "the already formed materials" are "the known" materials. What he means in Mahler's case is that the anachronic, banal materials are heterogeneous in a new context. When these heterogeneous fragments abruptly appear and disappear in a piece, Ligeti views this as the state of discontinuity or collage. Likewise, for Ligeti musical materials from the past are essentially transformed in a new context and possess the fundamental nature of collage in music.

Agreeing to Adorno's social criticism, Ligeti emphasizes that the collage technique in music can play a primary role

in protesting against the irrationality of society.¹² In the course of comparing the practices of collage in the realm of twentieth-century art, he believes that Mahler's quotations serve a somewhat similar function as the Pop Art artists' collage technique. He presents such viewpoints from the usage of anachronistic musical materials. As witness, Pop Art artists often use an anachronistic "phonograph" or "photo aparat," an old type of camera, in their works to express irony. Ligeti takes a particular note that this anachronistic material now provides viewers with a sense of irony, so the crux of his argument is that the historicity of musical materials could be a mechanism for generating irony. In the following section, to give a faithful account of the correlation between the heterogeneous character and the irony effect, I will examine the concrete content of Ligeti's analysis on Mahler's quotations.

b) The Heterogeneous and Irony Effect

Ligeti deduces a heterogeneous character from Mahler's idiosyncratic expression in the usage of quotation: by using stylistic allusions or by producing heterogeneous sound from his distinctive instrumentation. There is always some kind of retouching when Mahler borrows existing music. For example, in the slow funeral march in his first symphony, Mahler transforms the children's song "Frère Jacques" into a dark, creepy funeral march by having a solo double bass play the tune with the key changed from major to minor (see: Example 1). Likewise, when Mahler uses a quotation technique, it is necessarily adjusted to a new context. The situation is not so different even when he makes use of indirect quotations or allusions. He rather frequently composes march-like or folk song-like melodies or rhythms in his symphonies, but in the form of fragments that appear or disappear suddenly. Even bird calls appear in the figure of a descending 4th, not the 3rd that is traditionally recognized as bird calls. This an important characteristic of Mahler's quotations. All these practices can be responsible for the heterogeneous character because of the way they are used in music.



Example 1. The melody of "Frère Jacques" in D minor appeared in Mahler's Symphony No. 1

Ligeti also remarks on Mahler's stylistic allusions such as march-like and folk-like melodies or rhythms. For these military march-like melodies or rhythms Ligeti proclaims:

Although military marches were still around in Mahler's time, they came out of a historical period which was too old back then (in Mahler's time). Wars weren't led by marches

any more. After the march, music lost such function; purely decorative function remained. Such decorative antiquity must have attracted Mahler.¹³ (Ligeti 1974: 290)

Military marches, which had once served in war were anachronistic materials in Mahler's time. According to Ligeti, march music had an important social meaning in the past, but in the time of Mahler, only symbolic meaning was left. In this sense, Ligeti interprets this anachronistic material that lost its original meaning as something heterogeneous and decorative.

Another example of such allusions of Mahler is the use of folk tune-like melodies. According to Ligeti, actual folk melodies started to disappear with the advent of industrialized society in the late nineteenth century. Ligeti claims that Mahler never missed such anachronistic tunes in his time. He points out that the folk tune-like melodies are also banal, but they became sublimated in Mahler's hands.

As for heterogeneous sonority generated by instrumentation or orchestration, the way Mahler uses the timbre of instruments should not be ignored. One of the predominant features of Mahler's music is his choice of instrumentation. As discussed in part one, the early critics in Mahler's time often made negative comments on Mahler's music about it being noisy or incomprehensible at an acoustic level. Not only that, they also blamed Mahler's instrumentation as a primary generator of that noise. As is well-known, hammer strokes in the sixth symphony, cowbells in the sixth and seventh symphony, and a post horn in the third symphony are examples of unusual instruments used for their particular noise features, typically providing a memorable impact. Ligeti states that these musical instruments or even non-musical instruments are an important source for heterogeneity.

Ligeti asserts that these factors are supported by the orchestration to represent heterogeneity at the acoustic level, and in this way, ambivalent feelings are created. Ligeti calls the feeling an irony effect. As a whole, for Ligeti, musical collage is something heterogeneous that appears and disappears abruptly. This phenomenon at the acoustic level is considered discontinuity in music in Ligeti's terms. However, does heterogeneity arise only from the acoustic level? What about in the level of structure?

When it comes to Mahler's musical language in his orchestration and instrumentation, Ligeti not only notes the discontinuous character of sonority, which is achieved by abrupt changes, but also other musical elements that accompany it. In his article "Gustav Mahler und die musikalische Utopie: I. Musik und Raum," he provides a more in-depth description. Let's take a close look at what Ligeti says about the tune of post horn in the 3rd symphony (see Example 2).

13 *Etwas zurückhaltend*

244

1.2. Fl. *4. Fl. nimmt Piccolo* *Piccolo*

1.Ob. *p*

1. Clar. in B *p*

1. Clar. in Es *ff*

1. Fag. *p*

2. Fag. *p*

Positorn in B *Etwas zurückhaltend*

1. Trup. in F *13* *etwas stärker als vorher* *verklingend* *ppp* (Wie aus)

Gr. Tr. *p*

Hörnchen u. a. *Etwas zurückhaltend*

244 **13**

1. Viol. *Alle mit Dämpfer* *8 fach geth.* *immer mit Dämpfer*

2. Viol. *col legno* *ppp*

Viola *geth. p* *arco* *ppp*

Celli *ppp*

Sehr gemächlich
(♩♩ etwas langsamer wie früher ♩)
frei vorgetragen.

14 *portamento*

266

Positorn in B *weiter ferne*

1. Viol. *sempre ppp*

2. Viol. *sempre ppp*

Viola *sempre ppp*

Celli *pppp*

265
Posthorn in B
L.Viol.
Zeit lassen!
275 Zurückhaltend verhaltend
gänzlich verschwindend
gänzlich verschwindend
gänzlich verschwindend
15 a tempo (moderato) Poco rit. - - - a tempo
1. Fl. pp
2. Fl. pp
Cl. in B 1. pp ohne Nachschlag
2. pp ohne Nachschlag
Posthorn in B 15 a tempo (moderato) verklingend wie aus der Ferne (sich etwas nähernd) fpp
Trgl. pp Flüg. Poco rit. - - - a tempo
L.Horn p
2.Horn p
2.Viol. 15 a tempo (moderato) mit Dämpfer Poco rit. - - - a tempo
Viola 285 mit Dämpfer arco pp ohne Nachschlag

U. E. 2089.

Example 2. Usage of post horn (mm. 256–284): Gustav Mahler, Symphony No. 3, edited by Erwin Ratz, Vienna: Universal Edition, 1974

The Scherzo (in the 3rd movement of the 3rd symphony) stops abruptly, the tempo gets slower, and the post horn melody plays quite freely. All are antiquated phenocryst, but there are two reasons why the word antiquated was used. Firstly, with due respect for the perfectness of instruments in the great symphony orchestra at the turn of the century, post horn shows the unique contrast. It is primitive, simple, and almost broken. In addition, these antiquated, banal melodies are absolutely heterogeneous to musical context.¹⁴ (Ligeti 1974: 9)

Aside from the anachronistic tone color of post horn, which intentionally doesn't function properly as an orchestral instrument in the piece, tempo and melody are also designed to provide a contrasting effect. As such, melody, tempo, and instrumentation all stand in relief from the prevailing orchestral fabric. It is self-evident that the tone color of the post horn contrasts with the entire orchestral sound. Ligeti claims that this contrast between whole orchestral sound and an odd single instrumental sound is likely to create the effect of irony. In addition to the matter of sound, the melody and tempo in the post horn solo part are obviously distinctive from before and after the solo section. All these musical elements, timbre, melody, and tempo thus work together to create the ironic feeling.

In Ligeti's terms, reiterating a key point once again, the idea of the heterogeneous musical elements appearing and disappearing abruptly can be read as a discontinuity in the temporal aspect. It might be profoundly related to Ligeti's interests in departing from the thematic development of harmony and melody in the 1960s and 1970s and in the notion of discontinuity in his own compositional technique. Ligeti states:

It seems to me that collage in music is the antithesis of composing logically. Such composition can be observed in development section of Viennese Classicism that aims for a thematic and motivic development. Collage means to deny all forms of organic growth.¹⁵ (Ligeti 1974: 290)

For Ligeti, musical collage seems to be in opposition to organic growth or unity. As discussed earlier in the matter of the relationship between "Music and Society" stated in his other articles in the 1970s, he views this feature of collage as a resistance to social irrationality. Not only that, in terms of musical structure and form, it goes against conventional harmonic progression, which may symbolize a hierarchy as a system equivalent to a social hierarchy. It is plausible that his position of going against totalitarianism reflects his views on reading Mahler, as well as his poetics.

Once more, as discussed briefly in the first section, Mahler's use of quotation was badly criticized for calling up the great masters in the past, and the critics of his time criticized this as proof of the absence of originality. On the

other hand, though performing Mahler's music was banned under the Third Reich, exiled figures such as Adorno and Krenek continued writing about Mahler's music and suggested a new view that represents considerable potential for the correlation between Mahler's quotations and their social meaning. It can be said that Ligeti's statements that connect the heterogeneous character of Mahler's quotation to the irony effect may be derived from the ideas of Adorno and Krenek. Such possibility can't be denied, but Ligeti is the one who focused and expanded the discussion further through meticulous musical analysis. At this particular point, the notion of "the absence of originality" is no longer problematic. This new viewpoint came into being because Ligeti is a composer who actually went through musical and political turmoil before and after World War II. Thus, it could be concluded that Ligeti's discussion about heterogeneity in Mahler's music can be linked to the collage technique formulated by post-war contemporary composers. In the following section, I will focus on the social meaning of quotations by continuously drawing on Ligeti's discourses but in the context of Utopia.

c) Utopianism

As stated in the title of Ligeti's 1974 "Gustav Mahler und die musikalische Utopie," Ligeti seeks a musical and social utopia in Mahler's music. Utopianism itself has a long history, including Thomas More's *Utopia* (1516), Plato's the *Republic*. Utopianism can be defined, first, as a paradise that doesn't exist and is far away from reality. Second, it can be described as any type of social reformation or protest that embraces a critical thought in present-day society. It is also frequently characterized as a remembrance of an idealized past. The social reformation and protest movement in the "Long '60s," including the anti-Vietnam war movement, the women's movement, and the environmental movement, has been considered a significant phenomenon of twentieth- and twenty-first century utopianism. A number of composers in this period represent these social and cultural forces in their works. For example, in Bernd Alois Zimmermann and Hans Werner Henze's multiple collage music, the sound from '60's protests and political speeches are quoted. Their collage works include a kind of hybrid combination of high and low art, concert hall music, and the soundscape of everyday life, philosophical texts, sounds from social events, and even noise.

Ligeti must have witnessed these movements, although he uses collage in his piece with different purpose. The reason he wouldn't have gotten directly involved in the line of composers who actively participated in conveying a certain political and social message is understandable. As mentioned earlier in this article, his formalistic stance meant he was reluctant to create music that directly narrates

political situations. However, by scrutinizing his interpretation of Mahler's quotation, it is possible to reveal what sort of concept or view of society he had in his mind. His primary response to music is on a purely acoustic level; however, at the same time, he believes in music's intrinsic power. In this sense, he is in discord with the firm formalistic stance of Eduard Hanslick.

As seen previously, from the standpoint of a composer's work, Ligeti states that musical collage consists of utilizing already-formed materials from the past and believes that a composer incorporates his or her representation (*Vorstellung*) so that the heterogeneous juxtaposition of new and old materials is relevant to his or her new work. As Ligeti's many other articles display, he asserts that composers must work with the materials before them. In a conversation between Ligeti and Gottwald, Gottwald states:

Such historical relativity doesn't refer to the idea of collage; to a greater degree, it is transposed into a kind of technique; that is, composition itself and the opposite, decomposition. In the first place, composers leach quotations from other works and then, in accordance with his or her representation, once more rebuild them. Thereby, in such a way, the assembled and the disparate in a new work by no means abides without context.¹⁶ (Ligeti 1974: 288)

Ligeti and Gottwald are in agreement that something seemingly irrelevant or heterogeneous in a new work has something to do with a composer's representation; in this regard, although heterogeneous elements seem at odds with a new context, there is nevertheless an implied relationship between the materials that are juxtaposed. To describe this notion of relativity, both authors refer to Adorno's term *Negation* (Ligeti 1974: 288). Confining their discussion to the matter of relativity in a philosophical term, it emerges only if denying its relation. In Adorno's *Mahler: Eine musikalische Physiognomik*, (1960) Adorno sees Mahler's quotations as a kind of potpourri. According to Adorno, Mahler quotes melodies from the greatest music in the past, banal folk melodies, pop music, and so on, but they have a certain nature that stimulates the listener with feeling. What Adorno implies here is that the impulsion of the listener derived from the contrast effect by the heterogeneous effect is key to free logic. According to Adorno, this free logic eventually becomes a form called potpourri.

Be that as it may, Ligeti reconsiders the same spot where Adorno sees potpourri. Ligeti exemplifies the great barn-dance potpourri in the second movement of the ninth symphony by Mahler. Preparatory for further discussion, Ligeti assumes that in concurrence with potpourri, works of fantasy and variation would belong to works of collage.

(Ligeti 1974: 290) In essence, Ligeti acknowledges Adorno's argument that the great barn-dance potpourri in the second movement of the ninth symphony has a potpourri character because it serves the function of entertainment rather than an artistic one. Ligeti also admits that it is hard to distinguish the difference between potpourri and collage in the case of this symphony for two reasons: first, in many cases potpourri has been considered in agreement with high-concept works of art. For example, potpourri per se could be a work of art that has an intrinsic unity, like when it is composed of an opera or a composer's work(s). Secondly, all dances used in the symphony are types of barn dances. They can be regarded as composed for one purpose. Consequently, unity and logic (i.e., artistic purpose) is one of the significant features of potpourri.

However, one thing that is clear is that, although Mahler's quotation is considered potpourri in the symphony, each fragment unceremoniously flies into and away from the music. What is important for Ligeti here is, as he points out, each fragment or element that are quotations in the symphony and derived from familiar material becomes detached from its original context and is interpolated into a new context generating new content, which is unfamiliar. Ligeti concludes that if we look at only the second movement of the symphony, it is possible to assign the piece to potpourri, but if we consider this movement within the whole symphony, we would understand its collage character.

Lastly, Ligeti and Gottwald end with a colorful discussion on Utopianism in relation to Mahler's quotations seen as a collage. They turn their eyes from a collage that functions as an aspect of compositional technique and turn instead to its function as a means to communicate social meaning. Gottwald points out the possibility of Utopianism in Mahler's quotations. He comments:

He (Mahler) reconciles the impossibility of reconciliation through music, high and low music, something unused and something done with, although they unstoppably drift apart from each other.¹⁷ (Ligeti 1974: 291)

In the end, Ligeti and Gottwald reach the conclusion that Mahler's music holds clues for Utopianism in a sense that it shows the conflict of the current reality and looks to a Utopian future. When we return to their previous discussion, it becomes clear that Mahler's music would document the absurdity of real society but simultaneously look to the ideal world of the future. For Ligeti, musical collage creates heterophony, which undermines the organic foundation of a formal structure. The result is discontinuity, expressed in free form, that nevertheless leads to a utopian world of order.

Conclusions

Music criticism has played a crucial role in shaping the reception of Mahler's quotation technique. Ligeti's discourses from the 1970s interpreting Mahler's music have been an important part of that history. Although there have been eminent composer-critics in the history of music and we have witnessed their importance, the composers' discourses in the late twentieth century have been inclined to cover mainly the monograph of an individual composer or his or her works. In other words, their accounts have been out of the scope of music criticism. In many different senses, the 1970s should be reconsidered. Cultural critics of that time started to talk about the death of Modernism and the rise of Postmodernism, social reformation movements occurred one after another, and in the field of music the trend of Neo-Romanticism took form. In both the cultural and musical scenes, there was a tendency to look to the past for the origins of this pluralism. Mahler is among the composers from late Romanticism seen as a founding figure of twentieth-century Modernism. Many contemporary composer-critics used Mahler's music as a reference point for their own collage practice, though often with different purposes.

Ligeti's reading of Mahler's music also shows how he himself conceives the practice of collage in his time and provides a clear example of the function of the collage aesthetic of the late twentieth century. Taking advantage of being a composer and having keen insight, Ligeti could have provided a remarkable musical analysis that earlier critics couldn't. Ligeti viewed Mahler's quotations as collage that brings about irony with the ultimate goal of engaging in social criticism. In this sense, Ligeti's work reflects eclecticism in formalism and contextualism since he admits music's social meaning.

For future studies, what remains to be done is to clarify the context of how other late twentieth-century Neo-Romantic composers reinterpret the past and exhibit their own idea of "Music and Society" and as well as their reception/relation to these ideas as evidenced in the work of Mahler. Current studies are caught up in the argument that the Neo-Romantic composers of the 1970s are frequently referred to as Postmodernism by virtue of dealing with the past, characterized as pluralism. This argument seems reasonable since a fundamental aspect of these composers is a stance against Modernism. However, is it a legitimate discussion when the concept of Modernism and Postmodernism is unclear, or has, itself, been reevaluated? Is it acceptable to simply group the properties of pluralism and the attitude turning eyes into the past together as Postmodernism? To deal with these problems, it might be worthwhile to focus on how contemporary composers in the 1970s, who were against the politicized avant-garde in the '50s and '60s, reinterpret their precedents like Mahler, and simultaneously examine the cultural and social context which surrounded them.

Endnotes

- ¹ This paper is based on my presentation given at 46th Baltic Musicological Conference on October 23, 2018, organized by the Lithuanian Academy of Music and Theatre. This research was supported by JSPS KAKENHI Grant Number JP19J14482 and also funded by a grant from the Musicological Society of Japan (IMS 2017 TOKYO Memorial Scholarship). I am grateful to my supervisors Hiroshi Watanabe and Edward Smaldone for all their helpful comments and suggestions.
- ² *The Gazette musicale de Paris*, found in 1834, invited composers to write a criticism.
- ³ It is inferred from Liszt's statement and the situation of music criticism is valuable and practiced by too small a number of composers. With respect to this matter, further study will investigate the musical and cultural background including the problem of the listening culture and nineteenth-century aesthetics of music.
- ⁴ American aesthetician Morris Weitz in his articles from the 1950s has questioned the practice of identifying art (or works of art) and proposed using Wittgenstein's family resemblance theory, reaching his defense of art as an "open concept." According to Weitz, since it is wrong to define art, it is not feasible to evaluate it (Weitz 1952, 1956).
- ⁵ Mahler worked as a music director at the Vienna Court Opera House from 1897 to 1907. It was a time when modern musical culture was already formed by a middle-class bourgeois. This emergence of the bourgeois class is strongly related to the explosion of concert reviews in multiple newspapers and magazines.
- ⁶ „Das Finale aber sprudelt in ausgelassener Heiterkeit. Alle Quellen musikalischer Lust von Haydn bis Humperdinck rieseln durch die Stimmen. Zitate, die bewußt oder unbewußt aufgenommen sind, schwirren durch die Partitur. Das Finale Thema der sinfonischen Etüden von Schumann blitzt Note für Note auf. Ist das Huldigung oder Spott? Wir fragen nicht.“ (Hirschfeld 1905: 1–2) My translation.
- ⁷ „Aber auch Mahlers Neigung zu soldatischen Rhythmen, zu mutigen Marschmotiven und zu volksliedmäßig erfundenen traulich-einfältigen Episoden wird durch die Lieder psychologisch motiviert. Nicht nur das, was man Mahlers „Banalitäten“ zu nennen beliebt hat, die kaum anderswo existierten als in dem Hirn oder dem Ohr der Banalen, die sie aufnahmen.“ (Specht 1913: 169) My translation.
- ⁸ There are three editions of *Gustav Mahler* written by Specht. He first published the book in 1905, and then with some enhancement of the description of Mahler's life and works the second edition was published in 1913. Then, in the 1925 edition an account of the tenth symphony was added (George Cummins 2011: 413).
- ⁹ Like Neo-Classicism, Neo-Romanticism embraces many different types of content in a different context and has appeared many times in the history of music. In general, it represents return to the expression of emotion in relation to nineteenth-century Romanticism. In 1923 Schloezer used this term when he contrasted Schönberg's Expressionism with Stravinsky's Neo-Classicism. After that, this term referred to the works by composers like Hindemith that attempted to return to tonality as structural or expressive elements. During the 1940s, some composers conceptualized the term Neo-Romanticism in order to show their resistance against the trend of Modernism. For the purposes of this paper, I am especially focused on

the mid-1970s Neo-Romanticism movement. The aesthetics of Neo-Romanticism in this period have a couple of important characteristics: 1. The use of quotation from the past tradition; 2. The use of formal models or tonality from the nineteenth century; and 3. emphasis on music such genres as symphonies or operas (Sadie 2001: 756–757).

- ¹⁰ For Ligeti, musical form is something to be heard, not to be pre-determined.
- ¹¹ „Das Wort Collage meint das Komponieren mit bereits vorgeformtem Material.“ (Ligeti 1974: 288) My translation.
- ¹² Since Ligeti often takes an eclectic position not only in compositional process but in aesthetic matters, more often than not he is regarded as being far away from the stance that supports the idea that music is supposed to have a social meaning. Although he clearly states that music shouldn't be used to serve specific political propaganda, due to his personal experience in Hungary, he doesn't reject the social function of music.
- ¹³ „Obwohl Militärmärsche zu Mahlers Zeiten noch aktuell waren, stammen sie doch aus einer geschichtlichen Periode, die damals schon passé war. Kriege wurden nicht mehr mit Marschmusik geführt. Nachdem die Marschmusik diese Funktion verloren hatte, blieb ihr nur noch jene der reinen Dekoration. Solche dekorative Antiquiertheit muß Mahler gereizt haben. (Ligeti 1974: 290) My translation.
- ¹⁴ „Dort wird das Scherzo plötzlich unterbrochen, das Tempo verlangsamt sich, und die Posthornmelodie spannt sich, in sehr freiem Vortrag. Das Ganze ist ein antiquiertes Einsprengsel, antiquiert aus zwei Gründen. Da ist zunächst das Posthorn, das in seltsamen Kontrast zur instrumentalen Perfektioniertheit des großen Sinfonieorchesters der Jahrhundertwende steht, es stellte etwas Primitives, Einfaches, fast Kaputttes dar. Hinzu kommt, daß dieses antiquierte Instrument eine antiquierte, volkstümliche Melodie spielt, die ganz fremd zum musikalischen Kontext dieser Stelle sich verhält.“ (Ligeti 1974, I. Musik und Raum: 9) My translation.
- ¹⁵ „Collage in der Musik scheint mir das genaue Gegenteil von logischer kompositorischer Arbeit zu sein, wie sie sich in der thematisch-motivisch bestimmten Durchführung der Wiener Klassik beobachten läßt. Collage bedeutet Absage an jede Form von organischem Wachstum.“ (Ligeti 1974, II. Collage: 290) My translation.
- ¹⁶ „Solche historische Bedingtheit meint der Begriff Collage nicht, vielmehr umschreibt Collage eine Technik, in der sich Komposition und deren Gegenteil – Dekomposition – durchdringen. Zunächst löst der Komponist Zitate aus anderen Werken heraus, um sie dann nach seinen Vorstellungen wieder zusammensetzen. Dabei bleibt das solcherweise montierte Disparate keineswegs ohne Zusammenhang.“ (Ligeti 1974: 288) My translation.
- ¹⁷ „Das Oben und Unten, das Unverbrauchte und das Abgetane möchte er, wiewohl es unauffaltam auseinandertreibt, dadurch versöhnen, daß er die Unmöglichkeit von Versöhnung auskomponiert.“ (Ligeti 1974: 291) My translation.

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Santrauka

Muzikos kritika žengia koja kojon su besikeičiančiu laikotarpiu, prisitaikydama prie pakitusių kultūrinių ir estetinių poreikių. Kaip žinoma, kritikos praktikoje susiduriama su tam tikromis problemomis, kurios susijusios su meno kūrinio apibūdinimu ir vertinimu, objektyvumu ir subjektyvumu, netgi teorija, o tai lemia pati muzikos prigimtis. Kadangi muzikos sąvoka apima kūrybą, atlikimą ir klausymą, nuolat iškyla muzikos kūrinio vertinimo problema. Nors būta nemažai kompozitorių-kritikų, kurių indėlis į muzikos kritikos istoriją labai vertingas, problemiškesnis muzikos kūrinų vertinimas lėmė tai, kad kritiniai kompozitorių komentarai XX a. antroje pusėje nesulaukė deramo dėmesio, nors jų autoriai ir buvo garsūs. Kompozitorių komentarai dažniausiai pasirodydavo daugybės straipsnių ir paskaitų-koncertų pavidalu. Kalbėdami apie anksčiau parašytus kūrinius, kompozitoriai ne tik perteikia savo požiūrį į muziką ir visuomenę, bet ir atskleidžia to meto muzikinės kūrybos kultūrinį kontekstą.

Turint omenyje šiuos aspektus, darbe aptariamas Ligeti pateiktas Mahlerio kūrybos vertinimas, išryškinant kitokį vengrų-austrų kompozitoriaus požiūrį į citatų vartojimą. Apžvelgiant nuo Mahlerio laikų iki septinto dešimtmečio muzikos kritikų formuotą kompozitoriaus citavimo technikos sampratą, atkreipiamas dėmesys į keletą aspektų. Pirma, XX a. pradžios ankstyvojoje kritikoje keliamos dvi iš principo viena kitai prieštaraujančios mintys, atspindinčios to meto estetikos problematiką – autentiškumo dilemą, muzikinės medžiagos banalumo klausimą ir kontroversišką programinės muzikos vertinimą. Išplėskusios diskusijos dėl Mahlerio muzikinės kūrybos lėmė tai, kad ji buvo vertinama

ir kaip konservatyvi, ir kaip progresyvi. Po kompozitoriaus mirties iki trečio dešimtmečio trys įtakingi to meto muzikos kritikai – Richardas Spechtas, Paulas Stefanas ir Paulas Bekkeris – savo straipsniuose gyrė Mahlerio kūrybą visiškai skirtingai vertindami jo citavimo techniką. Spechtas ir Stefanas teigė Mahlerį esant vokiškos dvasios, kuri skleidžiasi vokiečių muzikoje, literatūroje ir *Lied* žanre, tęsėją. Nors Mahlerio muzika nebebuvo taip plačiai atliekama kaip karo metais, ji buvo ypač mėgstama anglosaksų šalyse gyvenančios diasporos. Ketvirtame–septintame dešimtmetyje Bekkeris, Ernestas Křenekas ir Theodoras Adorno'as ypač susidomėjo muzikos ir socialinės kritikos klausimais. Adorno'as, aiškindamas Mahlerio kūrinių muzikinę struktūrą filosofiniu ir sociologiniu aspektais, priėjo prie išvados, kad muzika, kuriai savaime yra būdingas socialumas, turėtų būti naudojama kaip protesto prieš socialinę nelygybę priemonė. Banalią Mahlerio muzikinių citatų medžiagą Adorno'as siejo su utopijos kaip tam tikros maišto prieš to meto visuomenę formos kūrimu. Kritikas taip pat teigia, kad šią socialinę funkciją padeda atlikti Mahlerio kūrinių struktūros ir formos nevienalytiškumas ir aštrumas.

Nors aštuntame dešimtmetyje prasidėjęs Mahlerio muzikos renesansas skatino įvairiausių šio muziko kūrybos aspektų studijas, o nuo septinto dešimtmečio vidurio neoromantinėje šiuolaikinių kompozitorių kūryboje buvo plačiai naudojama koliažo technika, kultūriniai ir socialiniai koliažo naudojimo aspektai buvo menkai tirti. Mahlerio citatoms Ligeti pritaiko koliažo terminą, kuris, atrodytų, labiau tinka XX a. antros pusės teorijai ir praktikai. Anot kompozitoriaus, esminė koliažo muzikoje, kaip ir bet kurioje kitoje disciplinoje, ypatybė yra daugialypumas. Personažų įvairovę Mahlerio citatose jis sieja su ironija, o šią – su utopianizmu. Panašiai kaip Adorno'as, Ligeti mano, kad pasitelkdamas citatas Mahleris atskleidžia realią visuomenę persmelkusį absurdą, tačiau kartu, išspręsdamas daugialypiškumo konfliktą, skelbia viltį apie būsimą idealų pasaulį.

Darbo pabaigoje keliami dabartinių, ypač į modernizmo ir postmodernizmo diskursus orientuotų koliažo tyrimų problema. Būtina pažvelgti į šį problemos lauką kitu rakursu, labiau gilinantį į tai, kaip kiti XX a. pabaigos kompozitoriai neoromantikai interpretuoja praeitį bei žvelgia į muzikos ir visuomenės santykį. Be Ligeti, aštuntame dešimtmetyje buvo ir keletas kitų kompozitorių, kurie, atsiriboję nuo tarptautinio avangardinio judėjimo, atgręžė žvilgsnį į praeitį. Didelė jų dalis naudojo koliažo techniką, išreikšdami utopinio pasaulio ilgesį.