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# Hans Werner Henze's "False" Echoes from his Oratorio *The Raft of the Medusa* (1968): A Music-Analytical Approach\*

„Deformuoto aido“ komponavimo strategija Wernerio Henze'ės oratorijoje „Medūzos plaustas“ (1968): muzikinė-analitinė prieiga

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## Abstract

The scandal of the failed premiere of Hans Werner Henze's oratorio *The Raft of Medusa* on December 9, 1968, was one of the most controversial moments of the German avant-garde during the late sixties. While a set of musicological papers deal with the historical, sociological, cultural, and aesthetic aspects of this oratorio, there is practically no treatise approaching this oratorio strictly from a music-analytical angle. This paper aims to analyze sections of this stage work in terms of the intervals the protagonists sing. The so-called "false" echoes of the fourth scene between Jean-Charles and La Mort serve as a starting point for investigating the composer's specific intervallic strategies. Henze was able to express unity (long-term tendencies regarding to the choice of the intervals) through diversity (each protagonist has their own intervals). This successful balance between counteracting processes can be found not only in the fourth scene of *The Raft of the Medusa* and in the entire oratorio, but also in his previous stage works and even in sections of his early vocal chamber music. Such processes can be found also in Stravinsky's opera-oratorio *Oedipus Rex*.

**Keywords:** Henze, *The Raft of the Medusa*, Stravinsky, *Oedipus Rex*, structures of intervals, instrumentation.

## Anotacija

Hanso Wernerio Henze'ės oratorijos „Medūzos plaustas“ nesėkmingos premjeros skandalas 1968 m. gruodžio 9 d. tapo vienu iš kontroversiškiausių momentų vokiškajame XX a. septintojo dešimtmecio avangarde. Nors muzikologų straipsniuose analizuojami istoriniai, sociologiniai, kultūriniai ir estetiniai šios oratorijos aspektai, nėra nė vienos studijos, kurioje į ją būtų pažvelgta muzikiniu-analitinio požiūriu. Straipsniu siekiama išanalizuoti šio sceninio kūrinio dalis pagal intervalus atlikėjų partijose. Vadinamasis „deformuotas aidas“ ketvirtosios scenos pokalbiuose tarp Jeano-Charleso ir La Mort (pranc. *mirtis*) tampa atspirties tašku tiriant kompozitoriaus intervalų naudojimo strategijas. Henze'ė sugebėjo išreikšti vienovę (ilgalaiikes intervalų pasirinkimo tendencijas) per įvairovę (kiekvienas veikėjas turi savuosius intervalus). Šią sėkmingą priešingų procesų – vienovės ir įvairovės – pusiausvyrą galima rasti ne tik „Medūzos plausto“ ketvirtojoje scenoje bei visoje oratorijoje, bet ir ankstesniuose jo sceniniuose kūrinuose ir net ankstyvojoje vokaliniėje kamerinėje muzikoje. Tokie procesai aptinkami ir Stravinskio operoje-oratorijoje „Edipas karalius“.

**Reikšminiai žodžiai:** Hansas Werneris Henze'ė, „Medūzos plaustas“, Stravinskis, „Edipas karalius“, intervalų struktūros, instrumentuotė.

## Introduction

Hans Werner Henze, one of the most significant German composers of the second half of twentieth century, decided on December 10, 1968, to get in his car and drive from Hamburg to his new home, the Italian city of Marino, without stopping. Disgusted by the political and cultural environment of his home country, his intention was not to return to Germany for a long period of time (Henze 1996: 303–305). The reasons lay chiefly in the events that took place the previous night, during the unsuccessful premiere of his oratorio *The Raft of the Medusa*.<sup>1</sup> After that night,

Henze was threatened by the German press, especially by its conservative faction, with an artistic embargo from German music institutions.<sup>2</sup> This scandal unfortunately overshadowed the undisputed quality of this extraordinary musical composition for decades.

The unsuccessful premiere and the polemic reaction of almost the entire German press neither prevented him from expressing his thoughts into musical pieces afterwards nor diminished his presence in global cultural life. On the contrary: his musical language developed massively. New means of expression emerged and many innovative playing techniques started to appear in his new compositions. These

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musical pieces were performed in Western Europe and the USA, and in countries with a communistic political background, such as Cuba. The year 1968, with all its cultural, political, and social changes, along with the incident of the premiere of his oratorio *The Raft of the Medusa*, marked a crucial turning point in the life and work of this composer.

The circumstances around this scandalous premiere are well documented by the press<sup>3</sup> and several music researchers.<sup>4</sup> Additionally, the composer himself<sup>5</sup> and the librettist of the oratorio<sup>6</sup> presented their personal view of the events of this shocking evening.

The vast majority of musicological articles written about this oratorio give a detailed overview of these scandalous circumstances and some of those (among others: Kirchwert 2000 and Petersen 2006) accurately describe the multiple layers of *The Raft of the Medusa*. Those are:

- the tragic events of the French frigate *Medusa* near the coast of Senegal between July 2 and July 17, 1816<sup>7</sup>
- the monumental painting *Le Radeau de la Méduse* by the French painter Jean-Louis André Théodore Géricault, finished only three years after the incident in Senegal<sup>8</sup>
- the turba chorus *Wir Haben einen Gesetz, und nach dem Gesetz soll er sterben* from J. S. Bach's *St John Passion*<sup>9</sup>
- Dante Alighieri's *Divina Comedia*<sup>10</sup>
- The role of the speaker in Igor Stravinsky's opera-oratorio *Oedipus Rex* (1927)<sup>11</sup>
- The character of Orphée in Jean Cocteau's film *Orphée* (1950)<sup>12</sup>
- the assassination of the Argentinean guerilla leader Che Guevara on October 9, 1967<sup>13</sup>
- Ho-Chi-Minh and the Vietnam War<sup>14</sup>

Unfortunately, there exists neither a monograph on Henze's *The Raft of the Medusa* nor other musicological treatises tasked with analyzing the composition motivically, harmonically, and instrumentally or discussing how this composition marked a turning point in his musical language.<sup>15</sup>

The aim of this paper is to look deeply into motivic and instrumental processes that take place in this musical work. A further task will be to track their origin both in Henze's previous compositions as well as in musical compositions by Igor Stravinsky.<sup>16</sup> The following analytical aspects will be presented: correlations between specific intervals and rhythms and the various characters of the oratorio as well as the doubling of the vocal part with several instruments. Concrete methodological tools will be used in order to obtain accurate research results. The results will be compared to Henze's opera in three acts *Elegy for Young Lovers* (1961) and *Kammermusik 1958* (1958) for tenor, guitar, and eight solo instruments. Furthermore, these three musical works by Henze will be compared to Igor Stravinsky's opera-oratorio in two acts *Oedipus Rex* (1927).

## Hans Werner Henze: *The Raft of the Medusa*

### No. 4 *Journal of the Passage*

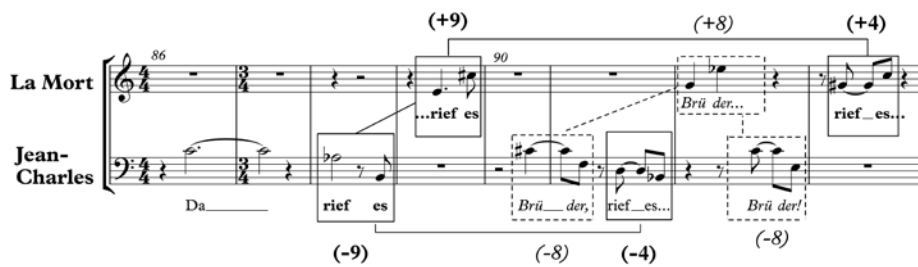
Peter Petersen, the most prolific researcher of Henze's music, gave twelve lectures at the University of Hamburg on the music of the composer in the spring term of 1986. His fifth lecture deals explicitly with this oratorio (Petersen 1988: 101–109). In it, he mentions that the echoes between Orfeo and Echo in Monteverdi's *Orfeo* (1607) show a resemblance to the echoes between La Mort and Jean-Charles during the fourth part of Henze's oratorio. This indication serves as a starting point in investigating how Henze structured those "false" echoes.

During bars 86–130, La Mort appears invisible to Jean-Charles. The dialog between the characters takes place before the shipwreck. As an immortal person, La Mort lives outside our perception of space-time. Therefore, she already knows that Jean-Charles will arrive to her kingdom when he dies. Jean-Charles, on the other hand, does not anticipate his fate. This leads to a situation where "false" echoes occur between the two characters (Petersen 1996: 106, Petersen 2006: 64).

Throughout the entire episode of the fourth part of the oratorio (bars 86–130), Henze uses various compositional strategies that aim to illustrate the gap that divides the two characters. Jean-Charles and La Mort sing at different intervals and rhythms as well as different notes of the twelve-tone row, and they have their own characteristic instruments, which double the vocal part in various ways. For the purposes of this paper, we will take a closer look at this intervallic aspect.

Regarding the usage of intervals, there are three overlapping processes: the direction of the singing intervals, their frequency of occurrence and their development during the scene. We will introduce graphical and statistical methods in order to compress the large amount of data and, subsequently, to reveal the composer's long-term strategies.

Example 1 shows the first 8 bars of the first dialog between Jean-Charles and La Mort. The intervals are presented in numbers. The smallest unit is the semitone. Ascending intervals get a plus sign and descending tones get a minus sign. Jean Charles sings in bar 88 *riefes* and La Mort echoes these two words. The interval (echo) of La Mort has the opposite direction (ascending instead of descending) and the same intervallic distance (+ 9 semitones instead of - 9). It is worth mentioning that Henze notates the two intervals in an enharmonic way, first as a diminished seventh and then as a major sixth. The second (*Brüder*: bars 90–91 correlate with bar 92) and third echo (*riefes*: bar 91 correlates with 93) overlap. These two echoes have the same intervallic distance, (- 8 with + 8 and - 4 with + 4) and they are also enharmonically represented. In bar 92, Jean-Charles echoes La Mort for the first time, but this time the echo



**Example 1.** Hans Werner Henze, *The Raft of the Medusa*, No. 4, bars 86–93 (“false” echoes), transformation of the singing intervals in numbers (smallest unit is a semitone)

from La Mort is not notated enharmonically (minor sixth). In other words, Jean-Charles sings only descending and La Mort only ascending intervals. Example 1 demonstrates the composer’s ability to create further musical layers, instead of only setting the text to music.

In order to investigate if such processes continue to take place, we will examine the entire scene (bars 86–130). To obtain tangible research results, it would be of fundamental importance to consider all intervals of the scene from an overarching perspective. This results in a huge amount of data, which in turn makes the overview of such processes extremely difficult. It is, therefore, necessary to develop a system that illustrates the course of such intervallic structures. The abstraction of the intervallic dispositions in graphical form has the advantage that they clearly display such structures. Such graphic tables can provide information about long-term trends that would otherwise remain hidden due to the size of the composition.<sup>17</sup>

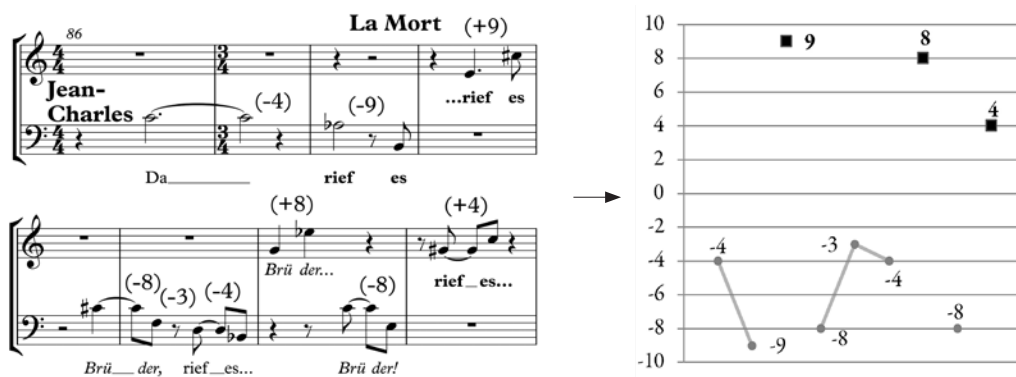
Example 2 shows a possible way of transforming intervallic distances to a graph. The left side of Example 2 transforms all intervals of bars 86–93 (not only those of Ex. 1) into numbers. On the right side of the example, the intervals will be displayed in a graphic. The musical phrases are illustrated as a line. During bars 86 to 92, Jean-Charles sings three musical phrases (bar 86–88, 90–91, and 92).

The first phase consists of two intervals; at the right side of Example 2 (lower left) a line with two points is then inserted. The second phrase consists of three intervals. In a similar manner, the line of the graphic representation will also have three points (lower middle), and so on. The grey lines represent Jean-Charles and the black ones La Mort.

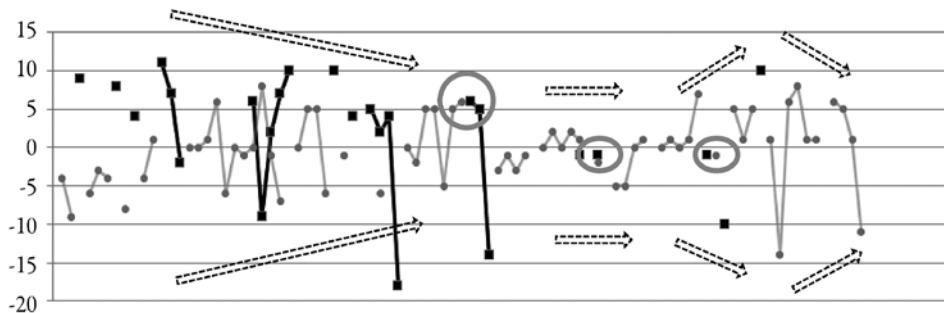
After taking a closer look at the right side of Example 2, we can clearly see Henze’s intention to separate the two characters in intervallic terms. All grey points and lines (Jean-Charles) are located in the lower part of the graph and have a big distance from the black points (La Mort).

Example 3 shows the graphical representation of the intervallic distances, this time for the entire scene. The time goes from left to right. By closer examination of Example 3, we get the following results:

- The separation of both characters takes place during the entire scene. There is usually a distance between the gray and black points.
- Unifications exist where only points of both colors are in extreme proximity. These moments are notated on the graph with gray circles and are very rare (bars 108–109, 116, 119–120).
- An entire scene composed with both protagonists singing constantly different intervals in random directions would have given the audience a chaotic impression.



**Example 2.** Hans Werner Henze, *The Raft of the Medusa*, No. 4, bars 86–93 (“false” echoes), transformation of the singing intervals in numbers (left side) and their graphic (right side) representation (gray: Jean-Charles/black: La Mort)



**Example 3.** Hans Werner Henze, *The Raft of the Medusa*, No. 4, bars 86–130 ("false" echoes), graphic representation of the intervals in numbers

This is not the case here. Example 3 shows a well-hidden compositional strategy. Even though Jean-Charles and La Mort almost never meet in terms of intervallic distance, they both follow a common secret path. In the first third of the scene they begin singing big intervals (ascending arrows down left and descending arrows up left), then they meet for a moment (first gray circle); subsequently, they settle down for a moment (where they meet again: second circle) until new tension occurs towards the last third of the scene. This shows how Henze was able to regulate a significant number of intervals in order to create waves of tension.

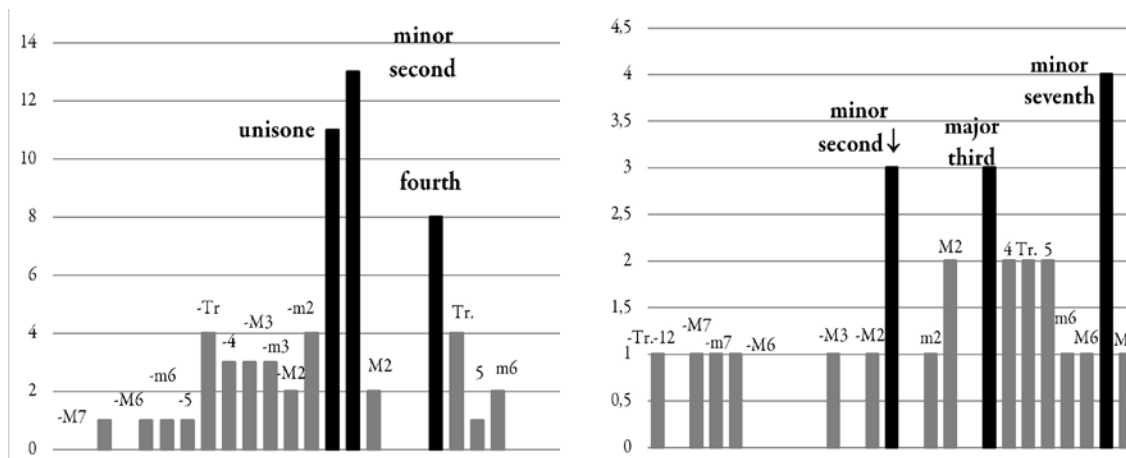
The aim of the previous example is to represent the singing intervals in the direction of the time. The research results show a clear separation of both characters in terms of the intervallic distances. Example 4 shows how often Jean-Charles and La Mort sing specific intervals. A statistical representation of the singing intervals of Jean-Charles can be seen on left side of the following example. On the right side, we see the frequency of occurrence of La Mort's singing intervals. The higher the vertical bar of a specific interval, the more often this interval was sung during the

scene. The intervals with lower frequency are gray, while those with the highest frequency are black.

After a close look at Example 4, a further compositional element of these "false" echoes is revealed. Henze mostly avoids using identical intervals when the two protagonists sing together (or even one after the other). Additionally, each character has their own intervals, in terms of their frequency of appearances. Jean-Charles sings mostly unisons, minor seconds, and fourths (all ascending), while La Mort sings descending minor seconds as well as ascending major thirds and ascending major sevenths. Neither character has common frequent intervals.

Considering Example 3 and Example 4 from an overarching perspective, we can now understand Henze's compositional intentions. There are two contradicting tendencies taking place simultaneously:

1. Both characters create common waves of higher and lower tension (arrows of Ex. 3).
2. Nevertheless, both experience different perceptions of space-time. According to Henze's beliefs and aesthetics, when text is set to music (Henze 1984: 255), music should always create new layers of expression additional



**Example 4.** Hans Werner Henze, *The Raft of the Medusa*, No. 4, bars 86–93 ("false" echoes) statistical representation of the intervals in numbers (left: Jean-Charles, right: La Mort)<sup>18</sup>

to those found in the text itself. Henze uses several strategies to accomplish that:

- a) La Mort sings statistically far more ascending and Jean-Charles far more descending intervals (Ex. 4).
- b) They meet in terms of intervallic distances very seldom (Ex. 3, gray circles).
- c) They do not share common intervals with a high degree of frequency (Ex. 4).

Such “false” echoes occur several times during the oratorio, not only between Jean-Charles and La Mort,<sup>19</sup> but also between Jean-Charles and the choir.<sup>20</sup> They can also be located between members of the choir<sup>21</sup> as well as between a protagonist and a specific instrument (Schnabel 1969: 34 and Petersen 2006: 62).<sup>22</sup>

### No. 10 *Instructions for the Second Day*

A further goal of this paper is to take a closer look at one of the most emotional moments of the entire oratorio (No. 10, Jean-Charles, bars 11–93), approaching it with the same analytical tools and comparing it with the “false” echoes of the fourth part of the oratorio, to determine similarities or differences.

The tenth part takes place at the beginning of the second day of the survivors’ traveling alone on the raft. Initially, the captain’s plan is to pull the raft with the rescue boats. During that same day, however, they abandon this plan and leave all survivors alone and hopeless. One day later (scene No. 10), it is clear to all survivors that without the support of rescue boats they will soon face agony and death. In this scene, Jean-Charles has a dual role; he informs the listeners about the precarious situation of the shipwrecks (acting as the speaker), while from time to time, he addresses his comrades using strong emotional words.

Example 5 shows the graphical representation of the complete intervals of the solo part of Jean-Charles (choir parts excluded). The following results are clear:

- Like in the fourth scene, Henze composes sections with intervals in different directions, followed by others with unisons and small intervals. Through these means, the

scene obtains unity, while it simultaneously possesses a diversified and well-structured sound.

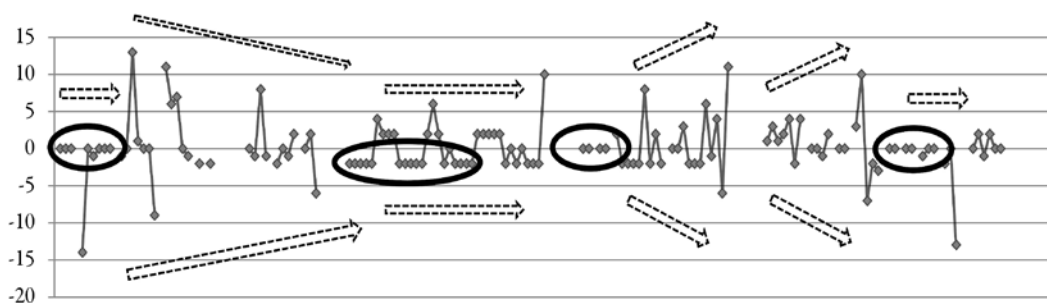
- Contrary to the “false” echoes of the fourth scene, we have a clear correlation between the choice of the intervals and the interpretation of the text. We assume that a vivid change of intervals in both directions is an indication for a higher level of density. Henze proves the opposite; the most intense moments of the scene are those where Jean-Charles turns to his companions and becomes extremely emotional. In almost all those moments<sup>23</sup> (marked in Ex. 3 with black circles), Jean-Charles sings unisons or minor seconds rather than large intervals.
- A common feature of Example 3 and Example 5 can be found in the first third of both scenes. Both begin in a vivid manner (descending and ascending arrows at the left side of both examples) and soon after, they settle down to smaller intervals.

In addition to the two scenes presented in this article, it is worth mentioning that such procedures take place in the entire oratorio, both between Jean-Charles and La Mort (No. 17: bars 28 – 49) as well as between him and the choir of the living (No. 7: bar: 1–17, Nr. 9: bar 25–113 and No. 16<sup>24</sup>), between him and the choir of the dying (No. 15: bar 58–162), and between La Mort and the choir of the living (No. 8: bar 48–69).

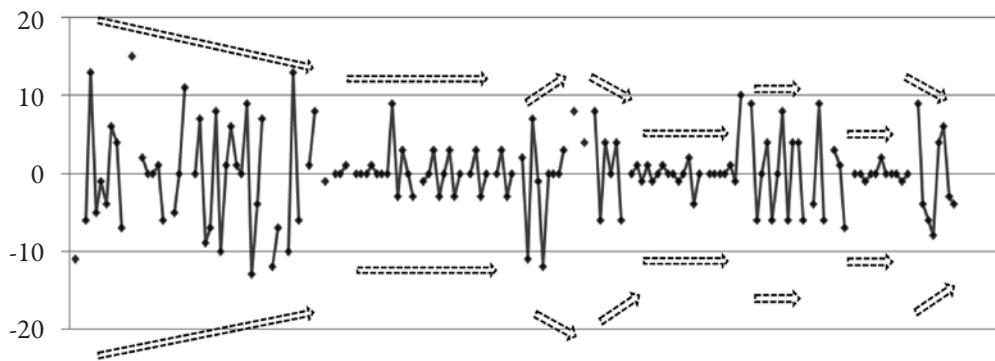
### Hans Werner Henze: *Elegy for Young Lovers*

#### Scenes: No. 1 (Hilda) and No. 2 (Carolina and Dr. Reischmann)

After examining the two scenes of Henze’s *The Raft of the Medusa*, it is common ground that the personification of intervals (diversity factor), along with phases of alternating tension (uniformity factor), is a feature of this musical work. The location of those findings in other vocal compositions by Henze would have given those findings accuracy and significance. Henze’s immense compositional



**Example 5.** Hans Werner Henze, *The Raft of the Medusa*, No. 10, Jean-Charles, bars 11–93 (choir parts excluded), graphic representation of the intervals in numbers



**Example 6.** Hans Werner Henze, *Elegy for Young Lovers*, No. 1 (complete), Hilda, graphic representation of the intervals in numbers

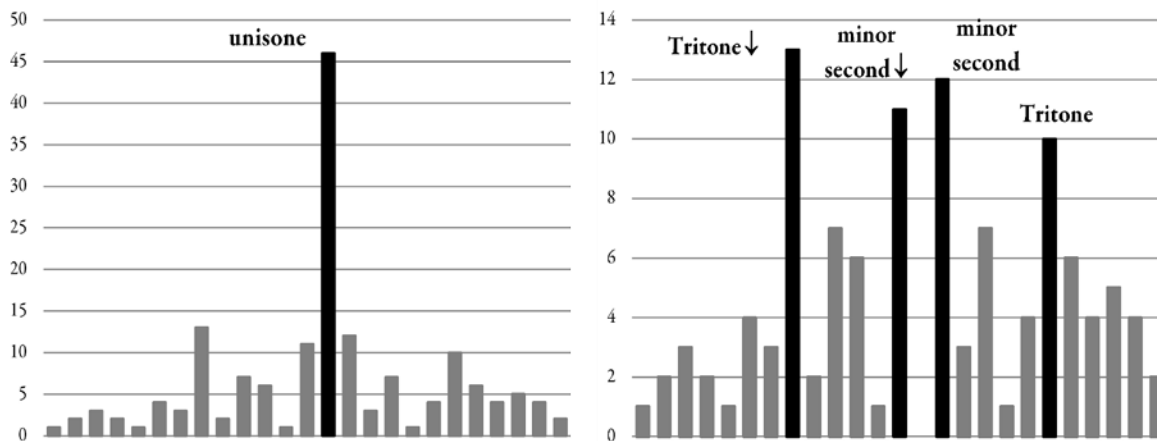
performance in the field of stage works until 1968 opens the field of comparison vastly. Therefore, several common musical characteristics must be found between *The Raft of the Medusa* and a further stage composition by Henze so that a music-analytical comparison will have meaning.

The opera *Elegy for Young Lovers*, composed in 1961, has striking similarities to the oratorio, with respect to the analytical features relevant to this article. In 1976 Henze published (Henze 1984: 82–86) a comprehensive introduction to the psychological background of the relationship between the protagonists of the opera,<sup>25</sup> giving indications (Henze 1984: 87), some of which are relevant to this article—among others, of the use of concrete intervals for different protagonists.<sup>26</sup> Henze speaks concretely about the opening scene of the opera and the “modern”<sup>27</sup> intervals that he uses when Hilda recalls the tragic loss of her groom forty years ago.<sup>28</sup>

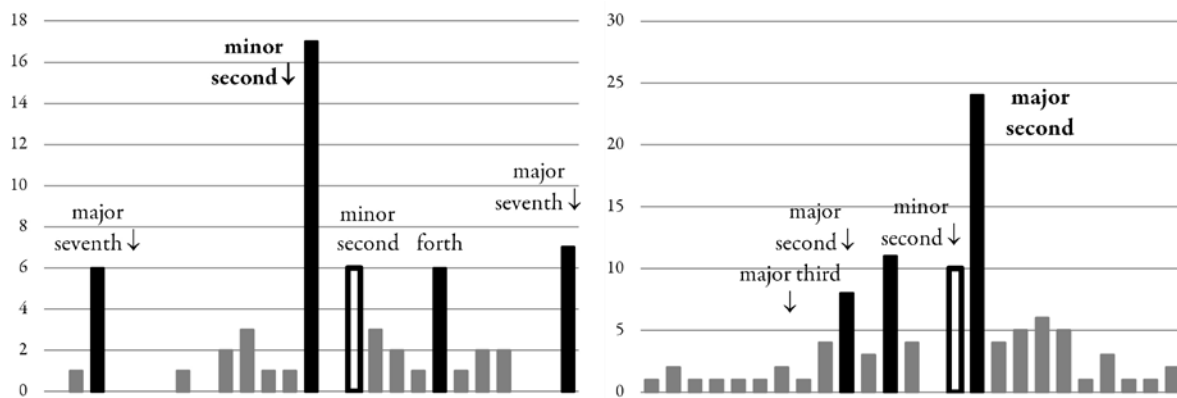
Example 6 graphically lists the complete singing intervals of the entire first scene of *Elegy for Young Lovers*. Considering Example 6 from an overarching perspective and comparing it with Example 3 (*Medusa*, No. 4) and Example 5 (*Medusa*, No. 10) the following surprising results can be deduced:

- In all three examples, the singer (or both singers in this case, Ex. 3) performs various intervals in different directions in the first third of the scene.
- During the first 10–15 intervals, there is almost no intervallic repetition.
- Later, the number of the intervals decreases significantly. Several tone repetitions occur.
- The entire scene consists of intense parts followed by less intense ones.
- In total, the descending and ascending intervals are equally distributed.
- The intervals in unison dominate (apart from Ex. 3)

After taking a closer look at the previous example (Ex. 6), it becomes clear that during the first scene small unisons occur extremely frequently. This can also be seen on the left side of Example 7 (statistical representation of the intervals of Example 6). The right side of Example 7 is identical to the left. The only difference is in the middle of the right diagram: the interval of unison is omitted. In this way, the number of appearances of the rest of the intervals can be seen more clearly. The right side of Example 7 reveals the extraordinary compositional strategy of the composer. There is an imaginary



**Example 7.** Hans Werner Henze, *Elegy for Young Lovers*, No. 1 (complete), Hilda, statistical representation of the intervals in numbers (left: with unisons, right: without unisons)



**Example 8.** Hans Werner Henze, *Elegy for Young Lovers*, No. 2, first part, bars 65–93 (left Carolina,<sup>30</sup> right: Dr. Reischmann<sup>31</sup>), statistical representation of the intervals in numbers (unisons excluded)

axis between the descending and ascending intervals; this is the interval of unison. The descending intervals with the highest frequency of occurrence are identical to those in the other direction (tritone downwards correlates with tritone upwards and minor second downwards correlates with minor second upwards). Those are the “modern” intervals mentioned by Henze. Example 7 shows that there is a further consideration in terms of the so-called “modern” intervals. Not only do these intervals occur more often than others do, but there is also a well-hidden hierarchy between them.

After Hilda’s vision (first scene), Dr. Reischmann, the Gregor Mittenhoffer’s doctor, and his secretary, Carolina, take over (second scene). In the first part of the second scene, Carolina reads aloud and comments on the reviews in the newspapers about Mittenhoffer’s latest works. Dr. Reischmann is a little concerned about Carolina’s health. The two scenes could not be textually more different from each other: While Hilda speaks emphatically about the past, changing her emotional condition several times (first scene), Carolina and Dr. Reischmann speak naturally about trivial things without significant emotional change (second scene).

Henze emphasizes the multiple layers of the libretto written by Wystan Hugh Auden, Chester Kallman,<sup>29</sup> and himself. He mentions in his introduction to *The Elegy of Young Lovers* his affinity for the Italian opera of the nineteenth century. At the same time, he lists all possible musical

features needed to reinvent his opera (*neu erfunden worden*). The personification of specific intervals was not mentioned (Henze 1984: 84–85).

Example 8 shows a statistical representation of the singing intervals (first part of the second scene) and demonstrates Henze’s conscious (or unconscious) decision to use different intervals for each protagonist. For the sake of improved clarity, the interval of unison was excluded from both diagrams.

Considering both characters together, there are eight intervals with a high frequency of appearance. From those, just one is common: the interval of the ascending minor second. In a similar fashion to the “false” echoes of *The Raft of The Medusa*, Henze again separates the two characters with respect to their singing intervals.

Example 9 tries to give an overarching perspective to the chosen main intervals for all the characters of the opera. As we see:

- The axis structure of Hilda (tritons and minor seconds in both directions) is also used by Carolina (major seventh and minor seconds in both directions). However, the interval of the ascending fourth breaks the symmetry.
- Dr. Reischmann also frequently sings an interval in both directions (major second).
- From all 10 intervals, only the tritone (sang by Hilda) is a dissonant one.

Interval:	M7↓	Tr.↓	M3↓	M2	m2↓	m2	M2	4	Tr.	M7
Hilda		■			■	■			■	
Carolina	■				■	■		■		■
Dr. Reischmann			■	■		■	■			

**Example 9.** Hans Werner Henze, *Elegy for Young Lovers*, main intervals (unisons excluded) of Hilda (No. 1), as well as Carolina and Dr. Reischmann (both: No. 2, first part, bars 65–193)

The singing style, the clever application of the harmonic material (twelve-tone row), the usage of the full-sound of each instrument, and the composer's ability to express all possible nuances of the libretto were mentioned by the press as reasons for the great success of this opera (Bachmann 1961: 384). The research results of the statistical analysis (Ex. 6 to Ex. 9) confirm the subjective impression of reviewers and researchers (Bernhart 1994: 233–246). This stage work of Henze must be characterized as well structured due to the reasons just mentioned by Bachmann and Bernhart as well as because of the clever usage of the intervals of the vocal line.

### Hans Werne Henze: *Kammermusik 1958*

#### IV. *Innen aus Verschiedenem entsteht*

Before comparing Henze's *Medusa* and *Elegy* with Stravinsky's opera-oratorio *Oedipus Rex*, we should first pay close attention to his vocal chamber music compositions composed before 1968.<sup>32</sup> Henze understood the genre of chamber music (both instrumental and vocal) as a terrain where all musicians possess leading characteristics (Petersen 1988: 155). The instrumentalists, especially in a vocal chamber music work, do not take the role of the accompaniment; on the contrary, they interact with the vocal part on an equal level and create exciting synergies with the vocalist.

The current state of the musicological research of Henze's early vocal chamber music is limited. There are papers dealing with aesthetic issues (Rathert: 2017:235–245) and the mythological aspects of the text (Andraschke: 1987: 255–269 and Lück 2006: 27–50) as well as those that try to put these works in the context of the complete oeuvre of the composer (Kellersmann: 2001: 139–154).

Analytical treatises are missing, let alone the aspects relevant to this paper.

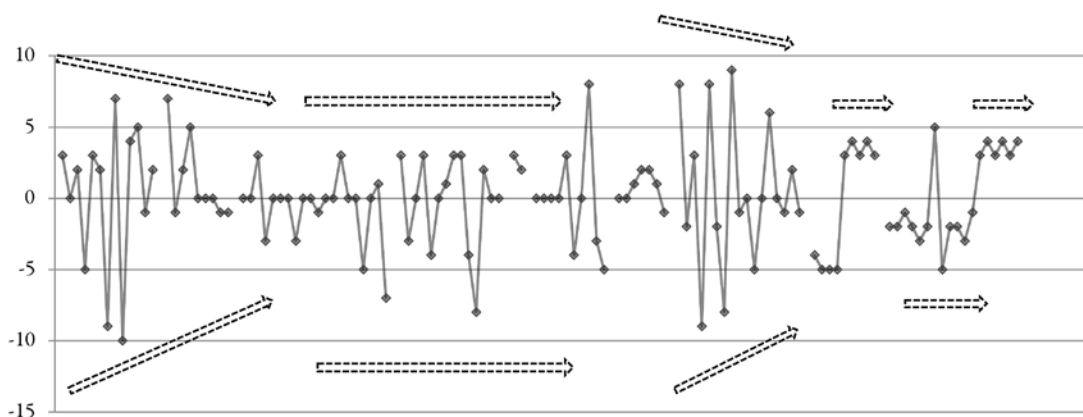
The following example (Ex. 10) tries to approach the fourth part of Henze's *Kammermusik 1958* for tenor, guitar, and eight instrumentalists (IV: *Innen aus Verschiedenem entsteht*) in the same manner as for the previous works. It is astounding that the graphic representation of the vocal line has the same shape and characteristics with all works analyzed until now. Even though the remaining movements of this composition with the participation of the tenor<sup>33</sup> do not create such diversified waves, it is remarkable that such procedures don't occur only in his oratorio and in operas of the 1960s, but also in his chamber music works.

In summary, the consideration of only one music-analytical aspect (structures of intervals) applied to several compositions of different genres (oratorio, opera, and chamber music) and instrumentation (*Medusa*: a big orchestra with soloists and choir, *Elegy*: a large instrumental ensemble with soloists and *Kammermusik 1958*: chamber music with tenor) creates a solid background for providing reliable research results. We can now state with a certain amount of confidence that this specific compositional strategy<sup>34</sup> is a common thread through Henze's oeuvre until 1968.

### Igor Stravinsky: *Oedipus Rex*

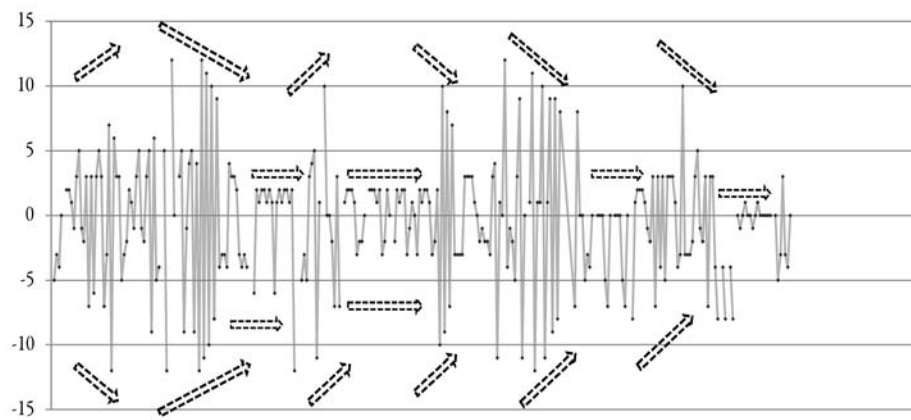
#### *Oedipus* (rehearsal marks 16–26) and *Creon* (27–28)

The next logical step would be to apply these music-analytical methods to the stage works of other composers. At the same time, the comparative data shouldn't extend boundlessly. Therefore, we must choose a musical composition fulfilling criteria such as genre, time of composition,



**Example 10.** Hans Werner Henze, *Kammermusik 1958*, No. 4, bars 1–44 (only canto) graphic representation of the intervals in numbers





**Example 11.** Igor Stravinsky, *Oedipus Rex*, rehearsal marks 16–26, Oedipus (choir parts excluded), graphic representation of the intervals in numbers

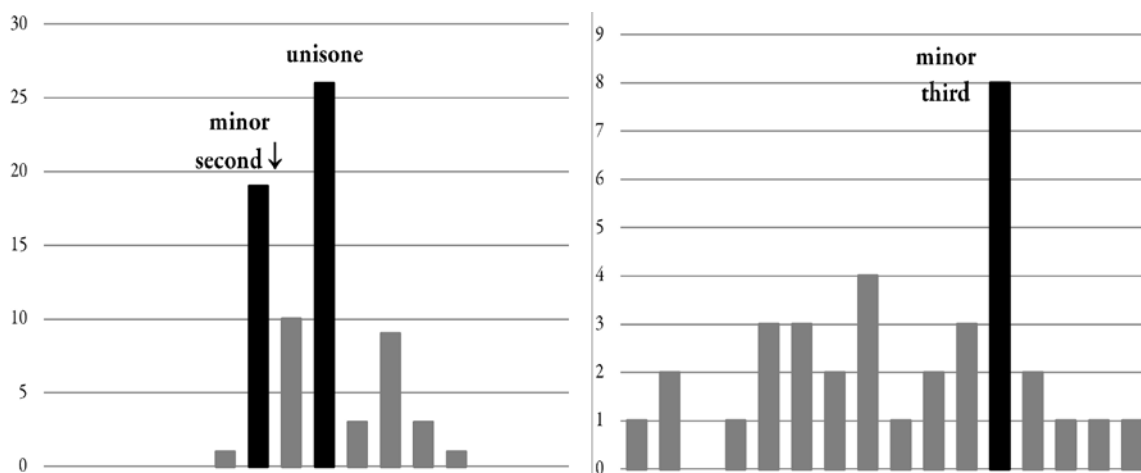
instrumentation, musical texture and a particular relevance to *The Raft of the Medusa*. Stravinsky's opera-oratorio *Oedipus Rex* is the perfect choice.<sup>35</sup>

Example 11 shows the graphical representation of the intervals sung by Oedipus's first entrance (rehearsal marks 16–26). For the sake of simplicity, the inserted entrances of the choir (the citizens of Thebes) are omitted. During his solos, Oedipus assures the choir that he will relieve the city of Thebes from this terrible disease (rehearsal marks 16–19). Towards the end of his speech (22–24), he informs them about the arrival of his brother-in-law, Creon, who brings the oracle of the gods from Delphi.

As we can see from Example 11, Oedipus sings in a way similar to all works analyzed until now. We can now ask if Henze was really inspired by Stravinsky with respect to the organization of the singing intervals. Do those compositional strategies have their origin in Stravinsky? Unfortunately, there is no written evidence from the German composer about the details of these music-analytical issues regarding Stravinsky.<sup>36</sup>

After an attentive reading of Jean Cocteau's libretto<sup>37</sup> of *Oedipus Rex*, several moments of tension on the textual level can be located.<sup>38</sup> One of those takes place between Oedipus and Creon (22–28). After the choir announces the entrance of Creon, the Oedipus's brother-in-law delivers the oracle of the gods to the citizens of Thebes. Example 12 lists all intervals sung by Oedipus as he announces the arrival of Creon (left side of the example) and those of the first part of Creon's solo (right side of the graph).

In addition to the two protagonists having their own personal intervals (Oedipus: descending second and unison/Creon: minor third), the number of different intervals vary in an extreme way. Oedipus sings only eight different intervals (from descending minor third to ascending major third), but Creon sings almost twice as many (15). It is also worth mentioning that Creon sings, in absolute numbers, less than half of the number of intervals compared to Oedipus. The tendencies are so striking that we must exclude the idea that this coincidence occurs by chance.



**Example 12.** Igor Stravinsky, *Oedipus Rex*, left: rehearsal marks 22–24 (Oedipus), right: rehearsal marks 27–28 (Creon), statistical representation of the intervals in numbers

**Further correlations between Henze's  
*The Raft of Medusa* and Stravinsky's *Oedipus Rex***

After establishing concrete music-analytical correlations between Henze's *The Raft of the Medusa* and Stravinsky's *Oedipus Rex*, the target of the final part of the paper is to present further connection points between the two stage works. Their similarities can be found in further aspects of musical language, like rhythm and instrumentation.

Example 13 shows a short score of the last part of Oedipus's first appearance (rehearsal mark 22–24) and the beginning of the first entrance of Creon (27–28), which was previously analyzed considering the intervals of the vocal line. The short score consists only of the vocal part and the instruments doubling the vocal part. Stravinsky separates both characters with respect to intervals (Ex. 12) and harmonically (Welsh: 39–42) as well as rhythmically. During almost half of his part, Oedipus sings (first stave: bars 3–5 and second stave: bars 1–3) thirty-second-notes full of ornaments, while Creon sings half-notes, quarter-notes and eighth-notes with very few ornaments. As we see, it is

not only the intervallic aspect (Oedipus sings mostly steps and Creon very often skips) that divides them, but also the rhythmical aspect.

A further division can be found in the field of instrumentation:

- Through the doubling of the vocal part with several instruments, the singing melody becomes richer in terms of tone color. The first violin and first horn enrich the vocal part of Oedipus. On the other hand, Creon is doubled by completely different instruments: clarinet in Eb, the first trumpet, the first trombone, the piano and the lower strings in tutti. The usage of different instruments also creates different tone colors.
- Both timbre and density are different. The end of the first phrase of Oedipus (first stave: bar 5) is doubled by only one cello. On the contrary, from rehearsal mark 28, Creon is doubled by the entire low section of the strings.

It is also worth noticing that Stravinsky doubles the vocal part in this short section five times. Four of these

The image displays a musical score for Igor Stravinsky's *Oedipus Rex*, divided into two systems. The first system covers rehearsal marks 22 and 23, featuring Oedipus's vocal line and instrumental doublings by Horn 1 and Violin 1. The second system covers rehearsal marks 24, 27, and 28, featuring Creon's vocal line and instrumental doublings by Trumpet 1, Piano (right and left hand), and Cello/Double Bass. The lyrics are in Latin.

**Rehearsal Mark 22:** Oedipus Rex. *Hn. 1*, *Vc. 1*.  
 U xo ris fra ter mi ti tur, o ra cu lum con su lit, de o mi tti tur Cre o, o

**Rehearsal Mark 24:**  
 ia cu lum con su lit, quid fa ki en dum con su lit, quid fa ki e ndum con su lit. Cre o ne o mno re tur.

**Rehearsal Mark 27:** *Tp. 1*, *Pn. (r.h.) + Cl. in Eb*, *Pn. (l.h.) + Tbn. 1*.  
 Re spon dit de us: Lai um u ikis ki, u ikis ki, ske lus ul kis ki: Lai um Lai um u ikis ki,

**Rehearsal Mark 28:** *Pn. (l.h.)*, *Vc. + Kb. (tutti)*.

**Example 13.** Igor Stravinsky, *Oedipus Rex*, rehearsal marks 22–24 (Oedipus) and 27–28 (Creon), vocal part with instruments doubling the vocal part

**Example 14.** Hans Werner Henze, *The Raft of the Medusa*, No. 5: La Mort, bars 8–13 and 19–24, vocal part with instruments doubling the vocal line

five times, he uses different instruments for the doubling. The only tone color correlation can be found between the beginning of rehearsal mark 22 and the beginning of 23 (first horn). It is obvious that Stravinsky tries to achieve a variety of tone colors.

After taking a closer look at Example 13 we can state that the timing of the doubling the vocal part with other instruments varies significantly from one instance to another. An instrument can vary the vocal part:

- Throughout the entire phrase (last three bars of 24 and first two bars of 27)
- Only at the beginning of a phrase (last three bars of the first stave)
- Only at the end (last bar of 22, in the middle of 27 and the last two bars of the last stave)

The last two possibilities, in particular, occur very often in both *Oedipus Rex*<sup>39</sup> and *The Raft of the Medusa*.<sup>40</sup>

Coming back to the main composition of the paper, Example 14 shows the short score of a section of the fifth scene of Henze's *Medusa*. In this scene, La Mort sings solo and is accompanied only by strings, played constantly in *divisi*.

Similarly to the previous example from *Oedipus Rex*, the following remarks emphasize the similarities between both stage works:

- Henze doubles the vocal part only at the end of the phrase (bar 9, 12–13, 20–21, and 23–24).

- Like Stravinsky, Henze also tries to avoid tone color repetitions. Despite the shortage of this music example (only 12 bars), five doublings can be observed (bar 9–10, 13–14, 19–20, 20–21, and 24). In this short example four out of five tone colour constellations are different (only bar 12–13 correlates with bar 24: Vla. 1–4).

Those instrumentational characteristics can be found in almost every scene of this oratorio. As a last example (Example 15), a short score of the middle section of the last scene of *Medusa* confirms the findings obtained by the examples 13 and 14:

- While La Mort calls Jean-Charles to her kingdom, singing mostly long-lasting notes (especially: bars 28–29, 41–42, and 45–47), Jean-Charles tries desperately to resist by singing many quarter-notes and even sometimes eighth-notes.
- No instrument doubles Jean-Charles, even though almost the entire orchestra participates. The only exception is bar 43. In this way, the word *Liebe* (love) is highlighted.
- On the other hand, La Mort's words are doubled. The timbral separation of the two protagonists takes place in terms of how often the doublings occur (La Mort: 10 from 12 bars, Jean-Charles: 1 from 14) and due to the different tone-color of the instruments (La Mort: strings, Jean-Charles: brass).

**La Mort**  
28. Schau auf! Siehst du in mei nen Au gen nicht den Him mel? **Jean-Charles** Geh!...

35. Wend dich ab! Vor dei nen Au gen werd den wir un säg lich, daß je des Bild er lischt.

40. Ich sin ge von dem an de ren Lan de...  
Der Stern, der Lie be trö stet, steigt aus der Ü ber näch tig keit...

Vla. 1  
Vla. 2  
Vla. 2  
Vla. 1-8  
Tbn. ten

**Example 15.** Hans Werner Henze, *The Raft of the Medusa*, No. 17: La Mort and Jean-Charles, vocal part with instruments doubling the vocal part, bars 28–48

## Conclusions

The multilayered background of Henze's oratorio, combined with its spectacular history, magnetized musicologists who were dealing with this musical work, leading them only to historical, sociological, cultural, and aesthetic paths of research. The large number of such articles, all of them compiled with the highest musicological standards, is a testament to this. On the other hand, the music-analytical aspects were barely touched upon by the overwhelming majority of musicologists. Additionally, the new tendencies of an interdisciplinary approach to a musical piece made a pure analytical study unattractive.

*The Raft of the Medusa* experienced a renaissance of performances around the globe in the twenty-first century. The reasons lie chiefly in the new ending of the oratorio. In 1990, Henze replaced the famous *Ho-Ho-Ho-Chi-Minh* rhythm from the ending of the oratorio with the coda of *Tuba mirum* from his *Requiem* (Petersen 1988: 76–78). The entire composition itself should indeed possess an exceptional standard of structure, combined with a musical expression of the highest level, to explain such popularity.

This paper is the first musicological step to approaching this oratorio strictly from a music-analytical angle. Instead of giving an overview of several music-analytical aspects, the target was to emphasize a single one (the intervallic aspect).

The research results show that Henze was able to express unity (long-term tendencies regarding to the choice of the intervals) through diversity (each protagonist has their own intervals). This successful balance between counteracting processes can be found in the fourth scene of *The Raft of the Medusa* ("false" echoes) and throughout the entire oratorio as well as in his previous stage work, or even in sections of his early vocal chamber music. Such processes can also be found in Stravinsky's opera-oratorio *Oedipus Rex*.

Moreover, it is of great importance to investigate this balance in further stage works composed by Henze before 1968 as well as those he composed afterwards (for example: *Voices, We Come to the River*) and in further compositions by Stravinsky, such as *Symphony of Psalms* and *Mavra*. Furthermore, Example 13 and Example 15 have shown that similar differentiations can also be found in the field of rhythm and instrumentation. Different characters have their own rhythmical patters and their own instruments accompanying them. How often can we observe these rhythmical and timbral differentiations in *The Raft of the Medusa*? How do they develop over the course of time? Do those compositional strategies belong to Henze only, or can we find them in several other composers of the second half of the twentieth Century? This paper is a starting point for future music-analytical treatises with the aim of answering those questions.

## Endnotes

- <sup>1</sup> A red flag and a portrait of Che Guevara were hoisted on the day of the premiere in the *Planten-un-Blomen* concert hall sometime between the general rehearsal and the premiere by left-wing students. After that, soloists and members of the choir refused to participate in the premiere, since Henze (who was conducting that night) refused to take the portrait and the flag down. Shortly after, police appeared and began to violently arrest the students; they arrested the librettist of the oratorio as well. For more details, see also: Sonntag 1991: 50–64, Habakuk 2000: 35, Kirchwert 2000: 282 and Petersen 2006: 51.
- <sup>2</sup> Henze himself refers to those threats in his autobiography (Henze 1996: 308). He even reached a point where he was believed to be involved in a conspiracy (Henze 1996: 301).
- <sup>3</sup> A huge compilation of German press articles about the incident of the premiere can be found in the archives of NDR (Northern German Broadcasting) under the following inscription: *Ordnungöffentl.-r. / NDR KlangkörperOrchester / Sinfonieorchester / Das Floß der Medusa / Schriftwechsel*. For further reading on Henze and the German press, see: Petersen 1988: 241 – 263.
- <sup>4</sup> Petersen's articles on *The Raft of the Medusa* (Petersen 1988: 101–109 and especially Petersen 2006: 51–79) form the most significant part of music-historical and music-analytical research concerning this oratorio. They give a detailed overview of the incidents of December 9, 1968 as well as the compositional background of the piece. Further articles on this oratorio include Hopf 1986: 44–54, Sonntag 1991: 50–64, Habakuk 2000: 34–41, Kirchwert 2000: 264–285, and Schürmer 2016: 279–302.
- <sup>5</sup> In a discussion with J. A. Makowsky in 1969 (published seven years later [Henze 1984: 136–143], Henze gives only a detailed description of the evening of December 9 but points out the excessive usage of brutality by the German police and the biased coverage in state media (Henze 1984: 137). For further reading, see also: Henze 1996: 301–309.
- <sup>6</sup> The librettist of *The Raft of the Medusa*, Ernst Schnabel (1913–1969), attended the premiere and was arrested by the police with excessive force. That same year he published his experiences in the form of a report (Schnabel 1969).
- <sup>7</sup> The French frigate *Medusa*, the corvette *Écho*, the brig *Argus*, and the store ship *Loire* departed in June 1816 from the French harbor of Rochefort towards Senegal. Due to the incompetence of Captain Viscount Hugues Duroy, the frigate ran aground on a sandbank near Mauritania. The captain and the vast majority of the officers of the frigate used the rescue boats, leaving over 146 passengers behind, with no other option for them than constructing a provisional raft. During the next 13 days, alone in the ocean, they faced unspeakable misery: sun stroke, hunger, thirst, knife attacks during riots, attacks by sharks, and cannibalism. On July 17, 1816, the brig *Argus* rescued the 15 remaining passengers. Only a couple of these managed to survive and return to France. They made their story public, which created a huge scandal. Two passengers published their memoirs in French, and soon after an English translation followed (Savigny and Corréard: 1818). Henze and Schnabel (Henze 1996: 282) were inspired by the memoirs of Savigny and Corréard for the construction of the libretto, in particular for the part of the speaker (Charon).
- <sup>8</sup> Géricault's monumental painting (4.91m x 7.16m) was the end product of a series of sketches and preparatory paintings (Fiore 1988: 14–19 and Snell 2017: 151–16). Henze highlights (Henze 1996: 283) the importance of the survivor in the upper right part of the painting, who flies a red cloth, as the brig *Argus* appears in the horizon. This cloth symbolizes the hope of the oppressed masses (Henze 1984: 234) against capitalism. See also: footnote 14.
- <sup>9</sup> All musicological sources, as well as Henze himself (Henze 1996: 283), mention the influence of Bach's turba chor *Wir Haben einen Gesetz, und nach dem Gesetz soll er sterben*. The choir in St. John's Passion symbolizes the gathered mass, requiring the death of Jesus. In *The Raft of the Medusa* the choir (the last survivors of the frigate) expresses its apathy when Jean-Charles points out their brutality and lawlessness as well as their lack of dignity and morals.
- <sup>10</sup> According to the wish of the composer, the choir (the passengers of the frigate) stands (from the perspective of the audience) on the left side of the concert stage. The members of the choir, who "die" in agony during the performance, move from the left to the right side of the stage. The choir members who are still "alive" sing in German. The dead ones continue to sing, but this time in Latin. The song verses are derived from Dante Alighieri's *Divina Comedia*. For an overview of the song verses and their exact citation in the oratorio, see: Kirchert 2000: 273–276 and Petersen 2006: 56.
- <sup>11</sup> Igor Stravinsky's compositional oeuvre influenced Henze significantly. From Henze's study years (Henze 1996: 33 and 77, as well as: Petersen 2016: 2016), over their first meeting after a performance of Henze's opera *Boulevard Solitude* (Henze 1996: 161–163) and until his wish to attend Stravinsky's funeral (Henze 1996: 370), it is remarkable how constant the influence of the older master was on him. Furthermore, Henze often needed to defend Stravinsky's compositional decisions, considering the works of Stravinsky's neoclassical period, from the attacks of some avant-garde composers (Henze 1984: 12). Henze mentions in his autobiography (Henze 1996: 285) the direct influence of Stravinsky's *Oedipus Rex* and especially the function of the speaker.
- <sup>12</sup> Immediately after Henze mentioned Stravinsky's speaker from the opera-oratorio *Oedipus Rex* (see footnote 12), he gives the next clue: the figure of La Mort from *The Raft of the Medusa* derives directly from Jean Cocteau's film *Orphée* (Henze 1996: 285).
- <sup>13</sup> Henze first points out the significant influence of Che Guevara's revolutionary actions and second the incidents that led to his assassination by CIA agents in Bolivia as a major inspiration for the composition of the oratorio (Schürmer 2016: 289–391 and Henze 1996: 283). There are three overlapping historical layers in *The Raft of the Medusa*; 1) Jean Charles against La Mort, 2) the passenger who flies the red cloth against death and 3) Che Guevara against his capitalist enemies. It is worth mentioning that Henze dedicated the oratorio to the memory of Che Guevara.
- <sup>14</sup> The oratorio finishes with a striking rhythm (half-note, half-note, quarter-note, quarter-note and half-note) repeated over 27 times. This is the rhythmical figure used by the communists

- in the Vietnam War (Schnabel 1969: 79 and Petersen 2006: 75–76).
- <sup>15</sup> An exception is the second, seventh, and eight lecture in Peterson's series of twelve lectures (Petersen 1988: 29–55, 131–154, and 154–176).
- <sup>16</sup> For reasons of comparison considering Stravinsky's compositions, see footnote 12.
- <sup>17</sup> For further applications of the methodological tools operated in this paper see also (Efthimiou 2017: 310–333).
- <sup>18</sup> Abbreviation of the intervals: -Tr.-12 = Tritone plus octave downwards, -8 = octave downwards, -M7 = major seventh downwards, -m7 = minor seventh downwards, -M6 = major sixth downwards, -m6 = minor sixth downwards, -5 = fifth downwards, -Tr. = tritone downwards, -4 = fourth downwards, -M3 = major third downwards, -m3 = minor third downwards, -M2 = major second downwards, -m2 = minor second downwards, m2 = minor second upwards, M2 = major second upwards, m3 = minor third upwards, M3 = major third upwards, 4 = fourth, Tr. = tritone, 5 = fifth, m6 = minor sixth upwards, M6 = major sixth upwards, m7 = minor seventh upwards and M7 = major seventh upwards.
- <sup>19</sup> No. 16: bars 76–79.
- <sup>20</sup> No. 3: bars 159–163 (Jean-Charles and choir with children), No. 15: bars 174–177 (Jean-Charles and the dying).
- <sup>21</sup> No. 11: bars 12–17 ("dead" members of the choir and "living" ones), No. 13: bars 32–34 compared with 43–44 (first alive altos and first dying altos), bars 137–138 (dead tutti and first dying), No. 14: bars 71–72 (Charon and the dying).
- <sup>22</sup> No. 3: bars 54–55 (Jean-Charles and 1. harp), No. 9: bars 111–112 (Jean-Charles and oboe with oboe d'amore and English horn), No. 13: bars 5–9 (dead children and violins with violas), No. 13: bars 111–114, 120–122 (La Mort and strings).
- <sup>23</sup> Bars 11–12, 27–30, 66–67, and 87.
- <sup>24</sup> Here Henze musically expresses the fight between Jean-Charles and the last survivors in the form of a fugue, inspired by Bach's St. John Passion, both in terms of the text (Bach's turba chor: wir haben *ein* Gesetz... / Henze's Scene No. 16: Wir haben *kein* Gesetz...) and the musical texture (both fugues are similarly composed). There are several moments in the oratorio that start in a fugato manner, preparing the listeners for this striking moment of the penultimate scene (No. 3: bars 15–22, No. 6: bars 39–42, and 59–61, No. 8: bars 40–48, No. 10: bars 43–49 and 135–138, No. 12: bars 42–45 and 92–95). Those fugato moments of the oratorio remained unnoticed in the musicological research until now. The constellation of the intervals plays a significant role in most of those sections.
- <sup>25</sup> For further reading about the compositional process and the relationship between the *Elegy for Young Lovers* and the Vau-deville *La Cubana*, see respectively (Henze 1996: 202–207, 210–214, and Petersen 1988: 29–54).
- <sup>26</sup> Both stage works are characterized by the following timbral disposition; all protagonists of those two compositions are accompanied from the beginning until the end by a specific instrument (or a group of instruments). This is a common feature of Henze's compositional aesthetic. Nevertheless, *Medusa* and *Elegy* are extreme examples of his stage compositions in terms of instrumentation. His arrangement of Monteverdi's opera *Il Ritorno d' Ulisse in Patria* (1981) is a further example, but it was composed twelve years after *The Raft of the Medusa*.
- <sup>27</sup> The choice of the word "modern" has an ironic intention. The recipients of this irony should be found in the avant-garde composers, who neglect the tradition of the Western music of the past centuries (Henze 1984: 12).
- <sup>28</sup> The story takes place in an Austrian inn called *Der Schwarze Adler* in 1910. All protagonists of this opera have the goal of pleasing and inspiring the great poet Gregor Mittenhofer, who must write the perfect poem by the end of the drama. Two of those protagonists are the secretary Carolina and Mittenhofer's doctor Dr. Reischmann. Their first duet will be analyzed in terms of intervallic distances. Hilda, on the other hand, doesn't directly follow the aim of serving the great master. Hilda lost her husband 40 years earlier on a mountain tour. Since then she has refused to abandon the inn. From that moment on, she has had visions, which are very inspiring for Mittenhofer.
- <sup>29</sup> Auden and Kallman also wrote the libretto for Stravinsky's *The Rake's Progress*. This is a further connection between Henze and Stravinsky. Henze was excited to cooperate with both of them (Henze 1996: 202 and 205) and praised their ability to understand the creative process of setting text to music. (Henze 1984: 84). Auden and Kallman also wrote the libretto of Henze's opera *The Bassarids* (1966).
- <sup>30</sup> Bars 74–75, 85–89, 111–113, 128–129, 161–166, 177–178, 180–186, and 188–193.
- <sup>31</sup> Bars 81–84, 94–110, 115–146, 170–177, and 186–189.
- <sup>32</sup> *Whispers From Heavenly Death* (1948), cantata for high voice and eight instrumentalists / *Apollo and Hyacinthus* (1949), Improvisations for alto, cembalo and eight instrumentalists / *Kammermusik 1958* (1958) for tenor, guitar and eight instrumentalists / *Being Beauteous* (1963), cantata for coloratura-soprano, harp and four violoncellos.
- <sup>33</sup> II. *In lieblicher Bläue*, VI. *Gibt es auf Erden*, VIII. *Möchte ich ein Komet sein?*, X. *Wenn einer in den Spiegel sieht* and XII. *Wie Bäche das Ende von Etwas mich dahin*.
- <sup>34</sup> Creation of balance between diversity (each protagonist has his own main intervals) and unity (waves of density alternated by others without).
- <sup>35</sup> See also footnote 12.
- <sup>36</sup> Henze mentions in an interview with Wolf-Eberhard von Lewinski that he learned from Stravinsky what he needed to learn (Henze 1976: 126).
- <sup>37</sup> For further reading concerning the origin of the text, the transformation of the ancient myth to a modern libretto, and the collaboration between Stravinsky and Cocteau see: Walsh 1993: 6–21.
- <sup>38</sup> Between Oedipus and Creon (rehearsal marks 22–30), Oedipus and Tiresias (69–73, 78–90), Oedipus and Iokaste (121–127), the messenger and the choir (178–201).
- <sup>39</sup> Rehearsal marks 4, 7, 10, and 14 (Choir), 18 and 22–24 (Oedipus), 27–29, 32, 38, 40, and 42 (Creon), 67 and 68 (Choir), 71–73 (Tiresias), 86–87 and 89 (Oedipus), 90 (Choir), 97, 99–101, 103–104, 121–123, and 131 (Iokaste), 133 (Messenger), 137 (Choir with Messenger), 141 (Messenger), 148 and 151 (Shepherd), and 152 (Oedipus).
- <sup>40</sup> The occasional doubling of the vocal part with instruments shouldn't be mixed up with the *colla-parte*-technique used

by composers of previous centuries. This technique was used especially in sacral works and its main feature was to enrich extended passages of the vocal part through the doubling of instruments belonging to the same range (f.e.: flute for the soprano-part, lower strings for the bass-part, etc.). Exactly the opposite can be found here in *Medusa* and *Oedipus Rex*; only small phrases or fragments of phrases are doubled by instruments, which very often do not belong to the same range (f.e.: Trumpet for the bass-part).

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## Santrauka

Hanso Wernerio Henze'ės oratorijos „Medūzos plauostas“ premjera buvo atšaukta dėl kelių priežasčių, įskaitant kairiųjų pažiūrų studentų protestą, komunistinių simbolių iškabinimą scenoje ir policijos smurtą. Skandalas lydėjo šį muzikos kūrinį ištisus dešimtmečius. Daugiasluoksnius Henze'ės oratorijos fonas kartu su įspūdinga istorija kaip magnetas traukė muzikologus, analizavusius kūrinį įvairiais aspektais – istoriniu, sociologiniu, kultūriniu ir estetiniu. Tačiau didžioji dauguma muzikologų beveik neanalizavo muzikinių-analitinių aspektų.

Straipsnio tikslas – aptarti šio muzikos kūrinio motyvus ir instrumentinius procesus. Analizuojami tokie analitiniai aspektai: konkrečių intervalų bei ritmų ir įvairių oratorijos personažų sąsajos, taip pat vokalinės linijos dubliavimas keliais instrumentais.

Vadinamasis „deformuotas aidas“ ketvirtosios scenos pokalbiuose tarp Jeano-Charleso ir La Mort tampa atspirties tašku tiriant konkrečias kompozitoriaus intervalų naudojimo strategijas. Siekiant išsiaiškinti, ar panašūs procesai vyksta ir toliau, buvo analizuojama visa scena. Gautas didžiulis duomenų kiekis ypač komplikavo šių procesų apžvalgą. Todėl pasirodė būtina sukurti sistemą, iliustruojančią tokių intervalinių struktūrų srautus. Intervalų išdėstymo pateikimas grafine forma vertingas tuo, kad tokios struktūros tampa aiškiai matomos. Lentelės suteikia informacijos apie ilgalaikes tendencijas, kurios kitu atveju dėl didelio duomenų kiekio liktų sunkiai įžvelgiamos.

Aptariant intervalų naudojimą, reikia įvardyti tris iš dalies tapačius procesus: dainavimo intervalų kryptį, jų naudojimo dažnį ir raidą scenos metu. Tyrimo rezultatai rodo, kad Henze'ė sugebėjo išreikšti vienovę (ilgalaikės intervalų pasirinkimo tendencijos) per įvairovę (kiekvienas veikėjas turi savo intervalus). Šią sėkmingą pusiausvyrą tarp neutralizuojančių procesų galima rasti ne tik „Medūzos plauosto“

ketvirtojoje scenoje, kur naudojama „deformuoto aido“ komponavimo strategija, bet ir visoje oratorijoje, taip pat ankstesniuose jo sceniniuose darbuose ar net ankstyvojoje vokalinėje kamerinėje muzikoje.

1961 m. sukurta opera „Elegija jauniems įsimylėjėliams“ turi ryškių panašumų į oratoriją, atsižvelgiant į šio straipsnio analitinį pobūdį. Statistinės analizės tyrimo rezultatai patvirtina subjektyvų apžvalgininkų ir tyrėjų išpūdį. Šį sceninį Henze'ės kūrinį galime pavadinti puikiai struktūruotu ne tik dėl suminėtų priežasčių, bet ir dėl sumanaus vokalinės

linijos intervalų naudojimo. Analitiniai aspektai lyginami su ankstyvuoju Henze'ės vokalinės-kamerinės muzikos kūriniumi „Kamerinė muzika 1958“ („Kammermusik 1958“).

Be to, minėti muzikos kūriniai lyginami su Igorio Stravinskio „Edipu karaliumi“. Nustačius konkrečias muzikines-analitinės Henze'ės „Medūzos plausto“ ir Stravinskio „Edipo karaliaus“ sąsajas, paskutinėje straipsnio dalyje pateikiami ir kiti jų bendri bruožai. Abiejose dalyse galime rasti bendras intervalines struktūras; yra ritmų bei instrumentuočių panašumų.

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